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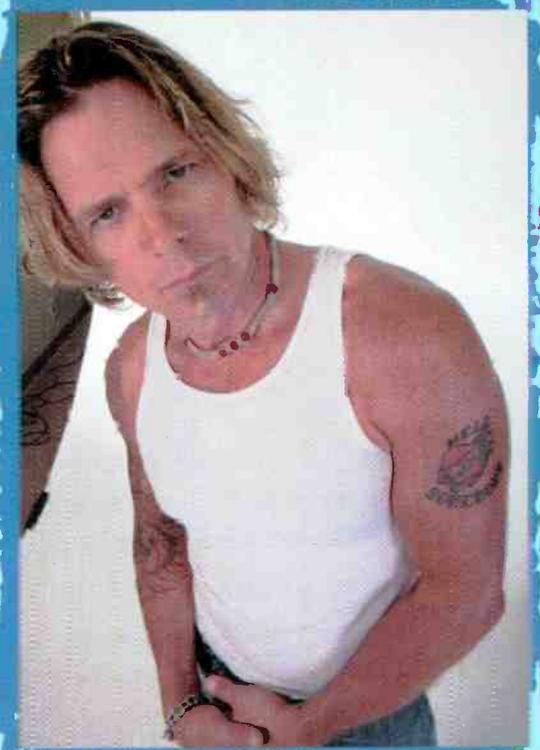
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360 DEGREES OF BILLBOARD

HOME FRONT

Conferences

TOURING
Billboard's 4th Annual **Touring Conference & Awards** gathers the best of the best in the concert industry. Last chance to register! Go to billboardevents.com for details.

DIGITAL
Billboard's **Digital Music Live!** is the exclusive digital music track of CES—where entertainment, technology and business converge. Don't miss this unique one-day event. More at billboardevents.com.

Blogging

THE JADED INSIDER
With 600+ comments (and at least one video diatribe), the floor is open on the Eagles/Britney controversy. Have your say at jadedinsider.com.

Video

VOODOO VIDEO
Watch three days' worth of Voodoo Music Experience video from New Orleans featuring performances by **Wilco, Spoon, Ben Harper,** and **Rage Against the Machine**. Check out the festivals lineup at billboard.com/sixty.



OPINION

EDITORIALS | COMMENTARY | LETTERS

BILL WERDE
Executive Editor
Billboard



Talking Jive

While Her Fans Rage About The Eagles, Britney's Label Deserves Props

To say it was a strange week in the music biz would be an understatement. But it may have been an even stranger one in the Billboard offices—or at least in the inboxes of any staffers unlucky enough to have their e-mail addresses posted online. For these poor souls, it was a week that exposed them to horrors most men and women never experience: the vitriol of Britney Spears fans who felt their hero had been shafted.

For those under a rock, Billboard's chart team changed its policy on allowing retail exclusives onto The Billboard 200 albums chart, which enabled the Eagles' first album in 28 years—distributed only to Wal-Mart—to reign atop the charts, dislodging Ms. Spears' comeback from the peak position.

The e-mails started arriving fast and furious Nov. 6, as news of the change hit the blogs and Spears message boards. Be glad you weren't Anthony Colombo, our affable chart manager for rock, ringtones and videos. In other words, Mr. Colombo had nothing to do with the decision, but had the misfortune of being listed as the charts department contact on Billboard.com. At press time, he had skimmed some 621 Spears-related messages, presumably much in the model of the first several hundred he read, which included an impressive mastery of the profane, various creative anatom-

ical suggestions and even a vaguely worded threat to his well-being. You can get a taste at our jadedinsider.com blog, where some 600 comments follow a post on the Eagles news, many threatening to cancel "prescriptions." All of us are worried, frankly, about the response from our younger cousins when we head home for the holidays.

Response was divided between 'This is great—we need titles that sell 700K to anchor our charts,' and '\$@#^%!!'

I don't mean to make light of a serious decision, however. My phone did its own share of ringing this week, and it seemed many in the industry were divided along the lines of "This is great—we need titles that sell 700K to anchor our charts," and "\$@#^%!!"

I'll leave others to explain the decision (see "Eagles Help Shorten 'Long Road' to Change," page 71) or ponder what it means for the retail world (see "What's (Not) In Store," page 12), and suffice it to say I think the correct call was made, because it's the one that best-

represents the facts of the market.

My biggest, most sincere hope is that this decision does not tarnish what was nothing short of the campaign of the year orchestrated by those at Jive. As it should be, the folks at that label are too classy to pull the spotlight they deserve away from their artist. Our Q&A with Jive executive VP/GM **Tom Carrabba** (see page

27) is as refreshing for its low-key tone as it is for its frank appraisals of the moves that worked wonders. He would never say this, but let's face it: Two months ago, the morning after Spears' positively

torpid performance at the MTV VMAs, even her fans in the industry—and I unironically count myself as one—had given up hope. Jive immediately got the music out there to tastemakers and kept a laser-focus on those tracks. Now, with Spears yet to do any major press or promotion, Jive is in a position to be talking about a third or fourth single, and few are doubting the label's prospects.

If the e-mails Colombo received—from China, from Latin America, from everywhere—are any indication, support is widespread. And very passionate. ●●●

FEEDBACK

in a set, while SoundScan simply tracks units, regardless of how many discs might be in a given album. ●●●

FOR THE RECORD

■ In the Nov. 3 issue, the article "SESAC Latina's Big Step" misrepresented the society's name in lowercase and misspelled the names of artists Aleks Syntek, Graciela Beltran and Claudia Brant.

■ In the article "Their Kind of Town" in the Nov. 10 issue, Little Big Town member Kimberly Roads was misidentified. In addition, the album's release date should have been listed as Nov. 6.

RIAA VS. BILLBOARD?

I'm a little confused. On page 29 of the Oct. 27 issue, you interview T-Pain. The article reads that "Epiphany," T-Pain's release, has sold 686,000 copies. Go to The Billboard 200 on page 64, and you'll find T-Pain's "Epiphany" at No. 94. Now, notice that there's no black dot marking an RIAA gold-certified (500,000 copies sold) album. What did I miss?

Russell James Golden, Colo.

Billboard director of charts Geoff Mayfield answers: Nielsen SoundScan's tracking and the RIAA's certification process work independently of one another.

The numbers from Nielsen SoundScan that we report in our stories and columns is based on point-of-purchase data from a base of merchants that represents more than 90% of the U.S. market, so those numbers are updated each

week. The gold and platinum certifications are based on net shipments that need to be audited by an outside party. Furthermore, the certification process

does not happen automatically but must be initiated by the label. Sometimes labels get busy. And since there are costs involved, sometimes a label may elect to wait until a title reaches a higher level of certification.

On the other end of the coin, RIAA certifications sometimes track higher than SoundScan's numbers, because shipments happen before sell-through. And in the case of double-albums and boxed sets, the RIAA multiplies shipments by the number of discs



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WHAT A COUNTRY
Who scored big at the CMA Awards?



FOR YOUR EARS ONLY
The impact of the Eagles exclusive



HOLIDAY HIT
MSGE unveils new Cirque du Soleil show



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Duran Duran hits Broadway with new CD



TRADING PLACES
Population shift drives Spanish sales

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>>> TICKETMASTER PARENT IAC TO SPLIT INTO FIVE COMPANIES

Ticketmaster parent company IAC/InterActiveCorp plans to divide itself into five publicly traded companies. The conglomerate said it would spin off Ticketmaster, cable shopping network HSN, vacation and time-share business Interval International and online mortgage company Lending Tree.

>>> UNIVISION UP IN Q3

Univision Communications' net revenue increased 4.4% in third-quarter 2007 to \$529.1 million, from \$506.6 million in the same period last year, the company reports. Univision Music Group's performance was excluded from those results, and the sale of its recording and publishing businesses is expected to be completed before year's end. Bidders have been circling for months.

>>> 'IN RAINBOWS' SET FOR NYE INT'L RELEASE

Radiohead has set a Dec. 31 international release date for the physical version of its new album, "In Rainbows." The album will be released on CD and vinyl, followed by the single "Jigsaw Falling Into Place" Jan. 14. The album and single will be released outside the United States on XL Recordings. Details for the U.S. physical release have not yet been finalized, although Side One Recordings/ATO is working the track "Bodysnatchers" to radio here.

FELICIANO: KEN MISSBRENNER; BELOW: PHOTOS COURTESY OF VENEVISION(2)

UPPERCUT

LATIN BY LEILA COBO

BILLBOARD EXCLUSIVE

VENUE VISION

Spanish-Language Media Company Launches A Live Division

A little over four years ago, Spanish-language media giant Venevisión International, known mainly as a producer and distributor of film, TV and theater, launched a record label as part of its group of companies.

This month, Billboard has learned, Venevisión will begin operating a live entertainment division, Veneshows, which will no doubt further fuel its music arm.

Veneshows' first project is producing and promoting a series of live shows á la "High School Musical," based on "Somos Tú y Yo," a teen soap opera whose first season will finish airing Nov. 16 in Venezuela. The "Somos Tú y Yo" tour kicks off Nov. 10 with a sold-out concert at 13,000-capacity Venezuela's Poliedro de Caracas and will include 11 other arena dates.

The soap was produced by Venevisión, and the album was released earlier this month by Vene Music. Plans call for a pan-regional album release by January and pan-regional distribution of the series, which begins airing in Ecuador this month. Conversations are under way for distribution of the soap in the United States.

Vene Music was initially almost an afterthought. Its offerings were mostly compilations, promoted and marketed via campaigns with U.S. partner Univision networks.

Today, Vene Music has emerged as a sturdy independent music company with a roster of close to 20 acts, including Lupillo Rivera, Tierra Cali and Voz a Voz, as well as stalwarts José Feliciano and Andrea Bocelli

(for the Latin market), signed via Siente, a joint venture-label with Universal Music Latino.

Vene's steady rise—the company now releases some 250 albums per year, including 25 front-line releases—has gone hand in hand with Venevisión's holistic growth as a multiplatform entertainment company.

"Every artist we sign immediately enters our general distribution platform," says Venevisión International president Luis Villanueva, who oversees the entire company.

"If we sign an act, we also try to sign their publishing. We place their song on a soap, we sell the ringtones [and] we air their video on our pay TV channels."

Venevisión's 11 divisions also include Venefilms—which owns the rights to more than 700 Spanish-language films—and Venevisión International Productions, which produces more than 1,500 hours of TV per year, including dozens of soaps, for distribution in 104 countries.

New to the company this year is Fonolibros, an audio book company; Venemobile, a mobile content company; and a pay-TV arm that includes a Spanish-language film channel, which naturally airs Vene-distributed films and Vene-produced music videos.

The multiplicity of platforms is not unique in the Latin marketplace, where both Univision and Televisa have record labels (Televisa's being joint venture EMI Televisa).

But as a smaller music operation, Vene is being particularly

aggressive in offering all its synergies to promote, market and sign its musical acts.

"They are offering us a television presence that Marco needs at this moment," says Mauricio Abaroa, who manages Christian singer Marcos Witt, recently signed to Vene. Witt's first album for the label, "Sinfonía del Alma," is a recording with the Prague Symphony Orchestra, whose promotion is more suited to TV than radio.

Venelibros is also editing the audio book version of Witt's "Dile Adiós a Tus Temores," published by Simon & Schuster.

The capacity to bring simultaneous opportunities to the table has shown marked development in the past 12 months, music VP for Venevisión International Jorge Pino says.

Pino was brought to the company in early 2006 in a bid to expand the music division. He has since signed a handful of established acts (Feliciano, Rivera) as well as developing artists, such as Servando y Florentino, Héctor Montaner and Tierra Cali, many of whom have had roles on Vene soaps.

Pino has crafted specific deals with several of the majors, tailored to each individual project—unlike other Indies—which usually have a distribution agreement with a single company.

Thanks to those alliances, he says, "we now have the infrastructure to work product internationally, especially in Mexico."

Vene's most comprehensive alliance is Siente, a joint venture with Universal Music Latino. Feliciano is signed to Siente. The



JOSÉ FELICIANO (top), ANDREA BOCELLI (center) and 'Somos Tú y Yo' stars VÍCTOR DRIJA and SHERYL RUBIO (above) should benefit from Venevisión's new live entertainment entity.

company also releases Bocelli's Spanish-language albums for the U.S. Latin and Latin American markets and is prepping a live CD/DV Mexican pop balladeer Emmanuel.

A major factor in pairing with Vene, Universal Music Latino president John Echevarría says, was access to media. Bocelli, for one, benefited from

an extensive TV campaign. But Echevarría also cites Venevisión's experienced management team, both in music and media.

"They can deal with TV, film, publishing, with many arenas," he says. "The possibilities are endless, particularly in a market that is forcing us to change our business model."

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COUNTRY BY KEN TUCKER

INDIES ON THE RISE

CMA's Honor More Than Just The Heavy-Hitters

>>> TICKETMASTER, ITUNES FURTHER PARTNERSHIP
Music fans buying concert tickets via Ticketmaster.com can now purchase full digital albums through links to the iTunes music store and pay for both in a single transaction. The move is an expansion and tighter integration of the existing relationship between Ticketmaster and iTunes. To promote the deal, Ticketmaster is offering \$1 off the cost of any full album bought from its site through the rest of the year.

>>> SONY ERICSSON LAUNCHING MUSIC STORE
Mobile phone manufacturer Sony Ericsson plans to launch a mobile music site by second-quarter 2008. The service will be an extension of the existing PlayNow initiative, which offers ringtones, wallpapers and full-song downloads to Sony Ericsson users. Full song downloads are limited to Sony BMG tracks, but the expanded service will include a library of 5 million songs licensed from all major music companies, as well as indies.

>>> DION PLOTS POST-VEGAS TOUR
With Celine Dion's long-term residency at Las Vegas' 4,100-seat Colosseum at Caesars Palace coming to an end Dec. 15, the Canadian singer has unveiled a 45-date North American arena tour in support of her first English-language album in three years, "Taking Chances." The AEG Live/Concerts West-produced tour begins Aug. 12 in Boston and wraps Jan. 30, 2009, in Fort Lauderdale, Fla. Prior to visiting North America, Dion is scheduled to perform in Africa, Asia, Australia and Europe.

The winds of change blew strong and gusted frequently at the 41st annual Country Music Assn. Awards, held Nov. 7 at the Sommet Center in downtown Nashville.

For the first time in the 26-year history of the Horizon Award, four of the five nominees—Jason Aldean (Broken Bow), Rodney Atkins (Curb), Little Big Town (Equity) and winner Taylor Swift (Big Machine)—were from independent labels, which mirrors the proliferation of indies on Music Row. The fifth nominee, "American Idol" alum Kellie Pickler, is signed to Sony BMG Nashville's BNA imprint.

The 17-year-old Swift became only the fourth indie label artist to win the award and the second-youngest. LeAnn Rimes was 15 when she picked up the crystal trophy 10 years ago.

Tracy Lawrence, who records for his own Rocky Comfort label, took home the award for top musical event ("Find Out Who Your Friends Are") with longtime pals Tim McGraw and Kenny Chesney. The song became the subject of controversy earlier this year when BNA, for whom Chesney records, sent a cease-and-desist letter to country radio demanding that stations quit playing the collaboration.

Stations responded by pushing the song to No. 1 on Billboard's Hot Country Songs chart the very next week. "They fought the system," Lawrence said backstage. "They stood up and did this for the fans."

Sugarland, who performed a moving acoustic version of current single "Stay" on the show, were surprise winners as top vocal duo. Brooks & Dunn have long dominated the category, winning for six straight years and 14 times overall. "If we're standing up here and we have this lofty view, it's because we're standing on the shoulders of giants," Sugarland's Jennifer Nettles said, citing Brooks & Dunn as examples.

Brad Paisley picked up his first male vocalist award from the CMA. "I always wanted to win this award once; this'll do," the seven-time nominee said. Paisley also won for video of the year for "Online," a song he performed complete with a marching band and appearances by Swift and Pickler.

The Eagles, who have long eschewed awards show performances, made an exception for the CMAs. The group, who earlier in the day debuted at No. 1 on The Billboard 200 and Top Country Albums, performed their current country-charting single, "How Long," to close out the first hour of the show. Their appearance was greeted with a standing ovation.

Carrie Underwood's flag continued to stand tall in the breeze. The 2005 "American Idol" champ picked up female vocalist honors for the second straight year, and her song "Before He Cheats" was named single of the year.



But the night was not all about change. George Strait's "It Just Comes Natural," which he co-produced with Tony Brown, was named album of the year. It was Strait's sixth win in the category and 18th CMA Award overall. "It's unbelievable to still be here," he said backstage.

Songwriters Bill Anderson, Buddy Cannon and Jamey



SUGARLAND; inset, SWIFT

Johnson won song of the year honors for Strait's "Give It Away." It is the second song of the year award for the 70-year-old Anderson, who also won in 2005 for "Whiskey Lullaby."

Dwight Yoakam paid tribute to the recently deceased Porter Wagoner, wearing a rhinestone-studded Manuel suit with "HI" on one side and "Thank You" on the other, echoing the style of Wagoner's outfits.

During Rascal Flatts' show-opening performance, images of past award winners, including Waylon Jennings and

Johnny Cash, flashed on screens behind them. The band, who also closed the night's musical performances with a duet with Jamie Foxx, took home its fifth straight vocal group award.

For the first time, the show employed multiple hosts. Country artists Sara Evans and LeAnn Rimes shared duties with ABC stars James Denton ("Desperate Housewives"), Kimberly Williams Paisley (the "According to Jim" actress is Brad Paisley's wife) and Kate Walsh ("Grey's Anatomy"). Brooks & Dunn had hosted the show for the last three years, and Vince Gill famously hosted for the previous 12.

THIS IS THEIR COUNTRY

Christian Music Making Inroads On Country Radio

NASHVILLE—Mainstream country's top acts and Christian country music's core artists were honored during the 13th annual Inspirational Country Music Awards Nov. 4 at the Acuff Theater. Alan Jackson's platinum-selling "Precious Memories" was named album of the year, while Del Way, a perennial favorite among the Christian country crowd, picked up the entertainer of the year accolade.

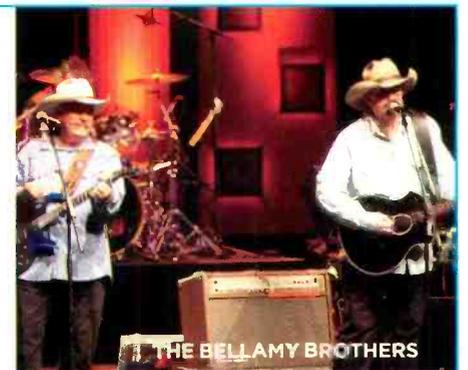
Christian country music has always been a small piece of the overall Christian/gospel music pie, but with mainstream country radio's enthusiastic acceptance of songs as Carrie Underwood's "Jesus, Take the Wheel" and Brooks & Dunn's "Believe," faith-based country is enjoying a resurgence.

Adding to the genre's increase in exposure is the recent proliferation of country artists recording Christian albums, among them Jackson, Alabama, the Bellamy Brothers, Ricky Skaggs & the Whites and Brenda Lee.

"It's a positive thing," Way says of the development. "These artists are Christians, and when they get a chance to do the gospel thing, they jump at it. I'm really happy for Alan and all these artists. It draws attention to [the fact] that there's a whole genre of people and that's all they do."

Gene Higgins, president of Higgins Music Group, who founded the Christian Country Music Assn., says the genre is growing and avenues for exposure are increasing. In addition to stations that program exclusively Christian country or "positive country," as it is sometimes called, the music also garners airplay via Sunday morning gospel shows on mainstream country stations and Southern gospel outlets.

Higgins says there are also a variety of unique venues that showcase Christian country. "There are cowboy churches popping up everywhere, and the music can be heard, not just in



churches but rodeos and other venues," Higgins says. "And it's played at NASCAR events every week."

According to Higgins, mainstream country acts are recording Christian music as a way of sharing their faith, and the artists agree. "It's an area we really love. Lyrically, you can get into a whole other world," David Bellamy of the Bellamy Brothers says. The veteran duo released its first Christian album, "Jesus Is Coming," on Bellamy Brothers Records/Curb this year and is contemplating another Christian project. The act performed its current single, "Drug Problem," at the ICM Awards. —Deborah Evans Price

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LATIN BY AYALA BEN-YEHUDA

DIALING UP RBD

Mexican Pop Stars Launch Verizon Partnership In Tandem With New Disc

Verizon is teaming with RBD for a sponsorship that includes the Mexican pop group's 2008 tour, private performances, in-stores and exclusive audio.

In conjunction with the Nov. 20 release of RBD's latest album on EMI Televisa, "Empezar Desde Cero," the wireless carrier will sponsor a run of at least 15 dates set to begin Feb. 15 in El Paso, Texas.

Also timed before release are private performances at New York's Blender at Gramercy (Nov. 11), Miami's Studio A (Nov. 13) and Los Angeles' Avalon Hollywood (Nov. 15). Tickets to those shows will be available through radio promotions and at Verizon Wireless stores.

The sextet will also do autograph signings at Verizon Wireless stores in the same three markets: the Elmhurst neighborhood of Queens, N.Y. (Nov. 11); Hollywood, Fla. (Nov. 12); and Compton, Calif. (Nov. 15). Verizon has set up a dedicated Web site, rbdinconcert.com, to promote the appearances.

For the period surrounding the release, VCast users have exclusive access to a full-track download of single "Inalcanzable" as well as the song's ringtone and ringback.

"Inalcanzable" debuts this issue at No. 32 on Billboard's Hot Latin Songs chart and jumps from No. 36 to No. 9 in its second week on the Latin Pop Air-play tally.

Last year, Verizon sponsored a private launch party and performance to promote RBD's English album, "Rebels." Ed Ruth, director of digital music for Verizon Wireless, said Latinos compose 25% of the carrier's customer base.

The band's appearances this time will include a green screen where fans can place themselves in an RBD video and have a clip sent to their mobile phones—a feature that Ruth says provides "digital bragging rights" of having been at the event.

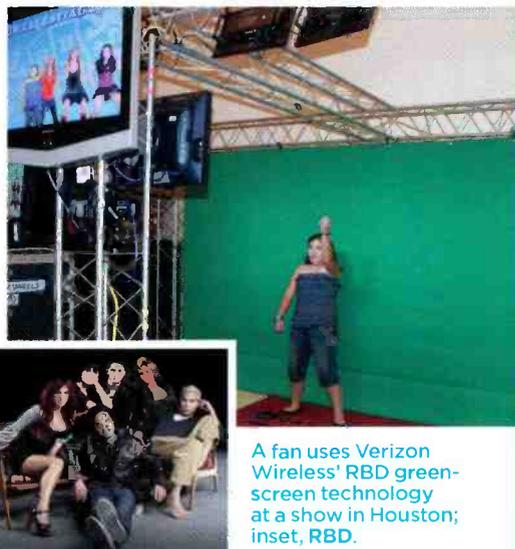
"This is a new type of in-store," says Roptus executive VP Richard Bull, whose company promotes RBD's tours. "Verizon is actually a retailer

of music, so you are driving music sales for the label and the artist," as well as boosting "ticket sales and band image overall."

RBD had the top-grossing Latin tour of 2006, according to Billboard Boxscore. But after playing several stateside dates beginning in August of this year, the group postponed the remainder of its U.S. tour until next year, when it plans to hit Los Angeles, Miami, New York and other cities with a new show.

Bull had said the idea was to get better mileage out of "Empezar Desde Cero" and the Univision TV show "RBD: La Familia," which debuted Oct. 6.

"It ended up being a win-win for all of us," Ruth says of the delayed dates. "We've had the opportunity to take a step back and not rush into it, and it gave us a chance to be more integrated

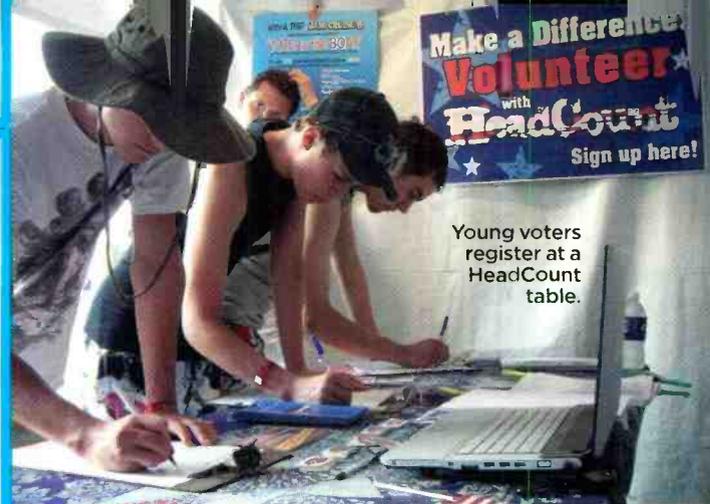


A fan uses Verizon Wireless' RBD green-screen technology at a show in Houston; inset, RBD.

and do more with the band."

Roptus reported grosses to Billboard Boxscore from Jan. 6 to Oct. 5 of nearly \$16 million for a total of 34 shows, with nine sellouts. Ten of the concerts were in the United States, and the rest were abroad.

RBD's top-selling album in the United States so far is 2006's "Celestial," with 483,000 copies sold, according to Nielsen SoundScan. The group's two other studio albums, "Nuestro Amor" and "Rebelde," have shifted 429,000 and 463,000 here, respectively.



Young voters register at a HeadCount table.

ACTIVISM BY THOM DUFFY

Artists Unite

HeadCount's Goal Is 200,000 New Voters For '08

Supported by dozens of acts, including Dave Matthews Band, Santana and Maroon 5, the nonpartisan group HeadCount plans to register up to 200,000 new voters via street teams deployed at more than 500 concerts in the coming year.

The organization announced its plans Nov. 6, Election Day, building on its success in signing up 50,000 new voters at concerts in 2004.

HeadCount is believed to be the only national organization planning voter registration at concerts on a large scale in the coming election year. A full list of the artists supporting HeadCount is available at HeadCount.org, where volunteers also can sign up to join registration efforts.

HeadCount volunteers are currently registering voters during stops on the fall tour by former Grateful Dead bassist Phil Lesh.

The group recruits volunteers locally and also sends its volunteers on the road with artists. The latter strategy resulted in some 12,000 new voter registrations during Dave Matthews Band's 2004 tour.

HeadCount plans to register voters via state-of-the-art software on its Web site and to stage a "get out the vote" drive to encourage registered voters to go to the polls next Election Day.

The nonprofit group has close ties to the music industry. Its board of directors include former Grateful Dead guitarist Bob Weir, Jonathan Levine of Monterey Peninsula Artists and Richard Goodstone of Superfly Presents, which, along with A.C. Entertainment, co-produces the Bonnaroo Festival. HeadCount has partnered with Bonnaroo, Lollapalooza and Farm Aid to stage voter registration drives at those events.

"We firmly believe that every person should take part in democracy if we are to accomplish real change," Goodstone tells Billboard, explaining his company's support for the organization. "HeadCount is doing incredible work registering voters throughout the country at a grass roots level and getting people to really think. We hope to see the benefits in the '08 election."

Additional reporting by Ray Waddell.

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>>> **LIVE NATION UNVEILS 3-D SEAT MAPS**
Livenation.com has launched a new feature that offers fans a virtual view of the stage from seats at the majority of its amphitheaters across the country. The animated 3-D seat maps are designed to give fans a realistic view of the venue prior to purchasing concert tickets. The site currently provides virtual seat maps for 36 of its sheds and expects to add more venues in the coming year.

>>> **SIMPSON ELECTED TO ASCAP BOARD**
ASCAP's board has elected recording artist Valerie Simpson as a director. A songwriter for more than four decades, Simpson and her longtime songwriting partner and husband, Nickolas Ashford, scored their first hit in 1966 with Ray Charles' recording of their song "Let's Go Get Stoned." The duo was inducted into the Songwriters Hall of Fame in 2002.

>>> **SONY ATV SIGNS SHANKS**
Sony/ATV Music Publishing has signed Grammy Award-winning songwriter/producer John Shanks to a co-publishing deal and acquired the rights to his catalog of songs. Meanwhile, Sony/ATV's Nashville division was named 2007 publisher of the year at the Nov. 6 BMI Country Awards in Nashville. This marks the first time a publisher has swept this award from BMI, ASCAP and SESAC in the same year.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Tom Ferguson, Mitchell Peters, Susan Butler and Chris M. Walsh.

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RETAIL BY ED CHRISTMAN

GRAMMY JAMS

50th Anniversary Heralded With Compilation Series

The Recording Academy has launched a multi-pronged campaign to celebrate the 50th anniversary of the Grammy Awards.

First up is a partnership with Shout! Factory for a series of genre compilations from past Grammy winners. On Nov. 27, it will issue two "Ultimate Grammy Collections": "Contemporary R&B" and "Contemporary Pop." "Contemporary Rock," "Contemporary Country," "Classic Country," "Classic R&B" and "Classic Pop" will arrive Jan. 8.

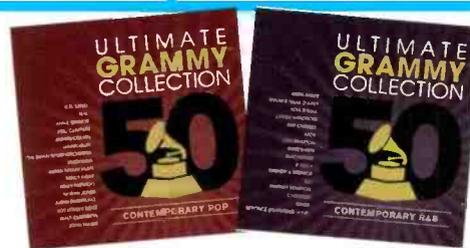
The titles each carry 16 tracks and go for a \$10.21 boxlot cost to retail, which is a \$15.98 suggested list

price equivalent.

The Recording Academy also has made a 50th-anniversary book by Rolling Stone contributing editor David Wild titled "And the Grammy Goes To..." available exclusively through the Borders chain. As part of that offering, Borders also carried its own exclusive versions of the Shout! Factory-issued "Ultimate Grammy Collection: Classic Pop" and "Classic R&B."

And either near the end of this year or in the new year, Starbucks will get its own two-CD version of an "Ultimate Grammy Collection" as well.

Retailers say the compilations could be strong sell-



ers, but only if the price is right and they are backed with an extensive marketing campaign.

"When NARM and the RIAA did the campaign around the best-selling 200 albums, it worked because of the marketing," Value Music VP of merchandising and marketing Brian Poehner says.

J&R Music World GM of music, movies and games Sue Bryan says the series "sounds like a good idea" and concedes that the \$15.98 price would work for her store. But other music merchandisers who didn't want to be identified have said that price point is too high.

Regardless, Shout! Factory head of sales John Rotella says the series should receive a boost from a two-hour Grammy documentary that debuts Nov. 30 on CBS.

JAMES TAYLOR

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What's (Not) In Store

Change Is Sweeping Retail And The Charts. But Are The Key Players Listening?

So what was the biggest news last week?

Some industry executives are astounded that a heritage act like the **Eagles** could sell a whopping 711,000 copies of "Long Road out of Eden," which they did in the week ending Nov. 2, according to Nielsen SoundScan. The industry digerati may be surprised to learn that 670,000 people actually choose to leave their computers and go out to brick-and-mortar stores to purchase the CD, while only 41,000 stayed home and bought the album over the Internet—and of that, only 3,500 did it digitally.

Others are dismayed that Wal-Mart could singlehandedly make its Eagles exclusive the No. 1-selling album in the United States, doubling the 290,000 sales all of retail reaped for **Britney Spears'** "Blackout." Finally, conventional retail was stunned by Billboard's seemingly sudden change in the rules for chart qualifications, which previously blocked exclusives but will now include them on The Billboard 200.

First off, I might have been exaggerating when I said that Wal-Mart single-handedly sold 711,000 units of the Eagles album, because many independent retailers and even some chains stocked the album. They either purchased it from Wal-Mart stores or their Web site, the Eagles' site or bought it as an import from some of the one-stops that carried it.

It's probably a good thing that some retailers went out of their



The **EAGLES** performed Nov. 7 at the CMA Awards in Nashville.

way to carry it, despite the efforts by the band and its management team, **Irving Azoff** and Frontline Management, to exclude them. That's because, if you live in New York, there is not a single Wal-Mart or Sam's Club store within the city limits.

This means that New Yorkers who wanted the album had to buy it online, something that the band's fans are seemingly not predisposed to do. Otherwise, the closest Wal-Mart is 17 miles and a \$6 toll away in New Jersey—probably a moot point, since most people in Manhattan and about half those living in the boroughs don't have cars.

Thankfully, the Virgin Megastore chain found a way to get the album, and it reports that the Eagles were its No. 3 record this week, behind "Blackout" and **Backstreet Boys'** "Unbreakable."

Others question how an act like the Eagles could sell so many records in one week. But the total is not surprising, considering Wal-Mart is advertising the album on cable programs much more extensively than it usually does to promote music.

Still others suggest that if all stores carried the album, it would have sold even more in its debut week. Normally, I would agree with that assessment, but not this time. Without the exclusive, the heavy TV presence wouldn't have occurred.

Finally, why did Billboard change the qualification rules for The Billboard 200? For a full explanation, see *Over the Counter* on page 71.

But I would like to address some of the flak directed at Billboard over the decision. One merchant called the move "another nail in

the coffin," while another told me that it will encourage the majors to do even more exclusives.

However, when I asked both of those merchants if they carried catalog by artists who have made music available exclusively at either Wal-Mart or Best Buy, the answer was yes.

The reason they carry such products is because they don't want to hurt the integrity of the relationship with their customers. By the same token, Billboard doesn't want the integrity of its charts hurt by excluding what will undoubtedly be a growing number of superstar albums coming out exclusively, regard-

less of what our stance is on qualifications for The Billboard 200.

Besides, retail had its chance to fight this battle years ago, but instead of standing up like Trans World Entertainment, Newbury Comics and some indie stores did, most chose to stock product by artists engaging in exclusives.

Retail didn't fight, and now band managers and record label executives are leading the charge for exclusives. If retail wants to fight the trend, all it would have to do is target developing artists like **the 88** or **Institute**, a couple of talents managed through Frontline, Azoff's company. But retail won't fight, and yet it thinks Billboard should do its fighting by keeping exclusives off the charts.

The writing is on the wall. More artists will be following in the footsteps of the Eagles and **Radiohead** by selling directly to consumers or cutting deals with big accounts like iTunes, Wal-Mart, Target, Best Buy and, before long, the telephone carriers, whether on their own or with the blessing of their labels.

They will do this no matter the cost to their developing artists, their accounts or the labels themselves. The only long-term thinking going on out there by the labels is in the form of wishful thinking that somehow digital distribution will eventually save them from their mistakes in the physical world.

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FILM/TV BY AYALA BEN-YEHUDA

MUSIC MATTERS

Vedder, Penn, Ballard Talk Shop At THR/BB Film And TV Confab

With film, TV and videogames consistently touted as "the new radio" at last week's Hollywood Reporter/Billboard Film & TV Music Conference, it was clear that music on these platforms is far from a niche business in a time of declining sales.

In a master class on music in visual media, Sony Pictures president of worldwide music Lia Vollack said studios' music departments have traditionally been the "redheaded stepchildren" of the music and film industries.

However, "it has changed in terms of artists being really willing to work with us," said Vollack, both in terms of well-known artists contributing music and the openness of studios to using lesser-known artists to score films.

Songwriters big and small who have caught on to that idea were the stars of the conference, from top sellers Eddie Vedder ("Into the Wild") and Glen Ballard ("Beowulf") to artists who aren't exactly household names, such as Sondre Lerche ("Dan in Real Life"), Jesse Harris ("The Hottest State") and Glen Hansard and Marketa Irglova ("Once"), who discussed their key storytelling roles in the films for which they composed music.

Films are "an opportunity to have your work meaningfully heard," Ballard said, and a way to "make up for the fact that people don't buy records as they used to."

Last year's top-selling album—the "High School Musical" soundtrack—and the

clear line between a "Grey's Anatomy" spin and track sales have shown that TV is key, now that "we're no longer in the era where you have record stores next door to the theaters in the malls of America," said Mitchell Leib, president of film music and soundtracks at Walt Disney Studios.

And with record sales no longer necessarily the objective, videogames—the music of which no longer sounds like "a Good Humor truck"—have attracted top film composers and helped small bands get their songs picked up for commercials, said Steve Schnur, worldwide executive of music and marketing for Electronic Arts.

A band on an EA game recently had a song used for



Once stars **MARKETA IRGLOVA** and **GLEN HANSARD** performing at the Hollywood Reporter/Billboard Film & TV Music Conference. For more event pictures, see page 93.

a car commercial in Europe, without any prior radio exposure. "There is a whole new definition of having 'made it,'" he told a master class on music in visual media.

Other highlights of the conference include:

■ When it came time to find a vocalist for one of the songs in Disney's "Ratatouille," composer Michael Giacchino located French singer Camille via an online

search. "She said something about having to start every day now with a prayer to Google," Giacchino said.

■ Hansard and Irglova said some scenes in "Once" were written around their songs, rather than the other way around, and that they made up for their limitations as actors by singing their lines. Irglova drew a laugh when she said she auditioned for director John Carney only on piano.

■ In a panel with Sean Penn and composer Michael Brook, Vedder revealed director Penn's penchant for reciting verses from Proust to Bob Dylan during deep conversation. In writing songs for the Penn-directed "Into the Wild," Vedder said he thought, "I want these words to be good enough for him to recite."

.biz Watch a video recap of the conference at billboard.biz/video.

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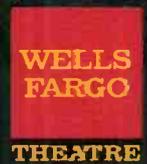
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6 QUESTIONS

with TOM ANDERSON
by KATIE HASTY

WHEN'S THE LAST TIME SOMEONE FROM THE AUDIENCE SAID, "I'LL NEVER FORGET YOU GUYS AS LONG AS I LIVE."?

Five Star Iris on tour for Armed Forces Entertainment in Southwest Asia



"After our show in Falmadi, Iraq, a soldier told us that it had been seven months since he had gotten his last 'fix' of live music. Although he had never heard of our music, he said our show had taken his mind off things and let him just relax — he clears roadside bombs every day. After another show a soldier told us, 'I'll never forget you guys as long as I live.' As a performer, you don't often get to hear things like that, but on an Armed Forces Entertainment tour you hear it a lot and it's humbling. Until you've done it, it's hard to comprehend how just playing your music can have such a profound effect on these people."

— ALAN SCHAEFER, LEAD SINGER — FIVE STAR IRIS



WHERE STARS EARN THEIR STRIPES

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It's been a little more than four years since a then-obscure entity called MySpace launched. While revolutionary strides have been made in terms of the social network's influence on photo and video sharing, blogging and even classifieds, MySpace has meant a whole lot more for music.

MySpace president/co-founder Tom Anderson guides a number of the site's music initiatives, from enabling bands to upload MP3s to launching the MySpace Records label. This fall brought the first MySpace-branded tour, featuring headliners hellogoodbye and Say Anything. The company is also gearing up for the second annual Rock for Darfur event, which will feature 37 concerts on four continents Nov. 11, with performances from Fall Out Boy, Maroon 5, the Decemberists and Brandi Shearer.

1 What is the future of MySpace selling music? Will you continue going through third parties to sell singles and albums?

What's unique about MySpace is the user's ability to embed Flash and widgets into their profile, to link anywhere they want. Any tool works. We have a deal with Snocap to sell directly through their page. There's no DRM [digital rights management] solution to it, and it doesn't have a wide adoption, but the music industry is heading toward selling music without DRM anyway. We feel agnostic about it.

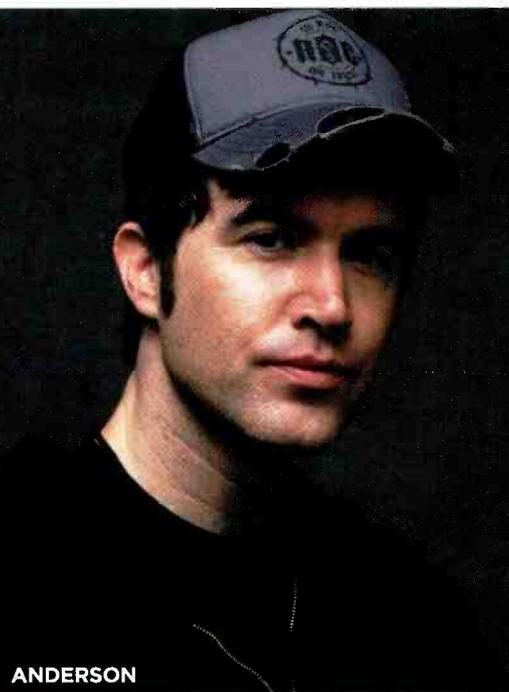
ture on the home page. We don't have any deals with record labels. They're not paid spots. It's all editorial's decision. Like most people do nowadays, we pay less and less attention to an artist's friend count. It's weird how people think that it means something. From our perspective, that just means a band was successful at marketing themselves.

4 What's in it for MySpace to do something like a music tour?

This isn't about finding out about MySpace in the first place. We didn't expect to get more members out of this. I would guess that 90% of the tour's audience are already active MySpace users. It's more about doing something good for the users. We're being vocal about making music a big part of the experience. We're already well-known, so we're tending to focus on associating our thing with what's good for the community and the things people like about it.

5 How has MySpace been trying to improve or expand its music community?

One of things we've focused on more is making efforts to reach out to the hip-hop/rap community. Before, [MySpace] was very rock-based, or alternative rock or emo. We're starting to see more pickup with country artists. We have people in the marketing group do different kinds of outreach to get influential and underground artists and labels onboard. I've even seen classical artists



ANDERSON

2 What about hooking up with an ad-based subscription service?

We've kicked around the idea but have never found a partner that made any sense for us. We're still trying to find something on that end. It's just a matter of resources, its profit, how much time would we spend putting it together like this and how much will it really return. We want a killer product that users would take off-screen with widespread adoption and [have] a mobile phone-as-payment gateway.

on there. Every musician realizes it's worth making a page on MySpace. It doesn't matter how punk rock you are.

6 Clear the air: What's your favorite complaint or rumor about MySpace?

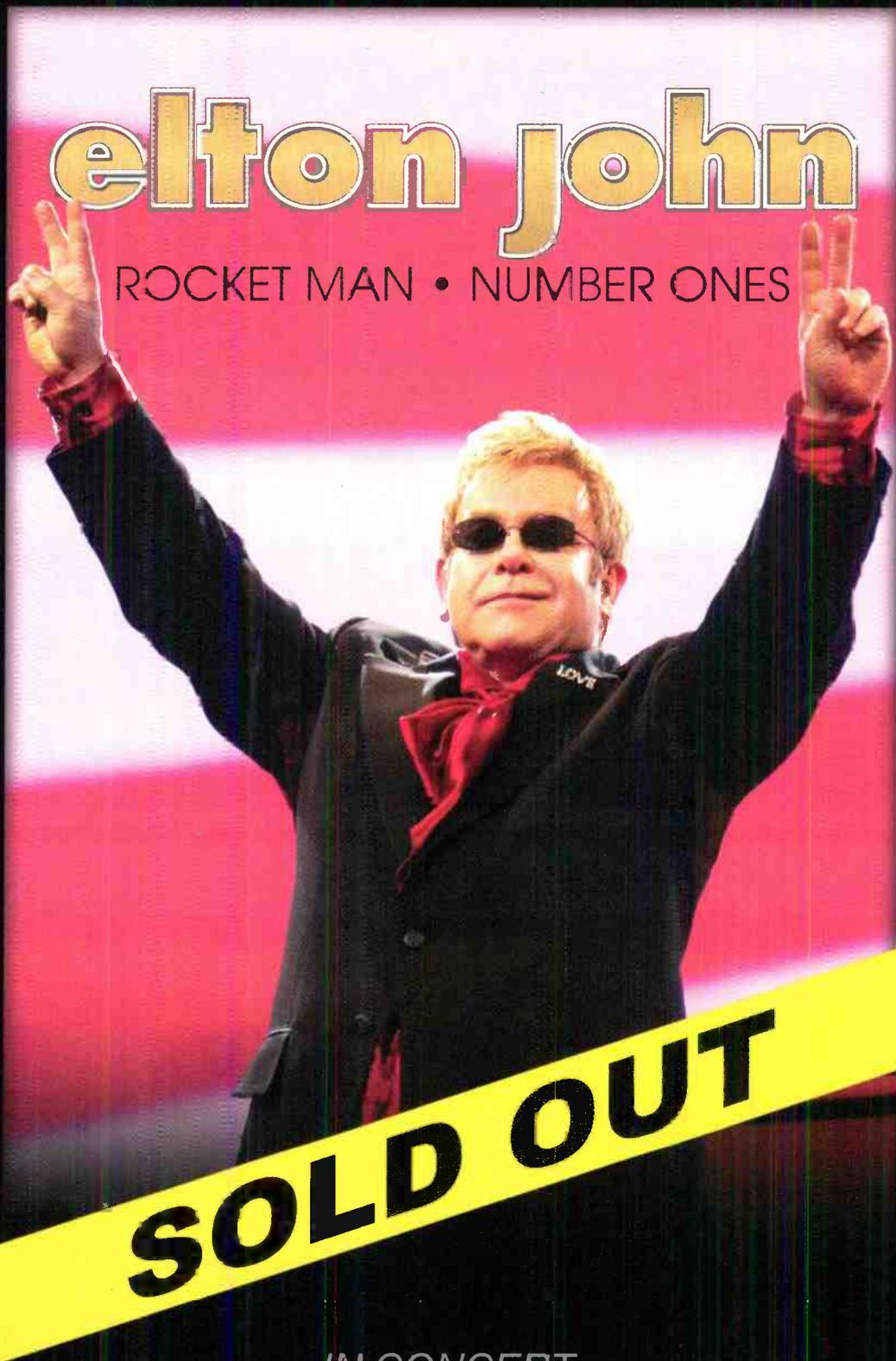
If there ever was a backlash, it was when Billy Bragg raised some issues about some of the fine print about the site, like it said we could own everybody's music. But then we'd own all the music of every major label in the world ever, right? That got cleared up pretty quickly. A more reasonable concern has been about ownership by News Corp. and the idea that News Corp. could ruin the music experience. Fortunately, we're two years into it now. The way I know we haven't messed up is that I get e-mails like, "Don't change MySpace! Don't sell it!" from people who don't even realize we were sold already.

3 You have different ways of exposing up-and-coming artists with sub-sites and video destinations like the List, Secret Shows and Hey, Play This. How are those artists chosen?

We hope to break new acts all the time. That same thought also determines who we fea-

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TICKET SALES RING

Are You Listening? MSGE Scores An Early Holiday Hit

Madison Square Garden Entertainment (MSGE) has a winner in "Wintuk." The promotion/production arm of New York's Madison Square Garden properties (including the Garden, Radio City Music Hall, the Beacon Theatre and the WaMu Theater at the Garden) is rolling out a vibrant new property this winter with "Wintuk," an original Cirque du Soleil creation.

MSGE is producing "Wintuk," which debuted a two-month run Nov. 1, with Montreal-based Cirque and BASE Entertainment. "Wintuk" will be presented exclusively at the WaMu Theater until Jan. 6 in the first of a guaranteed four-year run.

MSGE president Jay Marciano saw the potential of a winter family show residency based on strong sales with such family-friendly Broadway musicals as "Annie" and "Peter Pan."

"We had great confidence that an original Cirque production targeted at the family audience would be well-received in New York City during the time period," Marciano says. A deal was struck after "Annie" closed last year, Cirque developed the creative, "and here we are a year later, opening a new show."

"Wintuk" is Cirque's first family-themed production, and "sales are through the roof," Marciano says, adding that between "The Radio City Christmas Spectacular" and "Wintuk," the New York market will generate more than 1.6 million ticket sales with a staggering combined gross exceeding \$100 million during this two-month period.

"Wintuk" alone opened with 300,000-plus tickets worth more than \$20 million before the first fake snowflake fell. "We sold over 100,000 tickets through viral market-

ing before we spent a dollar on traditional media," Marciano says.

Though the Cirque du Soleil brand has become familiar to many through productions in Las Vegas and Orlando, Fla., as well as with touring arena production Delirium, "Wintuk" is designed exclusively for the WaMu.

The dimensions of the WaMu Theater, with its low, 20-foot ceiling and its 100-foot-wide stage, influenced the layout of the set, providing a "wide-screen" perspective. Construction of the set began about four months ago, with rehearsals held at a Montreal warehouse. It took about a week to move the production into the WaMu.

"Wintuk" has 108 scheduled performances for its first run. "It's a custom show, so we've taken the 6,000-seat-capacity WaMu down to 4,400 seats, because the stage extends far into the house," Marciano says. "Wintuk" also showcases a multimillion-dollar renovation of the WaMu. "The theater looks brand-new."

The three producers worked together in "a collaborative process," Marciano says. "Cirque has taken responsibility for the show creative; MSGE has taken responsibility for scaling, marketing and ticket sales; and BASE has consulted with both," he says.

The average ticket price for



"Wintuk" is in the low \$70 range. "We've purposely priced the show about 25% less than Broadway," Marciano says. The price "is higher than what you would experience for a Nickelodeon show or maybe a Feld show [like Ringling Bros. and "Disney on Ice"], but

much less than Broadway family fare such as 'Lion King' or 'The Little Mermaid.' "

MSGE and its parent company Cablevision, which also owns the Garden and its sports tenants the Knicks and Rangers, are highly skilled at getting the word out. One of their primary assets is a database of more than 3 million customers from the Knicks, Rangers, family shows, concerts, Radio City, the Garden, WaMu and the Beacon Theatre. In addition to Cable-

vision marketing, MSGE can make use of the huge LED screen at Penn Station, where 750,000 people pass "right underneath our venues," Marciano says.

"Wintuk" runs continuously into January, with no other shows booked into the WaMu. An important distinction of "Wintuk" is that it is a winter-themed concept, not associated with Christmas or the holidays. "If sales continue the way they're going, in future years it gives us the possibil-

ity of running into January and February with the show," Marciano says.

Given how MSGE has successfully taken the Christmas Spectacular show (celebrating its 75th anniversary this year) into other markets, "Wintuk" would seem a natural to roll out of New York somewhere down the line. "We're focused right now on New York, but we are considering it might travel in future years," Marciano says, adding, "It's nice to have a winner." ■■■

IEG/BILLBOARD TOUR SPONSORSHIP

SPONSOR/TOUR	ESTIMATED FEE	LEVERAGE	DEALMAKERS
Nikon Nikon Inc. Nikon Four to the Floor club tour, five stops, September-November	\$125,000	Camera manufacturer sponsored the club DJ tour to promote its latest and greatest technology to tech-savvy music lovers. Case in point: Nikon used the tie to tout its new Coolpix S50c camera that lets consumers e-mail photos directly from the camera in wireless open-area hot spots; the company demonstrated the technology by taking photos and sending images to on-site screens. Nikon also titles the Jones Beach Theater in Wantagh, N.Y., and sponsored this summer's Nikon Live concert series at Live Nation venues in Boston, Chicago, Los Angeles, New York and San Francisco.	Michael Aiken, Spring managing director; and Saurabh Wahi, MWW Group VP.
Oregon Scientific Oregon Scientific Inc. Everest Rocks, October	\$5,000 (in-kind)	Personal electronics manufacturer last month sponsored Everest Rocks, the first rock concert at Mount Everest's base camp. The 14-day trek up Mount Everest was organized by the Love Hope Strength Foundation, a nonprofit co-founded by Mike Peters, a two-time cancer survivor and lead singer of the Alarm. The trek was captured using Oregon Scientific's ATC2K shock-resistant video cameras and posted on lovehopestrength.org.	Amy Huff, Oregon Scientific marketing manager.
Scion Toyota Motor Sales U.S.A. Presenting, Soulfrito the Urban Latin Music Festival, Miami, Nov. 18th	\$250,000	Youth-centric automobile brand partnered with Soulfrito to showcase its cutting-edge models to hip multi-ethnic consumers. Activating with on-site vehicle display and a sweepstakes offering the chance to win a customized Scion TC, consumers enter the promo through muevetescion.com. Other sponsors include Best Buy and Spirit Airlines.	Elliott Stares, ESPR president, and ad agency Machado Garcia-Serra.
Verizon Wireless Celco Partnership Title, Verizon Wireless Campus tour featuring Gym Class Heroes, 15 stops, September-October	\$450,000	Telcom used the third iteration of the Verizon Wireless Campus tour to build its brand and showcase its products and services to 18- to 22-year-olds. Activated with artist appearances at local stores, on-site product demos and promotions offering meet-and-greets and a trip to meet Gym Class Heroes at one of its national tour stops with alternative rockers Fall Out Boy. The tour was co-sponsored by Samsung Electronics, 411 directory assistance and videogame publisher Hands-On Mobile.	Mark Lev, Fenway Sports Group executive VP, and Melanie van derValk, VP of marketing and sales operations for Verizon Wireless' Northeast area.



Compiled by William Chipps, senior editor, IEG Sponsorship Report
sponsorship.com

CIRQUE DU SOLEIL: JANET BELLEGRIN/WIREIMAGE.COM; NIKON: THEO WARGO/WIREIMAGE.COM; GYM CLASS HEROES: TODD WILLIAMSON/WIREIMAGE.COM



katie melua / pictures
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WILD BOYS ON BROADWAY

Duran Duran Launches New Album On The Great White Way

"We've always viewed Duran Duran as an art-school project," keyboardist Nick Rhodes says. "So each time we want to do something new, we look at a blank canvas and say, 'What do we do this time?'"

The latest answer to that question, posed during the making of Duran Duran's 12th studio album, "Red Carpet Massacre," turned out to be Broadway.

For 10 shows that began Nov. 1 and will run through Nov. 13 (the release date for Epic's "Massacre"), that's exactly where fans can find them: performing a three-act concert at the nearly 1,100-seat Ethel Barrymore Theatre. At press time, the shows were 90 percent sold out.

What audiences got for their dollar was a three-act show in which the black-clad band strutted and fretted for nearly two and a half hours before a Nov. 2 audience that included Donald Trump and Mary-Kate Olsen. The first act was a full rendering of "Massacre," augmented by video screens flashing short films; the second act comprised a handful of tracks performed on synthesizers, which gave them a Kraftwerkian retro/futuristic feel. And then, of course, the prestige—a short collection of back catalog hits, played with the band's usual outsized showmanship.

A rock residency is hardly a new concept; in recent years, Las Vegas has been home for such artists in residence as Celine Dion and Prince. But while Tom Waits, Neil Diamond and

Elvis Costello have trodden its boards in the past, it's been eight years since a rock act performed on the Great White Way, according to the Internet Broadway Database. And it's even rarer for a band to launch its record via a Broadway stint.

It also might seem like a particularly unusual move for a band known for its stylish videos, especially for one which shares songwriting credits with Timbaland and Justin Timberlake on its latest release. But Rhodes insists that it all fits. "While there's always a theatrical element to [Duran Duran], it's not an all-singing, all-dancing Broadway show. It's a rock show in a Broadway venue," he says.

One reason for the dearth of rock bands on Broadway is

cost. Even with ticket prices set at \$75-\$150, concert promoter Ron Delsner says Duran Duran likely will break even. "Nobody in their right mind would do it because it's so expensive," Delsner says. "These guys are going into it knowing it isn't to make money."

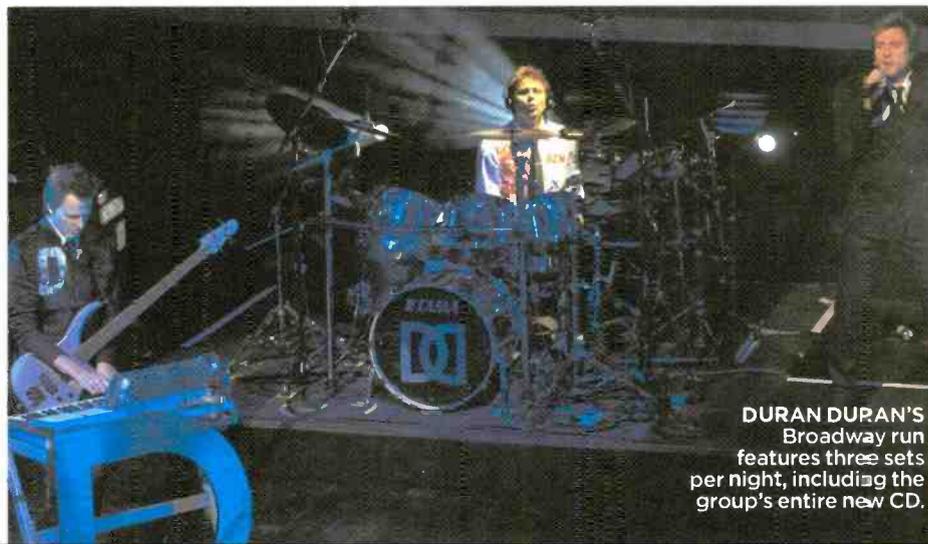
Enter financial services company Citi, which, in an unusual move for a residency, has ponied up sponsorship funds for the limited run. Through its Citi Private Pass program, members get pre-sale tickets

and special access to the band. In return, Duran Duran gets its money up front for the shows—plus free advertising for the new album via a Citi alert to its customer database.

"Without a sponsor, I'm not sure we would have been able to do this," says band manager Wendy Laister of Magus Entertainment. "Because of the economics of doing something on Broadway, without them, it just wouldn't have been possible—or at least not with the ticket prices the way they are."

As for whether a three-decade-old band who's doggedly pursuing new-millennium relevancy should even consider Broadway—hardly a hotbed of hipness, at least in a rock'n'roll sense—Laister seems unconcerned. "They're a brand, and they have a strong brand identity. They've always been perceived as incredibly stylish," Laister says. "And Broadway has those same qualities." ♦♦♦

A version of this story originally appeared in the *Hollywood Reporter*.



DURAN DURAN'S Broadway run features three sets per night, including the group's entire new CD.

ROB LOUD/GETTY IMAGES

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Language Barrier

Juanes Breaks It, But Most Do Not

The release of Juanes' "La Vida Es un Ratico" has prompted all kinds of speculation on the possible success of purely Spanish-language music among non-Spanish speakers.

But in the realm of radio, as tempting as it may be to think that such crossovers are becoming more common, they aren't. And when they do happen, almost invariably, they're tied to an uptempo, easy-to-dance-to track.

Take Juanes' new single, "Me Enamora." Yes, it does stand at No. 75 this issue on The Billboard Hot 100 and at No. 60 on the Billboard Hot 100 Airplay chart. But that stature is fueled by strong digital sales (which impact the Hot 100) and airplay on virtually every Spanish-language station in the country. Only a minimal percentage of non-Latin stations are playing the song.

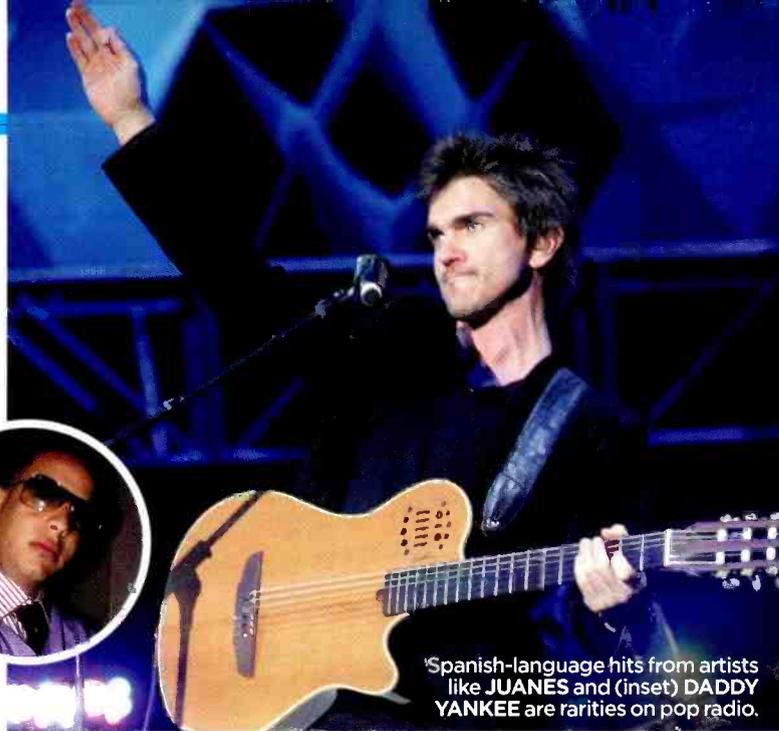
In 2005, Shakira's "La Tortura"

with Alejandro Sanz rose to No. 23 on the Hot 100. But it also had digital sales attached to it, and, most important, Shakira, a crossover name.

If we look at purely Spanish songs from other artists, the biggest recent hits belong to Daddy Yankee with "Rompe" in 2006 and, prior to that, "Gasolina." Both made it to the top 40.

Aided by a remix featuring Lil Jon, "Gasolina" gained traction on hip-hop and top 40 stations that later embraced the original version. Earlier in 2005, another track, N.O.R.E.'s "Oye Mi Canto," featuring Yankee, Gem Star, Big Mato and Nina Sky, climbed to No. 12 on the Hot 100.

These are all reggaeton tracks, synonymous with danceable. If danceability was one of the attributes that made reggaeton internationally successful in the first place, it's no doubt the main



Spanish-language hits from artists like JUANES and (inset) DADDY YANKEE are rarities on pop radio.

factor that's allowed it to prosper outside Latin stations in the United States.

Indeed, if we rack our brains, we'll recall that the last big Spanish-language hit on mainstream radio was "Macarena," the queen of easy-to-dance-to tracks. If we go beyond the United States, we find ears that are a bit more open but still attuned almost singularly to music that moves your feet.

The most patent example is Juanes' "La Camisa Negra." While certainly not reggaeton, its Colombian rhythm was utterly infectious. It was No. 1 in more than 30 countries—many of them non-Spanish-speaking—and landed at No. 10 on Europe's year-end singles chart, a mega-achievement for a Latin artist that doesn't sing in English.

This week, Juanes' "Me Enamora" is No. 77 on the European charts, still remarkable for a Latin song. Its only Spanish-language competition is "Dirás Que Estoy Loco" by Spaniard Miguel Angel Muñoz, a pop/dance club track that sits at No. 95.

The fact that hips don't lie is evidenced by the song, which was last year's top single in Europe, albeit in English.

But in 2002, Europe's No. 1 single was "Aserejé," a Spanish-language track by Las Ketchup whose video taught "Macarena"-like moves.

Here in the United States, it was never a mainstream hit.

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

EN BREVE

Mexico's Café Tacvba has earned vaunted status in its home country, as well as with U.S. fans, with its bold rock experiments. Having headlined a slot this summer at Lollapalooza, on Nov. 16 the group embarks on a 22-day tour in support of its newest album on Universal, "Sino." Keyboardist/programmer/vocalist Emmanuel Del Real answered three questions for Billboard.

Is "Sino" an evolution toward more commercial rock?

It's definitely a more rock-oriented album, but more than the style, I think it has to do with the attitude and the way the album was made. We tried to have all five of us in the same recording studio, playing together, trying to transmit the energy of playing live onto the recording.



DEL REAL

That allowed each of us to be more uninhibited and, in a way, find an expression that was closer to rock.

Was this a more collaborative album than previous ones?

There was more interaction at a composition level. In bringing songs to "Sino," we realized there were great ideas that needed more work but we didn't want to toss out. So we began to mix fragments of songs, words from one with another melody and so on. There's also more vocal participation from all of us.

You took a big step forward in the United States with the radio success of "Eres" at Latin radio. Do you need another hit to keep that expanded fan base?

If there are songs like "Eres" that catch the ear of people who didn't know the group and makes them look for more songs, that's our objective. We've never seen ourselves as a group of singles. We've always tried to make complete albums, as if they were a book or a play. So anything that brings people closer to our albums only adds.

We never think of making hits. We make the songs, and some go to different places than others. —Ayala Ben-Yehuda

Upward Mobility

Latin American Influx Into Spain Reflected In Ringtone And Download Sales

MADRID—The 500-year-old cultural, linguistic and historical bridge linking Spain and Latin America has shrunk to the size of a mobile phone, at least in terms of music sales.

The impact of soaring Latin American immigration to Spain during the past decade can be seen in digital download and mastertone charts that Nielsen SoundScan began compiling in March for Spain's label association, Promusicae.

The market share for Latin music is notably higher than it is—or ever was—for physical singles or albums, and the sheer number of units moved underlines changing purchase habits among the new breed of Spanish consumers.

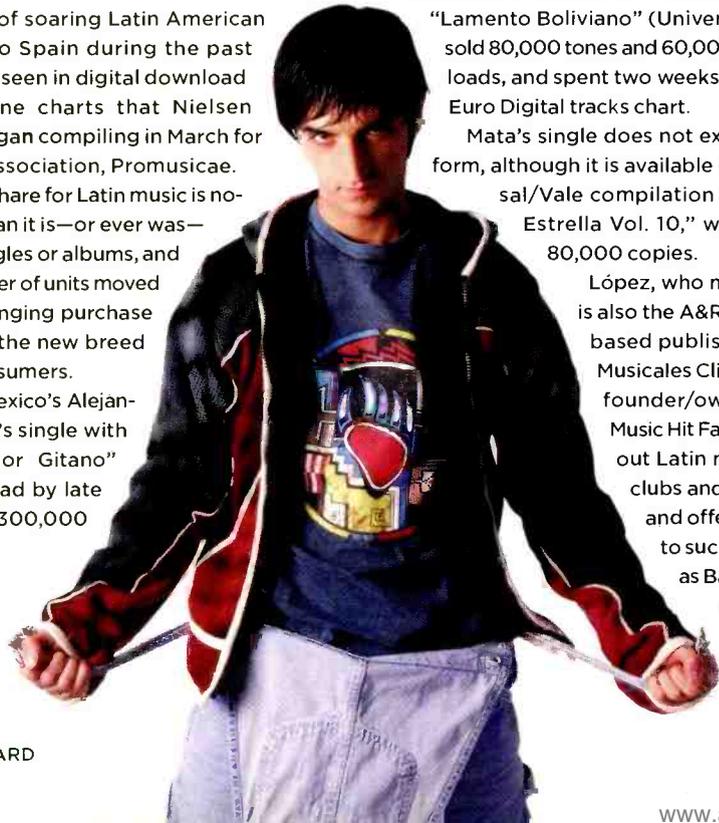
Examples: Mexico's Alejandro Fernández's single with Beyoncé, "Amor Gitano" (Sony BMG), had by late October sold 300,000

mastertone units in 26 weeks on the charts and 160,000 single downloads in 24 weeks. Jennifer Lopez's "Que Hiciste" (Sony BMG) moved 280,000 tones and 140,000 single downloads.

But the biggest surprise is Dani Mata, a local youth who was discovered by A&R expert David López singing in a Barcelona karaoke bar. Mata's dance remix version of an old South American favorite, "Lamento Boliviano" (Universal/Vale), has sold 80,000 tones and 60,000 single downloads, and spent two weeks on Billboard's Euro Digital tracks chart.

Mata's single does not exist in physical form, although it is available on the Universal/Vale compilation album "Disco Estrella Vol. 10," which has sold 80,000 copies.

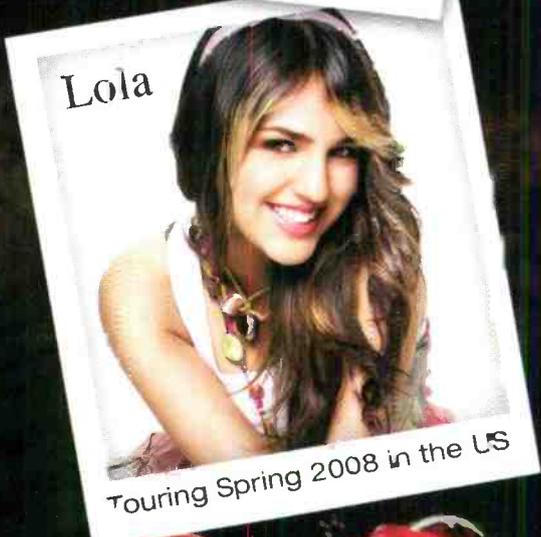
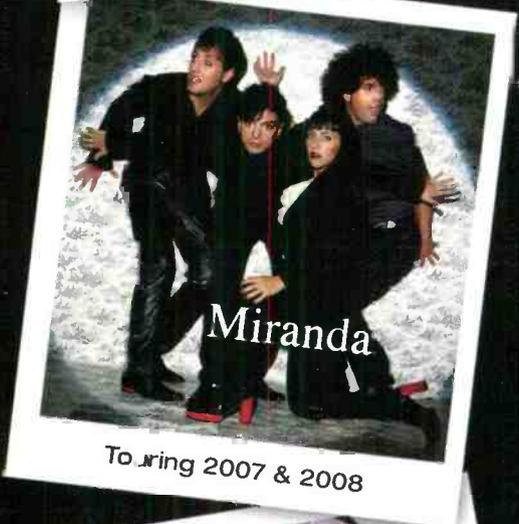
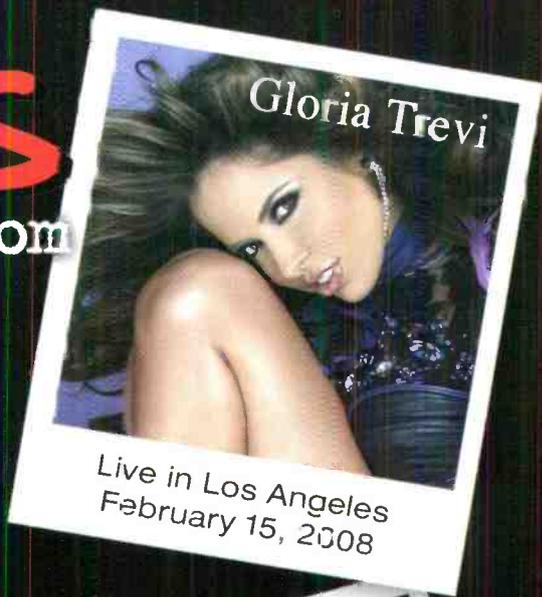
López, who manages Mata, is also the A&R at Barcelona-based publisher Ediciones Musicales Clipper's and the founder/owner of label Music Hit Factory. He seeks out Latin music talent in clubs and karaoke bars, and offers his findings to such record labels as Barcelona's Vale Music.



A remix of a South American staple has made DANI MATA a mobile star.

.com EN LA RED: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete roundup in Spanish, go to Billboard.Latino.MSN.com.

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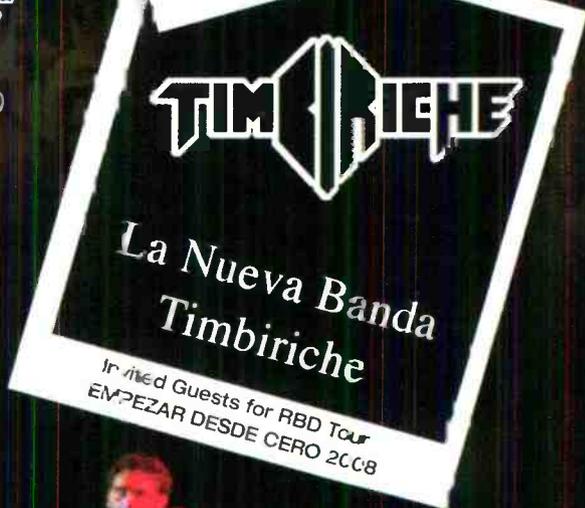
* LATIN BILLBOARD AWARD FOR "TOUR OF THE YEAR"

* UNIVISION'S PREMIOS JUVENTUD AWARD FOR
'MY FAVORITE CONCERT'

* LARGEST PAID LATIN CONCERT IN US HISTORY
RBD @ LA MEMORIAL COLISEUM

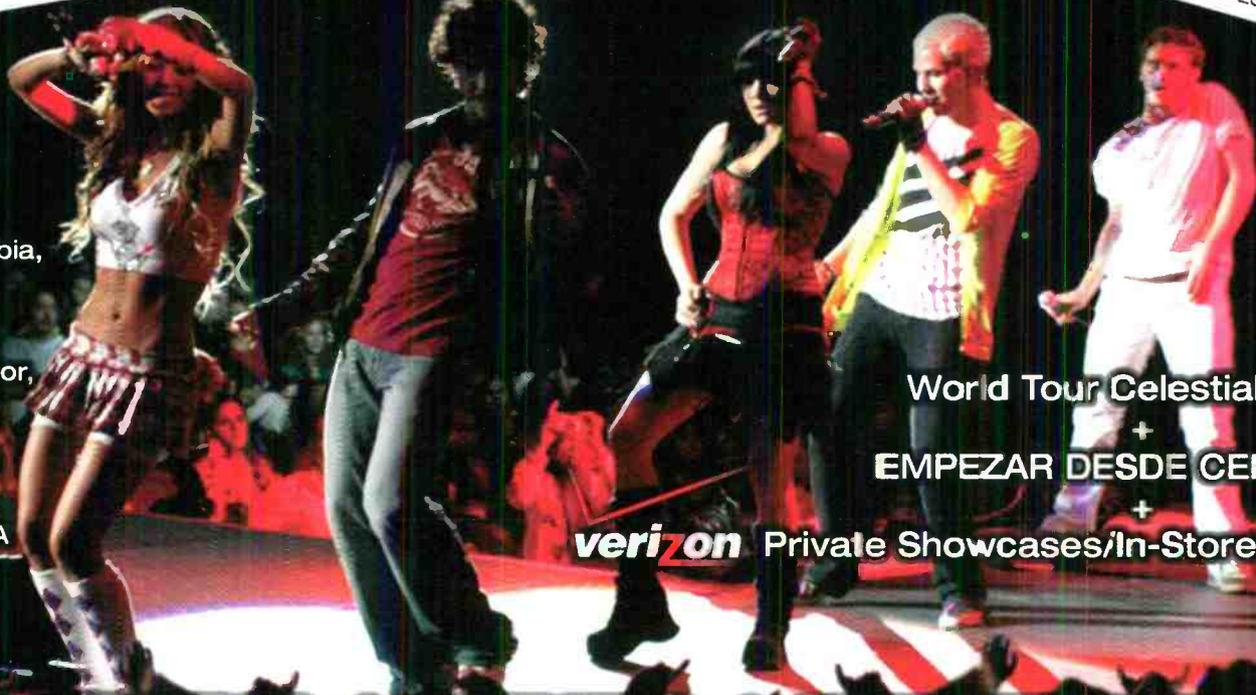


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GLOBAL BY JULIANA KORANTENG and TOM FERGUSON

VISA BLUES

U.K. Acts Denied Slice Of American Pie?

LONDON—Artists with criminal records have always had difficulty entering the United States, but the United Kingdom's Musician's Union claims up-and-coming acts are being excluded from America despite staying on the right side of the law.

Singer/songwriter Lily Allen, veteran political rockers New Model Army and breakthrough acts the Pipettes and Klaxons were blocked from entering the United States this year. And MU assistant general secretary Horace Trubridge suggests the smokescreen of anti-terrorism security is masking stricter implementation of



TRUBRIDGE

U.S. visa regulations.

"As far as I am aware," Trubridge says, "there is no connection between rock stars behaving badly and terrorism."

A spokesperson for the United States Citizenship and Immigration Services did not return calls for comment, but former U.S. Department of State foreign service officer Stephen Pattison, now a partner at London-based lawyers Magrath & Co., confirms the 1952 Immigration and Nationality Act has been applied more strictly post-Sept. 11. Immigration officials, he notes, can now access non-U.S. citizens' police records, "even if charges were dropped."

In June, U.K. police briefly detained Allen following a scuffle with London

photographers; in August, her work visa was revoked when entering the United States to appear on the MTV Video Music Awards.

Allen claims that, despite not actually being arrested regarding the incident, immigration officials cited it as the reason for the revocation. She canceled six U.S. shows as a result.

In the wake of the visa problem, Allen announced she was splitting with London-based Empire Management. Her personal manager there, Adrian Jolly, estimates the gross loss of the canceled shows at around \$120,000.

Subsequently, he says Empire had been "as cooperative as possible to get Lily into the U.S., but she hasn't been back. Speaking to other people, it seems it's de rigueur now to make it hard for U.K. artists to get in there."

In April, British band the View can-



ALLEN

GLOBAL BY LARS BRANDLE

Continental Shift

EMAS Still Not European Enough For Some

MUNICH—The latest edition of MTV's Europe Music Awards (EMAs) was designed to resolve carping about a lack of exposure for European acts on the globally broadcast show. But the jury's still out as to whether it succeeded.

Ahead of the annual event, held Nov. 1 in Munich, organizers acknowledged previous criticism (Billboard, Oct. 14, 2006; Dec. 4, 2004; Dec. 9, 2000) of its perceived lack of commitment to showcasing European talent.

"The problem for us is finding music that crosses borders," admits EMAs executive producer/MTV Networks International senior VP of content and music Richard Godfrey. "In terms of music from continental Europe, there have been great bands that have sold across Europe—but not that many."

Nielsen Music Control data based on monitoring 10 MTV channels in Europe from Jan. 1-Oct. 18 shows, of the top 100 records played, European artists accounted for just 27, with British or Irish acts accounting for 19 of those slots.

Germany, the 2007 EMAs

host country, had just one artist on the list, Tokio Hotel (Universal/Island). The pop/rock act won the Inter Act Award and performed English-language song "Monsoon."

MTV Networks vice chairman Bill Roedy responds to the statistics by insisting, "We play the music we feel our audience wants." Roedy also claims the network's European showpiece creates a "massive" positive effect for the cities it visits.

The redesigned 2007 format introduced the New Sounds of Europe category, providing a platform for lesser-known European acts. Estonia's Bedwetters beat out two other eastern European finalists in a public vote for the award and were the final performers of the night.

MTV also tweaked other award categories and opened up the voting to viewers, which, the network re-

ports, cast 50 million votes. The strategy "worked very well," Godfrey says, particularly on the financial front. "We've never had more commercial partners on the show," he says.

The only European track to crack the top 10 on the Nielsen Music Control listing was Mika's "Grace Kelly" (Casablanca/Universal Island), at No. 9.

"I don't think you can [deny] the power of MTV if they really get behind an artist like they got behind Mika," notes the singer's manager Iain Watt.

The Lebanese-born, United Kingdom-based artist performed at the EMAs, as did British acts Babyshambles and Amy Winehouse. In contrast, five acts from North America performed at the Snoop Dog-hosted event, including Avril Lavigne, Foo Fighters and My Chemical Romance.

The 2006 ceremony in Copenhagen featured 12 acts, with four from Europe—two of which were U.K.-based.

While welcoming the changes, many European industry insiders still feel more needs to be done to support local acts. "[As always], they had great bands playing," notes Horst Weidenmüller, managing director of Berlin-based independent music company !K7 Label Group, "but other than exposing three bands from the Eastern region, there was nothing new for Europe."

The gala coincided with U.K.-based songstress Katie Melua topping Billboard's European Top 100 Albums chart with "Pictures" (Dramatico). However, Melua—Europe's best-selling female artist in recent years, according to IFPI figures—has never appeared at the EMAs.

"Would Katie have the right platform if she was given exposure at the awards?" Dramatico Entertainment chairman Mike Batt asks. "Absolutely. But we've never been asked."

While Melua awaits an invite to the next EMAs in Liverpool, England, on Nov. 6, 2008, Watt is quick to point out the benefits of appearing on the show.

"It's not just about the broadcast," he notes. "There's a lot of opportunity to speak with a host of other media. And if your artist is prepared to do the hard work, those things combined will give you a lift in album and ticket sales." ■■■



MIKA onstage at the 2007 MTV Europe Music Awards, held at Munich's Olympiahalle.

GLOBAL

>>>UMG'S V2 ACQUISITION CLEARED

Britain's Office of Fair Trading confirmed that it would not be referring Universal Music Group's acquisition of V2 Music Group to the European Union's Competition Commission. The OFT confirmed the move in a brief statement issued on its Web site Nov. 5; the full text of the regulator's decision will be published shortly. U.K. indie labels' trade body AIM approached the OFT this summer, citing the V2 deal as evidence of UMG's "creeping dominance" of the recorded-music market. In a statement, UMG said: "Efforts to portray this acquisition as anti-competitive were always without merit." UMG, through its Centenary Music Holdings arm, struck a deal Aug. 10 to buy V2 from bankers Morgan Stanley. UMG has already begun to integrate V2 and has vowed to continue Cooperative Music, the Pan-European independent label-licensing network, established in-house by V2 in late 2005.

—Lars Erandle

>>>PPL BACKS GUN-CRIME CAMPAIGN

U.K. collecting society PPL is backing an anti-gun and knife crime campaign by South London-based voluntary organization/think tank Urban Concepts. PPL will showcase material from an album put together by Urban Concepts at the collecting society's annual general meeting in London Nov. 12. The "Don't Trigger Campaign Album," re-

ALLEN: DERRICK SANTINI; JO HALE/GETTY IMAGES

celebrated a 10-date North American tour after a Scottish court fined vocalist Kyle Falconer for cocaine possession. Agent Steve Ferguson, who represents the View, Klaxons and the Pipettes at New York-based Paradigm, reports, "Klaxons and the Pipettes are now back, but not the View. It's harder if you've an arrest record." Ferguson adds that acts must allocate more time to visa preparation in the current climate.

British chanteuse Amy Winehouse's substance abuse issues have filled U.K. tabloids this year, and her Oct. 19 arrest and €500 (\$720) fine for possession of cannabis in Bergen, Norway, inevitably invited speculation about its U.S. career implications.

However, an Island Records spokesperson confirms Winehouse is applying for a visa to carry out U.S. promotional activities, including a scheduled Nov. 10 "Saturday Night Live" appearance.

While noting that Winehouse "hasn't had a problem yet," Jeffrey Gabel, chief counsel at New York-based visa specialist Traffic Control Group, cautions that overseas acts courting media

controversy will increasingly have to deal with the fallout at U.S. immigration. "Because they're all over the media," he points out, immigration knows who they are.

Trubridge adds that bad behavior isn't the only reason for the recent rejections. He says authorities felt Klaxons and the Pipettes didn't meet visa criteria as "internationally recognized for a sustained and substantial amount of time." That reflects a "cultural divide," Trubridge argues.

U.S. authorities, he claims, "haven't picked up on how quickly acts here are launching themselves through MySpace and YouTube."

Trubridge says the MU has been working with U.S. organizations like the Performing Arts Visa Task Force to lobby regulators.

However, Traffic Control director of client relations David King insists the Brits are overreacting.

"I don't see what the MU is bitching about," he declares. "Anybody with a criminal record is banned from the U.S.—you can't even bring your family to Disneyland!"



Scalpers are cleaning up at Chinese venues like the Shanghai Concert Hall (pictured), where SONIC YOUTH played in April.

GLOBAL BY WILL FREEMAN

Your Tickets To China

Six Things You Need To Know As The Touring Market Grows

BEIJING—With the announcement of Linkin Park's Nov. 18 show at the 25,000-capacity Hongkou Stadium in Shanghai—reportedly the biggest Chinese concert yet by an international act—the country continues to open up to Western touring talent.

But industry insiders warn that local ticketing culture is a unique beast that outsiders need to study carefully. As more touring acts contemplate stopovers in China, Billboard presents six things every artist manager and international promoter should know.

UNDERSTAND THE HISTORY

Live events in China have been government-controlled since the Communists took power in 1949.

Until recently, "the government would select a state-run or related company to organize an event," says Li Bin, marketing manager at promoter Beijing Gehua Live Nation Entertainment. "If you had connections with the government or that company, you'd get a bunch of tickets for free."

The hangover from that culture means selling tickets to the public can be difficult, while local authorities and others may still expect free ones.

"These days," Li says, "paying for a ticket is like losing face—it means you're not well connected."

GET YOUR TECHNOLOGY RIGHT

"Antiquated" is how Chinese industry insiders describe most domestic ticketing companies' practices.

Traditionally, "there were many small players in the market with limited technology," explains Jonathan Krane, CEO of leading Shanghai-based ticketing/promotion company Emma Ticketmaster, which has brought acts like Eric Clapton and the Rolling Stones to the mainland since its 2004 launch.

"Counterfeit ticketing was a major problem," Krane says. "We saw an opportunity to immediately add a lot of value to the marketplace by putting in ad-

vanced ticketing systems with the right access controls."

UNDERSTAND GOVERNMENT RULES AND REGULATIONS

Promoters must acquire a Ministry of Culture permit before announcing or advertising a show or selling tickets.

"The time that takes depends on whether the act is foreign or local and if the promoter has a good track record," Krane says. "[And] a first-time promoter will have to find the right government agencies to partner with."

BEWARE OF SCALPERS AND FAKERS

China has a major ticket-scalping problem, mainly because some venue operators and government officials demand "huge" numbers of free tickets in exchange for green-lighting events, says Archie Hamilton, CEO of Beijing-based promoter Split Works, which handled Sonic Youth's China shows in April.

"They give the tickets to the huangniu [scalpers] to sell at whatever they can get," Hamilton notes. Fake tickets proved a major problem at Avril Lavigne's Aug. 15 Qi Zhong Tennis Centre show in Shanghai.

"We turned away many disappointed fans who had purchased fakes, often unknowingly," Emma Ticketmaster marketing director Robb Spitzer says.

DON'T BANK ON ADVANCE SALES

"Advance sales are generally not as strong as door sales," Split Works COO Nathaniel Davis says. "There's a walk-up culture; people expect tickets to be available at the door."

"Shows hardly ever sell out in one day," Krane adds, "But we're starting to see people buying earlier." He says walk-up sales compose at least 10%-20% of total ticket sales on average, although big-name acts with money to spend on promotion can sell more advance tickets.

GET YOUR PRICING RIGHT

The booking manager at Beijing club M.A.O. Livehouse, known industry-wide only as Fourteenz, cites 150 yuan (\$20) as the highest price Chinese fans will pay for an international act at his venue.

"Most of our audience is students," he says, "and 150 yuan for them is not a cheap price."

However, ticket prices for Linkin Park's Shanghai show range from 100 yuan (\$13) to 1,600 yuan (\$214), and China's new social elite will pay top yuan for VIP tickets to large events.

"We have people [ringing] our call center saying, 'What's your most expensive ticket?'" Krane says. "[But] promoters are starting to realize that, if you keep prices reasonable, you're going to reach a larger audience."

Additional reporting by Steve McClure in Tokyo.

NEWSLINE

leased in download-only form Oct. 9, is intended to be an awareness builder for the group's "Don't Trigger" campaign. The campaign launched in September 2005 with the release of the multi-artist "Don't Trigger EP" through London independent Gut recordings, which is handling plugging for the new set. According to PPL, some 30 artists who appear on the album will perform six of its songs at the AGM. The record includes performances by reggae veteran Maxi Priest, London-based U.S. R&B singer Jocelyn Brown and British soul vocalist Omar. The Don't Trigger Campaign has received financial backing from local and state government, and is supported by other anti-gun lobbying groups. —Tom Ferguson

>>> MOS QUILTS DELHI CLUB

Ministry of Sound International has pulled the plug on its New Delhi club. The company has terminated its license agreement with New Delhi-based Indus Renaissance Partners Entertainment, which launched the club—the London-based dance brand's first in India—in February. MoS International president Michael Wilkings said in a statement that the decision "was taken as a direct consequence of the licensee's repeated failure to pay license fees, DJ fees and other expenses owed to Ministry of Sound, as well as other nonmonetary breaches of contract." Representatives

for Indus, which has interests in hotels, did not issue a statement and were not available for comment. Wilkings insists MoS remains committed to its future in India and is in talks with potential partners to develop its nightclub, bars and hotel brands across the country. —Nyay Bhushan

>>> PHILLIPS EDGES IN

Former Warner Music U.K. chairman Nick Phillips has been named as a board member at London-based entertainment industry investment house the Edge Group. Phillips has worked in the industry for 30 years, becoming Warner chairman in 1999. He left the company in March and had since been on gardening leave. The Edge Group is involved in asset management, consulting, corporate finance and legal affairs. Fatboy Slim and Nick Cave are among the artists on its client roster. Recent corporate finance deals include the sale of the Deston Songs, Extreme Music and Right Said Fred music publishing catalogs. The company, founded by veteran music industry attorney David Glick in 2003, claims its Edge Performance Venture Capital Trust is now the biggest specialist investment fund for the live music and events industry, with £20 million (\$41 million) under management. —André Paine

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DIGITAL BY ANTONY BRUNO

Widget Wars

Zazzle Brings A New Approach to Merch

They say content is king. And in the world of online widgets, that content is growing increasingly physical.

The “distributed commerce” model behind the popularity of Web widgets has received a good deal of attention of late for its ability to let artists sell their music directly to fans in a number of locations. In addition to posting their songs on mass-music services like iTunes, artists can also place a “buy this” button on their Web sites or MySpace profiles—which fans can copy to their own sites—as a sort of digital vending machine that can be placed wherever they think fans may be.

The problem is, the digital music business is a tough nut to crack. So a class of new widget service providers hope to apply this same innovative digital vending machine model to a much more traditional product—artist merchandise.

To date, it’s been a rather niche application offered by relatively smaller companies like Nimbit, Cartfly and OurScene. Cartfly, for instance, says only about 300 artists use its merch widget product, and most of them are relatively unknown indie or unsigned artists.

But the sector received a boost in momentum last month with the entrance of a new company called Zazzle, which exploded onto the music scene in late October via high-profile deals with MySpace and Warner Music Group.

Unlike other online merch

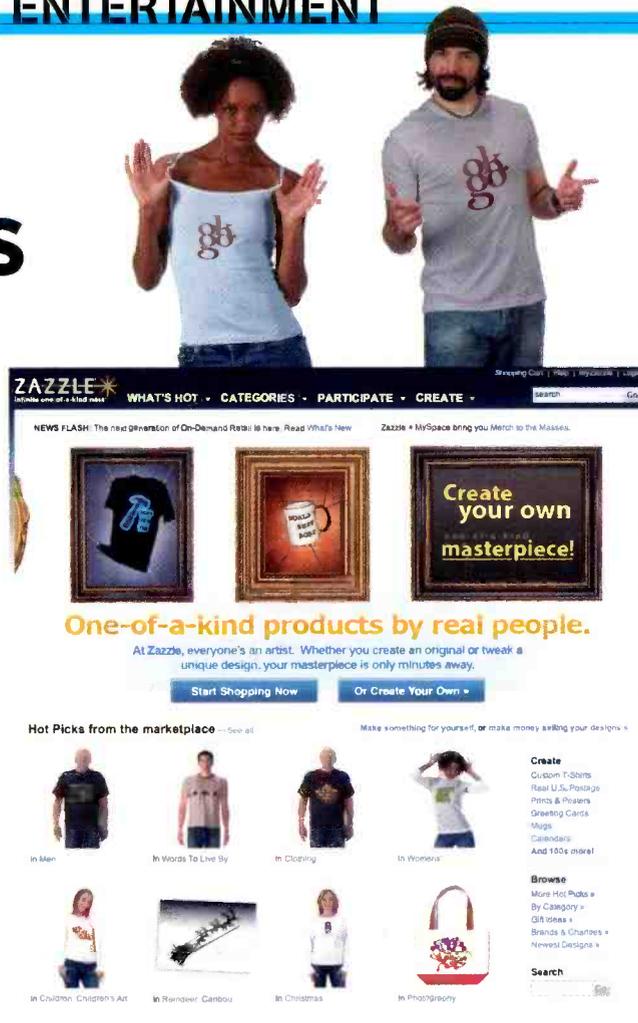
widgets that require artists to handle their own inventory and fulfillment activities, Zazzle is a complete turnkey solution. It takes the orders, makes the merchandise and ships the final product all in-house. It also lets fans customize the products they buy. (For more on how indies are capitalizing on sites like Zazzle, see page 25.)

By doing so, it applies three major tenets of the digital world to physical goods—user-generated content, Long Tail monetization and instant gratification.

Here’s how it works: Participating artists fill out a short online form to sign up. They then upload all the images, graphics and other assets they’d like to make available, as well as select from a list of available products that Zazzle offers for them to sell, such as T-shirts, posters, mugs and stickers.

Fans who are interested in buying merch register for a Zazzle account, select the product they want and the image they want on it, then pick their desired size, background color, etc. They can even upload their own image files to add. Zazzle’s fully automated production facility then ships it within 24 hours.

Since Zazzle launched in 2005—primarily providing white-label technology for the online storefronts of partners like the Walt Disney Co., Lucasfilm and Mattel—it claims a return rate of only .7%, despite offering a 100% money-back



Bands like OK Go use Zazzle to sell merch online. Zazzle lets users customize their orders, such as a tank top, left, or T-shirt, right, as well as sizes and colors.

guarantee on all sales.

So far, only OK Go and a handful of lesser-known acts have active Zazzle “booths” on their MySpace profiles. But record-label sources express great excitement about the potential of such a system because it allows them to better take advantage of a wider variety of artist assets. For those acts with whom they have merch rights relationships, labels can utilize a fuller range of photos, graphics and other material in new ways without taking the risk of choosing the right T-shirt design.

With artists like Radiohead and others virtually giving away their music online, merch sales are pegged as a potential revenue stream that could offset these losses. Overall, the artist

cut of these online merch services isn’t bad. Cartfly charges a flat 3% fee, although it does less in return. Zazzle lets artists choose which percentage of the sale they wish to keep—from 10% to 99%—but also adjusts the price of the product to ensure it gets a certain minimum.

Of course, just throwing up a digital sales booth on MySpace doesn’t guarantee success, no matter how many

friends a band has. Look at Snocap: Despite attracting a decent number of bands selling music on MySpace via the Snocap MyStores widget (including deals with EMI Music Group and WMG, not to mention several indie digital aggregators), only 175,000 of the more than 100 million MySpace members have registered for an account. Snocap has since slashed 60% of its workforce and is seeking a buyer.

While the distribution system was certainly innovative, MyStores suffered from the same problems facing every other music service. It was competing with free peer-to-peer services, and most of the indie bands who used the DRM-free service were just as content giving their music away for free.

Zazzle thinks merchandise will be different.

“You can’t pirate merchandise,” says Zazzle chief strategy officer Jim Heckman, a Web entrepreneur who most recently served as chief strategy officer of MySpace parent company Fox Interactive Media. “You can’t wear a digital T-shirt . . . Selling music is pretty much a dying business.”

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

BITS & BRIEFS

HOME IMPROVEMENT

RealNetworks is creating a mobile game based on MTV’s hit series “Cribs.” The music rhythm-based game works much like “Guitar Hero”—players press certain buttons in time with music being played. As they pass each level, players are rewarded with virtual cash they can then use to customize their virtual crib. These fantasy houses can be viewed at any time via either mobile phones or PCs.

KICK OUT THE JAMMIES

You’ve just lost the only copyright infringement court battle with the RIAA to go to trial, and you have to pay \$222,000 in damages. What do you do? Well, if you’re Jammie Thomas, you start selling

“Free Jammie” merchandise. The Minnesota mother, who is mulling a potential appeal of the verdict, is selling T-shirts, bags and even thong underwear emblazoned with a “Free Jammie” logo created by sympathizers.

CHANGING THE CHARGING

Verizon Wireless is changing up how it charges for data services like ringtones. Rather than charging a per-minute fee for browsing mobile Web services or for the time it takes to download a ringtone—minutes usually charged against customers’ voice plans—the company has implemented a new system of charging \$2 per megabyte of traffic. Ringtones and ringback tones generally are about .2 MB in size. The change will not affect full-song download costs.

HOT RINGMASTERS™ NOV 17 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	16	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEEM
2	2	7	NO ONE	ALICIA KEYS
3	3	7	I'M SO HOOD	DJ KHALED FEATURING T-PAIN, TRICK DADDY, RICK ROSS & PLIES
4	4	10	DUFFLE BAG BOY	PLAYAZ CIRCLE FEATURING LIL WAYNE
5	5	1	KISS KISS	CHRIS BROWN FEATURING T-PAIN
6	6	6	APOLOGIZE	TIMBALAND FEATURING ONEREPUBLIC
7	7	16	CYCLONE	BABY BASH FEATURING T-PAIN
8	8	8	GOOD LIFE	KANYE WEST FEATURING T-PAIN
9	9	9	BUBBLY	COLBIE CAILLAT
10	10	5	SOULJA GIRL	SOULJA BOY TELLEEM FEATURING I-15
11	12	6	SHAWTY IS A 10	THE-DREAM
12	11	13	BED	J. HOLIDAY
13	17	8	GIMME MORE	BRITNEY SPEARS
14	13	45	ROCKSTAR	NICKELBACK
15	26	3	LOW	FLO RIDA FEATURING T-PAIN
16	15	6	HATE THAT I LOVE YOU	RIHANNA FEATURING NE-YO
17	28	2	CLUMSY	FERGIE
18	19	9	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE WITH BEYONCÉ
19	18	14	HOOD FIGGA	GORILLA ZOE
20	14	16	STRONGER	KANYE WEST

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen Mobile. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.

KEEP YOUR EARS ON THE ROAD

Sure, music phones are great, but can you crank the tunes stored on them in your car? Now you can. Motorola introduced the **MOTOROKR T505** portable Bluetooth speaker system that’s designed to let users play their music (and, um, take voice calls) through their car stereo.

The device just clips onto the car sun visor and works with any Bluetooth-enabled phone. It streams the music or phone call through the stereo via an FM transmitter and automatically finds the best frequency to use.

The T505 won’t be available until sometime in first-quarter 2008. Pricing has not yet been disclosed.



—Antony Bruno



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Merch Madness

Indie Acts Put Their Money Where Their Shirts Are

In 1956, **Elvis Presley's** record company made a T-shirt with a picture of the singer on it available via mail order, and a trend was born. Forty-plus years later, the band T-shirt has endured a number of trend cycles, peaking in popularity in the late '80s as the ultimate signifier of a rock'n'roll lifestyle, and dropping out of favor because of high prices in the '90s.

But in recent years, the band T-shirt has begun to make a comeback. As album sales fall, acts and labels are seeking other ways to monetize their content. And selling more and better merch is high on their strategy list.

Daylen Dalrymple, who has managed tours for bands like **Frightened Rabbit** and **El Perro Del Mar** and has done merch for **Spoon** and **the Decemberists**, says she spends a lot of her time trying to convince bands to pay attention to merchandise. In her experiences with larger indies, "Merch can comprise as much as 30% of the profit from a tour." For a smaller band, that percentage can be even higher. Dalrymple says the band with which she's currently out has a guarantee of between \$150 and \$300 per night and "they can make \$150 selling merch every night, easy."

Owen Ashworth, who performs under the moniker **Casiotone for the Painfully Alone**, is just as reliant on merch. "I usually make at least as much money from merch sales as I do from the door," he says. "I wouldn't be able to afford to tour without T-shirt sales."

Dalrymple says she's also noticed more bands investing time and energy in designing their shirts.

"Acts like **Spunk Rock** go so far as to partner with independent design companies to produce shirts that don't look like the typical thing you'd find at a concert," she says. "Artists can also get really personally invested in it. When I worked with **Devendra Banhart** a few years ago, he was totally adamant about wanting the shirts to be tie-dyed and have certain works of art represented. He didn't want his name on anything, but he wanted

to make something very distinctive to represent his music."

For bands who want to ensure each shirt is different, there is **Zazzle.com**, a recently launched Web site that aims to monetize the Long Tail theory for the indie band T-shirt industry. (For more on **Zazzle.com**, see page 24.) A group can upload any number of images (assuming it holds the copyrights to said images), then provide fans with a link to its **Zazzle** page. Fans can visit the site, select from a wide variety of custom cuts and styles, and then manipulate the images to create their own, one-of-a-kind shirt.

The site is barely out of the gate, but it has already attracted some big-name partnerships. It recently signed a deal with **MySpace** that allows bands to design products and sell merchandise by putting the **Zazzle Merch Booth** widget on their **MySpace** profile.

Some indie labels have begun to capitalize on the trend by including merchandise production and sales as part of their contracts with bands. **Wind-up Records** sometimes includes a merch deal when signing acts, and **RED Distribution** recently started selling shirts.

Some indie record stores, though, say they've yet to see an explosion in how many shirts they move. "We really lost a lot of business when **Hot Topic** started, and even though we carry some indie shirts, I wouldn't say we've seen a resurgence," says **Mike Fratt**, who heads **Homer's**, a six-store chain based in Omaha, Neb.

Fratt also points out that the rock shirt business is cyclical and largely dependent on the fashion trends of the day. "The fact that the guys on [HBO's] 'Entourage' wear so many band shirts has definitely had an influence," he says. As long as stars of TV and fashion keep donning their favorite tour tees, it appears bands should be able to sell enough shirts to get them to their next gig.

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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

All right, so I talked to **Doug**. (See last week's issue of *Billboard*.)

Actually, first, I talked to **Jimmy**.

For these unfortunate few of you who haven't had the pleasure of meeting Mr. **Iovine**, just picture Arnold Horshack from "Welcome Back, Kotter." Only a lot more shrill.

It was nice to hear that old whine again.

Riiiiing.

"Steeeven!"

Hi, Jimmy.

"Liiiiittle one!"

You see the column?

"You got it all wronnnng, man. This new thing is cool. Doug's gonna call you."

Could you tell him to hurry since my deadline is in like five minutes?

"The idea is brilliant. It could save the business!"

All right. But Jimmy, the question is, Does the business deserve to be saved?

"All due respect, Little One, but without the business, you'd still be telling fortunes with **Madame Marie** in Asbury Park!"

OK. You got a point.

Riiiiiiiiiiiiing.

"Stevie?"

Hi, Dougie. Whaddya hear, whaddya say?

"I say you got it all wrong, baby. That's what I say."

Elucidate me.

"First of all, you're looking at things the old-school way."

That's 'cause I'm old school, Doug.

"Yeah, I heard you finally sprang for a computer like last month."

I wanted to see if it was gonna catch on. I'm still upset about that Betamax thing.

"Well, forget computers. It's all about the phone now, baby, and forget about the song-by-song thing and start thinking tens of millions of phones receiving music and every one contributing to a huge fund. You're thinking vertical, and the world is going horizontal. Think volume, baby. Volume!"

What happens to the indies, the little guys?

"That's what's so beautiful about this.

Every 'listen' is registered, so nobody gets left out and the indies get distribution beyond their wildest dreams. I'm talking the entire planet. Instamatically!"

Uh oh. I think I'm starting to get it.

What about the individual price per song?

"The high 'rentals' in the beginning will be balanced out by volume over the course of time, not to mention for every fan checking out 100 songs a month, there will be 10,000 checking out 10 or less, and it won't matter because the sheer numbers could increase our gross by two or three times! It could be music for everybody with a phone!"

And publishing?

"Negotiations are happening right now, but if it's up to me, publishers will end up earning more than they do right now. After all, I'm a songwriter!"

Sweet-talkin' guy. Great record.

"I've been talkin' about this for years, and now Japan is all over it."

And the artists' share?

"Fifty-fifty split with the artists after publishing."

All right, you got me. Until further notice, I'm supporting you on this.

Riiiiing.

Hi, Jimmy.

"So?"

I get it.

"See, I told you! What'd I tell you? I told you it was good!"

You told me, Jimmy.

"Better than good. Brilliant! But do you listen? No, you never listen. You're a caveman, you're a primitive. You're more '60s than **Abbie Hoffman**. **Allan Ginsberg**, that's you! **Timothy Leary**, **Tiny Tim**, you're **Ernie Kovacs**, **Lou Costello**, **Soupy Sales** . . ."

Click.*

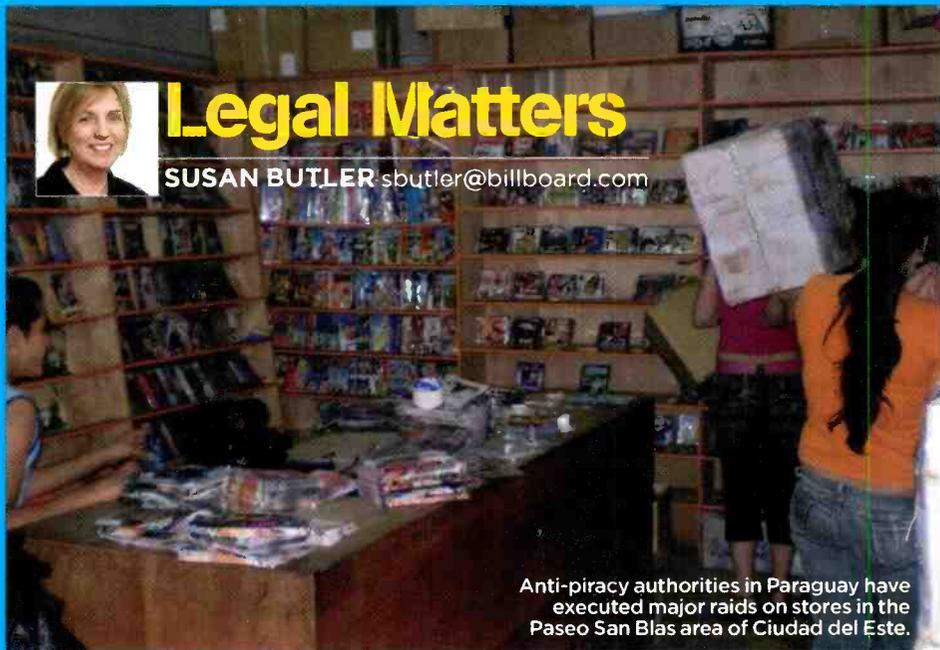
*These conversations actually took place. The essence of their content is accurate. The author reserves the right of artistic license to whimsically paraphrase quite extensively wherever he feels like it.

Last week's *Garage Rock* column addressed Universal Music Group chairman/CEO Doug Morris on the topic of business models associated with music subscription services.



Legal Matters

SUSAN BUTLER sbutler@billboard.com



Anti-piracy authorities in Paraguay have executed major raids on stores in the Paseo San Blas area of Ciudad del Este.

Pirates In Paraguay

Labels Rack Up A Victory

An e-mail appeared in my inbox around the end of October, advising record executives about a successful anti-piracy operation in Paraguay. Fifty-two retailers at the infamous pirate market of Paseo San Blas in Ciudad del Este were targeted. A U.S. executive responded with a congratulatory e-mail touting the importance of this news. Then an executive in Italy praised the move. Why was this operation in the small South American country so important?

It turns out that Paraguay is the entry point for pirated products distributed to many other markets, especially neighboring Brazil and Argentina. The U.S. Department of State has helped to build a specialized anti-piracy unit in Paraguay, called the UTE, which has conducted actions for a number of years against major CD-burning labs and warehouses. But until this year, the unit hasn't addressed the open sale of pirated materials by retailers who together typically hold an inventory of about 1 million units of pirated music and movies, says Emilio Garcia, IFPI regional anti-piracy coordinator for Latin America.

The U.S. government estimates Paraguay's population at 6.7 million and Brazil's population at 190 million. Last year, companies in Paraguay imported about 300 million blank CD-Rs from Taiwan that were declared on customs forms, RIAA executive VP of international Neil Turkevitz says. This number obviously doesn't include any blank discs smuggled into the country. By comparison, about 60 million were declared for Brazilian imports, he adds.

The music industry has a "huge stake" in the Brazilian and Argentinian markets, Turkevitz says. According to IFPI figures, the legitimate record industry in Brazil generated \$222 million in revenue in 2006, with 70% of the repertoire produced locally. In Argentina, the industry generated \$56 million in revenue, with 40% of the repertoire produced locally. The major labels distribute most of the local and international repertoire.

Garcia and Turkevitz agree that Paraguay's Ciudad del Este and Mexico City's Tepito district are two of the largest piracy marketplaces in the world.

The Paseo San Blas is an open market near the foot of the Friendship Bridge, which crosses the Paraná River to connect Ciudad del Este to Brazil. It has about 235 "retailers," and an-

other 250 are scheduled to open next year. So far, the city's mayor hasn't forced the retailers to contractually agree to avoid selling pirated or counterfeit goods, Garcia says. And everyone seems to know what's going on.

Brazzil Magazine reported in March 2006 that "businessmen, taxis and truck drivers" blocked the Friendship Bridge in Ciudad del Este, stranding thousands of Brazilian shoppers, to protest "strict custom controls" on the Brazilian side. According to the Paraguayan Import Center, about 50,000 Brazilian shoppers cross that bridge every week to buy "mostly computers, electronic devices, perfumes, liquor and other imported items, which are extremely expensive in Brazil," the magazine wrote.

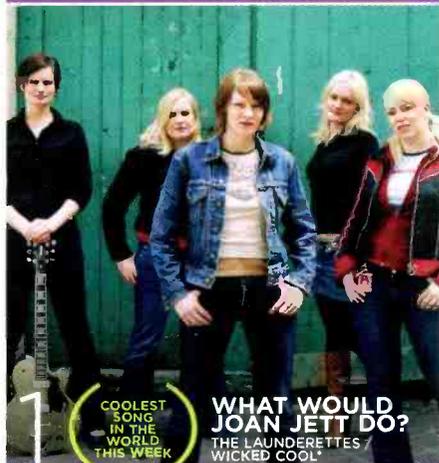
For the Oct. 18 bust, the UTE conducted a challenging coordination effort, working with enforcement personnel brought from Paraguay's capital city of Asunción to avoid the risk of leaks to the targets. The officers seized more than 67,000 music CD-Rs, 123,000 movie DVDs and nearly 1 million jewel boxes. In the same general area, they busted a full-scale replicating lab that contained 214 active burners—believed to be run by one of the leading suppliers of illegal CDs and DVDs—and more than 14,000 CD-Rs.

While enforcement efforts in Paraguay are promising, the judicial system is still problematic. A source close to the investigation says that the officers had to wait for the right judge to be on the bench to get the complaint approved for the bust; some judges just won't grant these types of raids. Perhaps the judges are afraid of retribution, the source says. So whether those busted in the recent raids will come to justice remains to be seen.

"All we do now is really make their lives more difficult," Garcia says. "Until we get prosecutions and some good sentences, it's a revolving door. But if we weren't there, there would not be any Brazilian market today. We can't abandon Paraguay because we won't know who the pirates are, what they're doing, what their modus operandi is. We would be giving them carte blanche. So we've got to hang in there until the CD is history, which we know won't be that soon in Latin America."

COOLEST GARAGE SONGS

TITLE ARTIST / LABEL



1 **WHAT WOULD JOAN JETT DO?**
THE LAUNDRETTES / WICKED COOL*

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

3 **BABY DU JOUR**
ROY LONEY & THE LONGSHOTS / CAREER

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

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

6 **LONGSHOT**
JOHN FOGERTY / FANTASY

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

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

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

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

*NEW YORK-BASED WICKED COOL RECORDS IS CREATED AND HEADED BY LITTLE STEVEN VAN ZANDT.

JIVE
EXECUTIVE
VP/GM

Tom Carrabba

His Jive team took Britney Spears from MTV flop back to the top of pop in less than two months. Here's how.



While the mainstream media worked itself into a lather over Wal-Mart's exclusive sale of the Eagles' "Long Road Out of Eden," the real excitement in most music stores during the week ending Nov. 4 was being supplied by Britney Spears' new Jive effort, "Blackout."

The album sold 290,000 units, according to Nielsen SoundScan, leading to a No. 2 debut on *The Billboard* 200 this week and proving that the young artist still qualifies for mega-star status, despite her consistently unflattering portrayal in the press.

"Blackout" was not only well-received by devout Spears fans, but label executives outside the Sony BMG universe and retailers say they sense a consumer turnaround in Spears' favor. *Billboard* caught up with Jive executive VP/GM Tom Carrabba to hear about the game plan going forward for Project Britney and what else the company has in the can.

How did the new album come together?

Some of this goes back to the recording process, which I wasn't involved in. But in broad strokes, the vision of what the album ultimately became was a collaborative effort between our A&R team who worked with Britney and some of the producers. One thing we knew early on is that Britney showed a great work ethic during the recording.

They worked on the album last year and this year. We had some songs in the can, but the bulk of the album was delivered sometime in July. As we started to hear the album and get enthusiastic, we had to be aware that she was not just making an album for the West, but for the whole world, because she is a global artist. So we had to think about that global history and make sure the album was appropriate and would work around the world.

Was the fact that her fans have aged since she first came out factored into the equation?

Sure, but that also went back to the global vision. They wanted an album that would work around the world, so the songs are more uptempo, more dance and more club-oriented tracks.

So did you have to wait until the album was delivered before you could begin devising the marketing plan?

What immediately started to happen, which is often the case, is that it starts leaking on the Internet. And before you know it, there's three different versions floating around, either demos or unfinished rough mixes and some songs that might not make the album. And it's not just Internet leaks, but bootlegging too.

Sometimes when an album is rush-released because of piracy, skeptics suspect the label is worried about sales and thus creates a manufactured "event" to get additional coverage to improve awareness.

That wasn't the case here. With all the leaks and the performance at the [MTV Video Music Awards], everyone knew the [original] street date was Nov. 13. The street date was changed [to Oct. 30] to combat the leaks. Also, we felt those leaks were a disservice to the fans because they were hearing certain songs on the Internet that might not be on the album. We released the album early as part of the strategy simply to let the people hear the music the way it was intended.

During all of this, Spears is getting a lot of publicity, not all of it good.

What about the school of thought that all publicity, even negative, is good?

We ourselves went back and forth on whether any publicity is good publicity, but ultimately we decided, "Does that question matter?" Amidst all of this, we made a concerted effort to keep the focus on the music. We had our international, new-media, publicity, sales and promotion departments play select songs from the album to the key tastemakers because we felt confident in the quality of the music.

What was the marketing plan?

We used all the marketing drivers, across different platforms, that we have used in the past to play to her fan base. We also stepped up our new-media plan. We launched the new *Britney.com*, which has interactive features where fans could comment on music, news and video, and the publicity and gossip magazines.

We knew we had the interest of her real music fans, and our viral marketing campaign was very well-

received by them. We premiered the video on iTunes on Oct. 5 and also gave that retailer an exclusive on selling the video, which scanned 40,000 units that first week [at \$1.79 each]. It also gave us a chance to tout the single and the album. The single, which came out Sept. 25, was received with open arms—it did 180,000 downloads in the first week. That led to the release of the album, and we shipped 670,000 units by street date.

The album is being received very well so far. Might it turn out to be even bigger than initially anticipated?

Absolutely. This album could rejuvenate her career. We know she has a very active fan base and a lot of them are rooting for her to succeed. The album is not just being received well by the fans—it is getting critical approval as well. Quite honestly, we think it's three or four singles deep and plan on working this album for some time to come.

So far Britney herself has been absent from the marketing of the album. Now that it's out there, will she be involved?

She is excited about the positive feedback and is considering opportunities on a case-by-case basis. One should realize that she has a lot going on in her personal life and music is just part of her overall life.

The Backstreet Boys' "Unbreakable" debuted at No. 7, but it seems to have not done as well as anticipated.

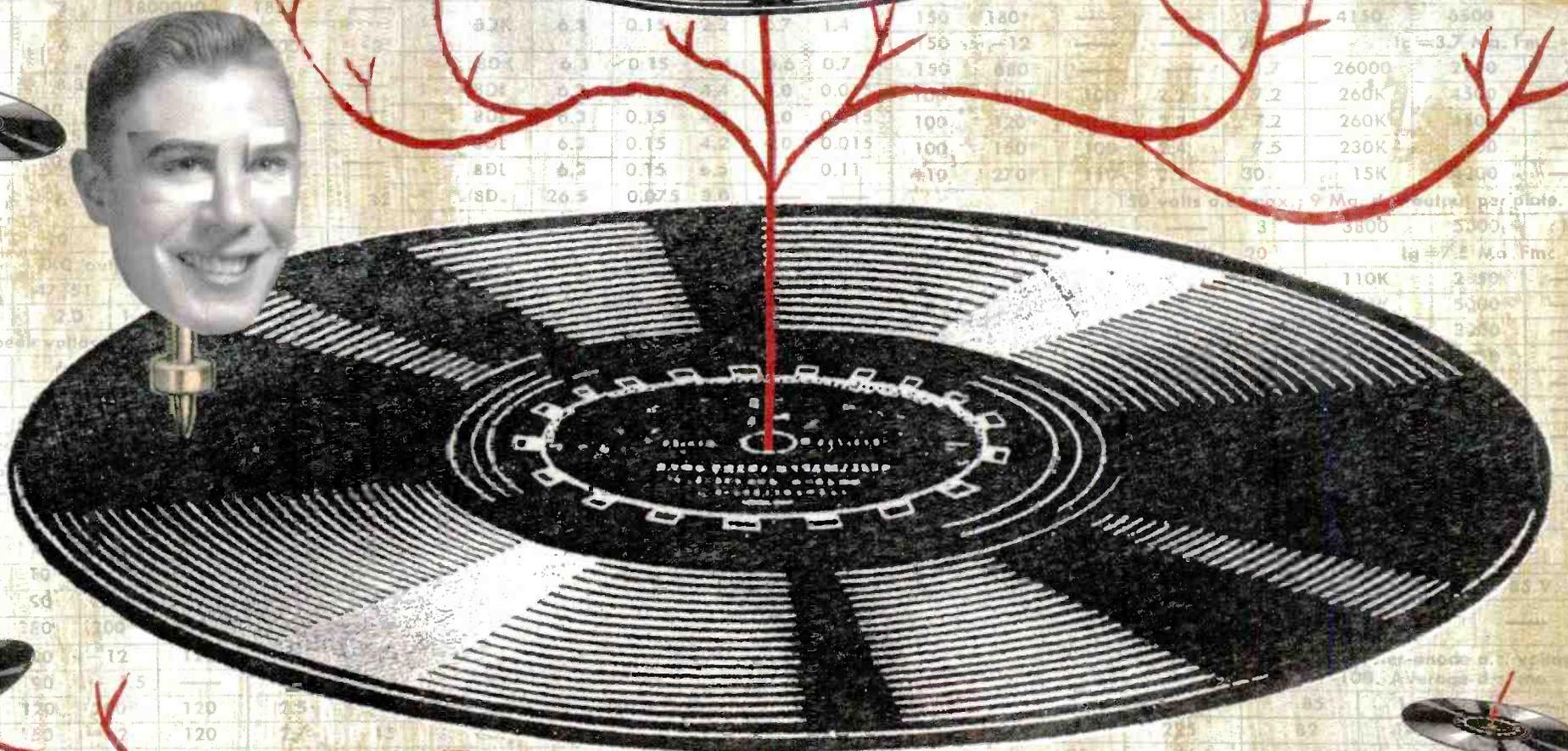
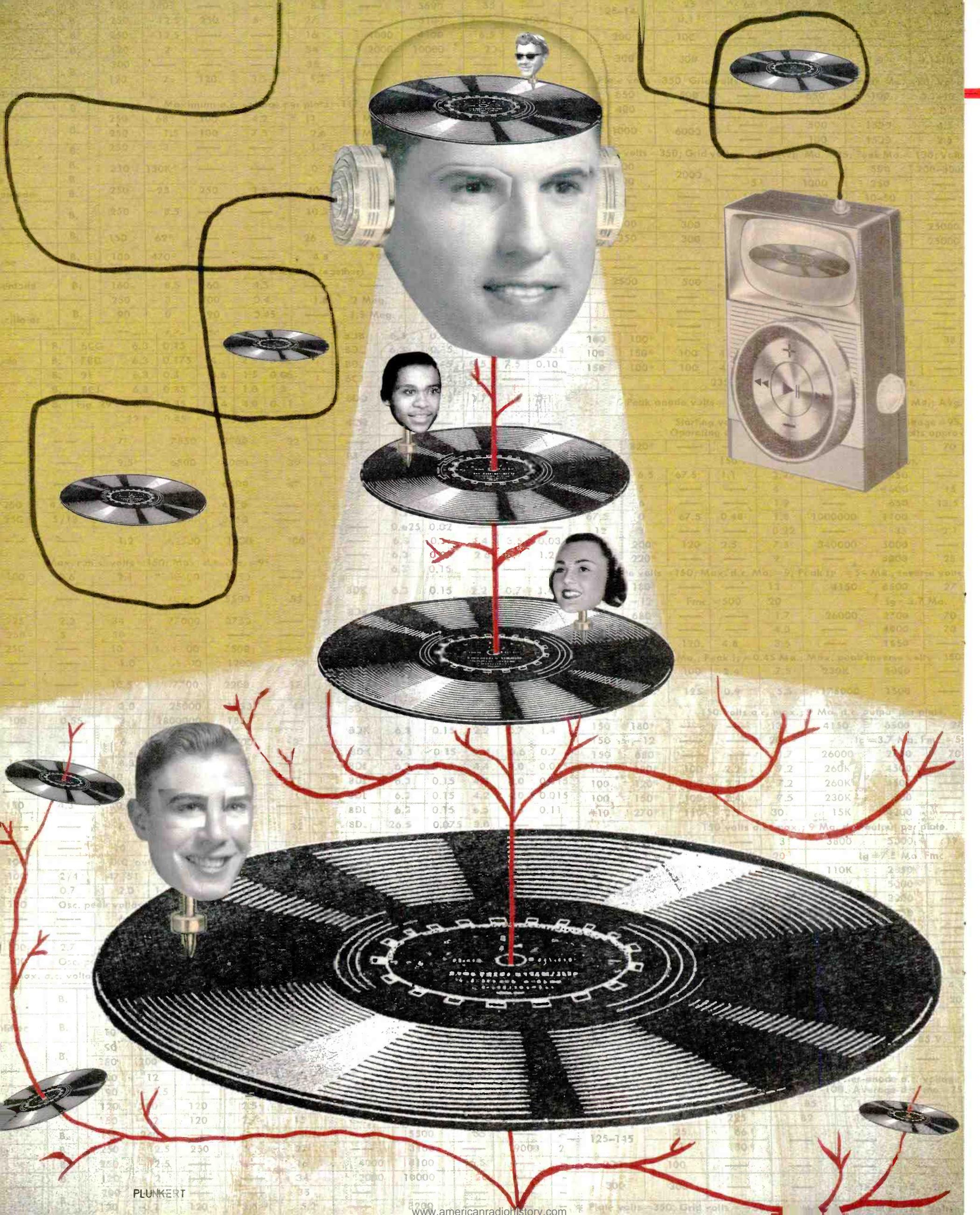
It's not doing the numbers we hoped for here in the U.S. But around the world, it is doing better than we anticipated. In Japan, it could be the No. 1 album.

What else is onboard for Jive this year?

We are shipping about 800,000 units on Chris Brown's "Exclusive." After that, we have Jordin Sparks coming out Nov. 20. The current single, "Tattoo," is doing very well for us, with a 25 million audience. We are soliciting the album now, and we expect to ship 550,000-600,000 units. On Dec. 18, we have Kirk Franklin, whose new album is "The Fight of My Life." We will ship 250,000 of that, which makes it a big album in the gospel world.

As we go through the holiday season, we will release a deluxe edition of Justin Timberlake's "Future Sex/Love Sounds," which will have three remixes not available, including a duet with Beyoncé on one track. 50 Cent will be on one of the tracks and Missy Elliott is on the other. That's our batting lineup for this quarter. As for next year, Usher is in the studio and we have nothing specific, although we are hoping for a second-quarter release. ...

We think [Britney's new album] is three or four singles deep, and plan on working this album for some time to come.



PLUNKERT

VINYL GETS VITAL



A CLASSIC FORMAT
MAKES A COMEBACK

BY **ED CHRISTMAN**
AND **CORTNEY HARDING**
ILLUSTRATION BY
DAVID PLUNKERT

On a humid Friday night in October, three 19-year-olds crowd into a small New York University dorm room to listen to music. The room is typical: battered posters of Joy Division and Harry Nilsson taped to the walls, an unmade bed, no signs of food save for a box of Life cereal. But the young men, all wearing skinny jeans and faded T-shirts, aren't listening to CDs or MP3s—instead, they're flipping excitedly through stacks of vinyl as if they were attending college in 1977, not 2007. The stack ranges from Fleetwood Mac and "Switched-On Bach" to more such recent releases as Joanna Newsom's "Ys." And as the vinyl record resurges in popularity, the scene is becoming more typical than you'd think. ¶ Against all expectations, the vinyl album has refused to disappear into oblivion like the formats—cylinders, 78s, reel-to-reels and 8-track tapes—that fell before it. Numbers, in fact, show that it's actually enjoying renewed interest in the United States. ¶ Vinyl is so fashionable right now that some retailers, like indie merchant Rob Roth of Fords, N.J.'s, Vintage Vinyl, are even predicting it will "outlast the CD." But others wonder if all the anecdotal testimony about vinyl's sales growth really amounts to a meaningful niche market, or whether the format is just the latest flavor in the industry's seemingly endless hype machine. ¶ As one major-label distribution executive puts it, "I hear everyone talking about vinyl. But I just don't get it."

Sure, vinyl shows big growth percentages, but it's growing from an extremely small base. As of Oct. 28, vinyl albums have scanned 766,000 units—up 22.4% from the 612,000 units scanned in the corresponding period last year, according to Nielsen SoundScan. What's more, vinyl is outselling the cassette album, which has scanned 247,000 units year to date, by a little more than 3-to-1. But the vinyl album still consists of only 0.02% of total album sales. In contrast, digital sales are now 10.7% of album sales and increasing.

On the other hand, some say so much activity has been bubbling around vinyl in 2007, especially in the second half of the year, that it would be more prudent to await the final tallies of this year's data before assessing how the format is performing. That's because label executives almost unanimously say they are now putting out more vinyl.

BACK TO THE FUTURE

One thing is clear: The vinyl trend is gaining momentum.

WEA CEO/president John Esposito, for one, kept hearing anecdotal stories about vinyl's vitality and wondered if his company should be paying more attention to the format. Lately, he says, "you can feel this sort of groundswell of discussion and activity about vinyl in places where there hasn't been anything there before."

Once he explored WEA's vinyl releases, he found that "the vast majority of our top 200 evergreen titles aren't available in vinyl; we only have six titles, and yet our vinyl sales are up 30%. Who knew? It was like a well-kept secret.

"We think there is a sales opportunity there and we are going to go after it," Esposito says. "We will assign a dedicated person to coordinate vinyl."

It's probably been the first time in 20 years that anyone at WEA has taken vinyl seriously. After all, it was 1983, according to RIAA figures, when cassette albums, which shipped 237 million units in the States, overtook vinyl, which shipped 210 million units. That was the year the CD was introduced. When that format began its rise, vinyl had a rapid descent, falling to 72 million units by 1987 and then to 1.2 million units by 1992.

It's been a marginal format since, although 180-gram vinyl came into vogue in the mid-'90s for a year or two. During that time, the 12-inch single still enjoyed decent sales and the 7-inch single thrived in indie rock stores, but even those configurations began to fall by the wayside in the current decade.

It's only in the last two years that the vinyl album drumbeat began to pick up, seemingly reaching a crescendo at the NARM annual convention in May, as independent labels and retailers talked up the format's success. But more vinyl developments came to the fore in subsequent months.

THE DIGITAL CONNECTION

The vinyl charge is being led by independent retailers and labels—seemingly inspired, surprisingly enough, by the growth of digital downloads.

And some young consumers are clearly listening to both. In a messy suite off of Manhattan's Union Square, Jesse Valentine—a freshman at Eugene Lang College at the New School—and his seven roommates have their laptops flipped open next to a turntable and easily switch back and forth between the two. Their collection is diverse, with copies of LPs ranging from N.W.A to indie act the Mountain Goats.

But there's a difference. When Valentine and his friends play music on the laptop, one of them simply gets up to change the playlist. When they spin vinyl, they crowd around the turntable, passing albums around, admiring the artwork and sharing stories about the songs.

"I started listening to vinyl during a classic rock phase in high school and really dug the format," Valentine says. "Now I buy a lot of new indie records on vinyl."



VIVA LAS VINYL: ELVIS PRESLEY'S 'Windows of the Soul' (top, Erika Records) is the first approved, shaped picture disc of Elvis. Below, Jimi Hendrix's 'The Star Spangled Banner' was released by Capitol/Erika Records.

"When digital album sales started to take over, we noticed vinyl sales begin to rise," Beggars Banquet/Matador head of sales Rusty Clarke says. At those two labels, "we have never discontinued vinyl." But for the last year, the Beggars group has been stepping up to the plate and including an MP3 coupon with vinyl releases.

Similarly, in January, Sub Pop issued the Shins' "Wincing the Night Away" with a digital-download card for the album. The album has sold nearly 7,000 vinyl copies, according to SoundScan; total sales stand at 462,000.

"I think there is a big rush to issue vinyl with download cards," says label GM Dave Hansen of Epitaph, which claims the seventh-largest market share in the format. On Sept. 25, Epitaph's Anti-imprint issued Betty LaVette's "Scene of the Crime" as its first album on vinyl with a digital-download card. "We will do that going forward, but not with everything," Hansen says. "But we think there is an opportunity here, and we want to get some of our classic punk rock out there on vinyl."

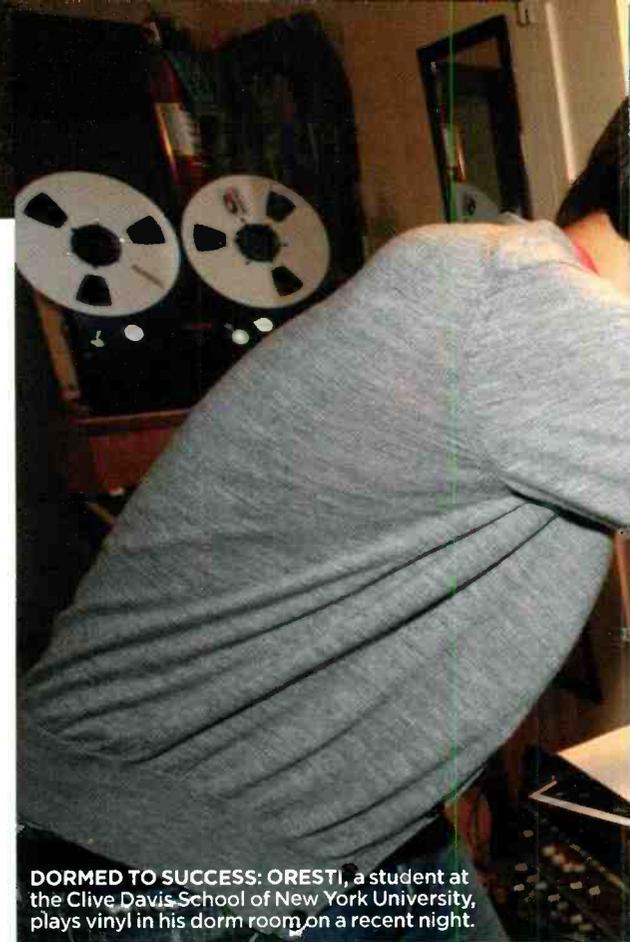
Yep Roc Records is coming to the party as well but is bringing its own twist to the trend. The label released Heavy Trash's album "Going Way Out" in a double-disc gatefold vinyl LP version with a download card for the entire album (redeemable at yeproc.com), but it also included a CD of the album, all for \$19.99, says Tor Hansen, co-owner of the label and Redeye Distribution. Yep Roc also issued 2,500 vinyl-only copies of Nick Lowe's latest, "At My Age," Hansen reports. The company pre-sold 1,000 copies on its Web site, the first 300 coming with limited-edition T-shirts. The vinyl version is now out of stock and will not be re-pressed.

Albany, N.Y.-based label Equal Vision Records has sold vinyl online since 1992 and has 250 such titles available. But for the latest Chiodos album, in addition to selling it on CD, it also issued 2,000 copies on colored vinyl with the CD encased inside the package, along with its own booklet, label head of sales Andy Cass says.

Colored vinyl—an old '70s/'80s fan favorite—and the mid-'90s trend of high-grade vinyl are also enjoying rising popularity. Picture discs are returning as well—one ambitious recent release even features on-disc images from noted visual artists (see story, this page). ROIR owner Lucas Cooper says his label is about to release a picture disc by Bad Brains "because we are geniuses and are reinventing the wheel."

BELIEVING THE HYPE

Even major labels have begun issuing multiple formats in the same package. The new Shooter Jennings album,



DORMED TO SUCCESS: ORESTI, a student at the Clive Davis School of New York University, plays vinyl in his dorm room on a recent night.

"The Wolf," released on Universal South, has come out on vinyl with a CD version inside.

Other majors are getting into the vinyl act as well, even if it's in a limited way. "When the Beatles' 'Love' album came out, we did 12,000 units on vinyl, but it went in a heartbeat," EMI Catalog Marketing senior VP Bill Gagnon says—even though the package carried a \$30 wholesale cost. Like all vinyl, that album was sold one way (i.e., no returns), and so far, only 2,300 units of it have been scanned.

EMI also issued its 40th-anniversary edition of the Beach Boys' "Pet Sounds" in 9,500 vinyl copies and so far has scanned 1,900, according to SoundScan.

While EMI picks and chooses what comes out on vinyl, Universal Nashville imprint Lost Highway puts out all its releases that way. "There is a coolness to making things available on vinyl," Universal Music Group Nashville executive VP of sales, marketing and new media Ben Kline says. "The artists like doing it, and the customers like it, and there is a business out there for it—a niche vinyl business."

Like Esposito, Mike Dreese—CEO of Brighton, Mass.-based, 25-store independent retail chain Newbury Comics—initially heard all the vinyl talk and assumed it was just hype. "The talk caters to the mentality that

Sound And Vision

**A Branding
Tie-In And
Aural
Experiments
Unite—
On Wax**

Fhe 53rd issue of fashion/art publication *Visionaire* isn't so much a magazine or album as it is an audio experiment with visuals—and yes, vinyl is part of the package.

Set for release in late November, *Visionaire 53* is a limited-edition pressing of only 4,000 numbered "issues," selling for \$250 apiece at specialty book retailers and through *Visionaire's* Web site.

With contributions from acts like David Byrne, U2, Cat Power, Thurston Moore and Kim Gordon, Michael Stipe, Jose Gonzalez, Danger Mouse, Animal Collective's Panda Bear, UNKLE, Courtney Love and Yoko Ono, the set is pressed onto five 12-inch picture-vinyl records,



The *Visionaire* package includes vinyl featuring the work of top artists, such as Cindy Sherman, second from left.

The 'magazine' comes with its own car-shaped record player.

the images commissioned from veteran visual artists like Cindy Sherman and Raymond Pettibon.

Compiled during the past

three years, the different music and noise compositions vary, from a minute-long song from Byrne about a Polaroid picture to Sonic Youth's Moore and Gordon "playing" an electric toothbrush and a hair dryer.

The package also includes two CDs with all the recordings, a credit/instruction booklet and a "vinyl killer" self-running record player/speaker, which comes in the shape of the forthcoming BMW Mini Clubman car, the issue's sponsor.

"It was important to us that the issue was completely self-sufficient, that you could listen to the record theoretically without even owning a record player," says *Visionaire* co-founding editor Cecilia Dean, who commissioned the artists to submit pieces around a minute long. "It's supposed to be one coherent artistic canvas." —Katie Hasty

Makin' It

Higher Manufacturing Costs And Fewer Pressing Machines Limit Vinyl's Position

In its most basic form, vinyl costs much more than a CD, which can be manufactured as cheaply as 35 cents—and that includes the disc, jewel case and booklet. A single vinyl LP pressing on regular 120- to 130-gram vinyl starts at about 82 cents per unit for 1,000 copies at United Pressing in Nashville, according to the company's Web site, while thicker 180-gram vinyl, which is the trend nowadays, costs \$1.54.

But that doesn't include stamping, multiple press testing, shrink-wrap, stickers and album covers. With all that added in, the cost for a standard-grade vinyl album can come to about \$1.40 per unit, according to the company's Web site.

Another variable adding to cost: Most CD albums today are longer than the traditional 40 minutes that vinyl albums contained back in the day.

Consequently, most releases are issued on double-vinyl, gatefold albums. Given that requirement, costs can be upwards of \$4 per unit, which is why vinyl albums are often priced higher than CD versions of albums. And if a release gets special artwork like glossing, embossing or foil stamping—which gives it, respectively, a shimmer, raised or shiny wet look—the cost jumps to about \$5 per unit.

These bells and whistles cost more money and take much more time to manufacture, says Ken Bristin, office manager at Downey, Calif.-based Erika Records, which specializes in color and picture disc vinyl as well as records pressed in eccentric, non-circular shapes.

Vinyl often retails at \$19.99, but it can go higher. Light in the Attic co-owner Josh Wright says the label's two-LP deluxe version of its new reggae compilation, "Summer Records Anthology 1974-1988," has a wholesale cost of \$17, so in stores, it winds up at \$22 or \$24.

"We usually do one printing, because it's not the best item to sit on, takes up space, and because of the dollar value," Wright says. "It's a hard thing to manage. We get the jackets and outside product made at a special embossing place, which also takes time, so often the pressing plant can't just print it because they need to wait for the covers to be ready."

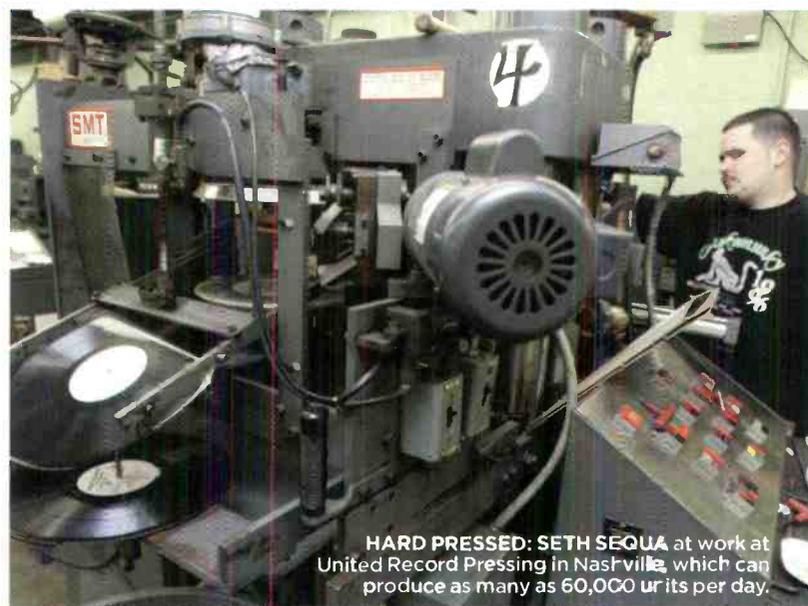
Vinyl pressing availability also influences what releases come out in vinyl and when. Often, vinyl needs more lead time than CD manufacturing because there are probably fewer than 10 vinyl plants in the United States. At United Record Pressing, the plant has 24 machines and was running 17 of them when Billboard spoke to plant manager Dave Jump in early October. "We are producing 20,000-40,000 pieces of vinyl a day," Jump says. "We have the capacity to go up to 60,000 units."

But there are limits, since no one is making new vinyl pressing machines. "We can't buy the machines anymore, so we rebuild them as we go," Jump says.

Likewise, some aspects of the vinyl manufacturing

process are so specialized and bordering obsolete that at some plants, only one person is trained to perform certain functions. "We were going to put out an album in vinyl, but there was only one guy at the company who could glue the sleeve properly, but he hurt his arm, and they couldn't complete the album on time," one major-label head of sales says. "So we had to scramble and go elsewhere."

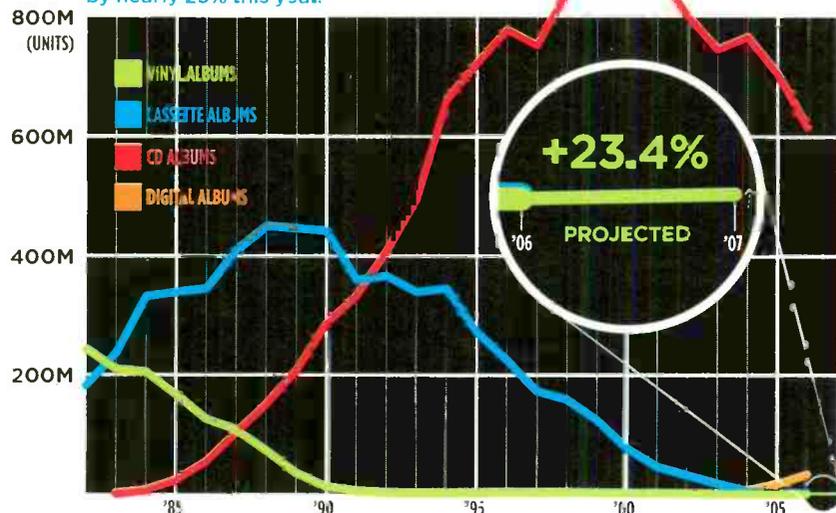
San Francisco-based vinyl broker Pirate Press has seen its vinyl sales jump from 22,000 units two years



HARD PRESSED: SETH SEQUA at work at United Record Pressing in Nashville, which can produce as many as 60,000 units per day.

Format Wars

Vinyl and cassettes may no longer drive the industry, but the former is projected to grow by nearly 25% this year.



somehow, the better, hipper people buy vinyl," he says. "We sell tons of it, but we don't put it on a pedestal."

But after examining the company's statistics, Dreese began to change his tune.

At the end of September, Dreese reported that the company's \$22 million in inventory included \$200,000 in vinyl, which equals 0.9% of inventory. Last year at this point, vinyl inventory was at \$137,000, so this year the company's position in the format is up 45% from the previous year. In September, the chain sold \$60,000 worth of vinyl—which, Dreese says, means it was 1.5% of all sales. For the year, he adds, vinyl sales revenue is up 43%. The chain's turn rate for vinyl—that is, the dollar amount of annual sales as a ratio of the dollar amount of inventory stocked by the chain—is 2.5, compared with 2 for the CD. And its profit for vinyl is 37%, compared with 31% for CD.

"It's growing, and it's more profitable and turns faster than the CD," Dreese says. "What's not to like?"

Breaking out vinyl by configuration, Dreese notes that the chain's 12-inch single sales are down 22%, album sales are up 68% and 7-inch singles are up 74%.

In the largest Newbury Comics stores, the chain carries about 1,200 vinyl LPs and 600 singles, and half as much in more typically sized stores. But Dreese attributes Newbury's vinyl growth mainly to a major effort to sell vinyl online.

At the Sacramento-based, six-store Dimple's chain, co-owner Dilyn Radakovitz says vinyl sales are up 40% in the last year.



The Locust's latest, "Flight of the Wounded Locust" (GSL/Erika Records), was released on four 7-inch recordings, each a puzzle piece.

A NICHE FOR INDIES

The majors (Capitol Music Group, with a 4.87% vinyl share; Warner Bros., with 4.85%; Island Def Jam Music Group, with 4%; and Columbia, with 2.6%) account for four of the top five rankings in vinyl distribution as of Sept. 30, according to SoundScan. That's mainly owed to the sheer level of sales that major-label acts generate overall.

Independent labels, however, have been carving out a niche for themselves by licensing albums that the majors would never consider releasing in the format—even though many of them are still in print on CD. The Sundazed label, for example, is licensing key Bob Dylan titles that Sony has not made available on vinyl. The indie labels that either license vinyl or buy enough manufactured vinyl to warrant its pressing on specific titles include Light in the Attic, Collectables and Scorpio.

It is the independent label—and independent retail—sector that have promulgated the format's newfound rise to prominence. Some indie retailers have even begun to stock turntables (see story, this page). Collectively indie label distributors, including ones owned by the majors, have a combined vinyl market share of 54.8%. While Sub Pop is the sole indie label to crack the top five with a 4.6% market share, its distributor Alternative Distribution Alliance is the largest vinyl distributor with a 31.8% share.

Vinyl is mainly carried by indie stores, small regional chains, Newbury Comics, the Virgin Megastore chain and specialty retailers like Hot Topic. Also, mail-order houses and online stores do a brisk vinyl business.

So in general, one attraction to indie merchants is that vinyl is not a mainstream thing. But indies who believe that vinyl's market share is too small for big chains to notice might want to think again. "I am fascinated with the analog story and vinyl," Best Buy senior entertainment officer Gary Arnold says. "We have never carried it, but I am interested to find out [if] consumers want it."

While Arnold knows vinyl is not going to replace other formats, he says, "There may be a business there. I am intrigued by this timeless fascination with this 12-inch piece of plastic."

Still, for now, Epitaph's Hansen says vinyl "gives the smaller music retailers something that is unique to them."

On certain records, mall franchise Hot Topic can even be the No. 1 chain in vinyl (see story, this page). In fact, Hot Topic often gets exclusive limited editions in vinyl, sometimes even as picture discs.

OLD FANS, NEW FANS

Surprisingly, vinyl's resurgence is ascribed to two distinct demos: the older listener and the younger indie-rock fan.

Alayna Hill, co-owner of Rochester, N.Y.'s Record Archive, credits vinyl with bringing kids back into the record stores. "We like the trend, although it's not going to save the industry," she says. "It won't be more than 3%-5% of our business, but that's where the excitement still

Hot Platters

Mall-Based Chain's Final Vinyl Push Pulls In Shoppers

Music executives at Hot Topic—the music apparel and accessory lifestyle store that has helped keep vinyl alive—had doubts earlier this year about the format's ongoing viability.

"About a year ago, I was facing issues of a dwindling vinyl supply," says Jay Adelberg, the music buyer at the 700-store, City of Industry, Calif.-based chain. "Earlier this year, we decided that we would make one last big push for vinyl, and if the reaction was not good, we were going to walk away from it."

But vinyl sales from that push were so good, now "it's full speed ahead," Adelberg says. "In the last few months, there is a ton of [vinyl]."

The Hot Topic chain, which reported net income of \$13.6 million, or 30 cents per diluted share, on \$751.6 million in sales at the close of its most recent fiscal year, operates stores that

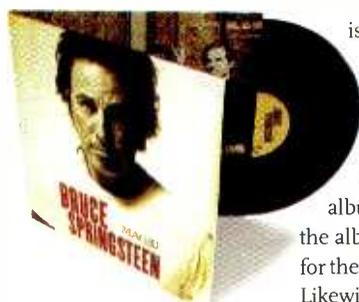
range in size from 1,500-2,000 square feet and are mainly located in malls.

"For years, vinyl has been something we have done well with, and one of the reasons is there is very little competition carrying vinyl in the mall environment," he says.

The chain, whose stock closed at \$7.71 Oct. 25, typically carries about 1,000 music titles in its stores, of which about 50 are in the vinyl format.

"Anything by the band Against Me does well on vinyl with us," Adelberg says. "We have an exclusive White Zombie 'Astro Creep' album on [clear red] splatter vinyl that has done well." That sells for \$14.99, according to the chain's Web site.

An exclusive vinyl version of Bob Marley & the Wailers' "Legend" on tri-color vinyl is also a top seller, Adelberg says.



BRUCE SPRINGSTEEN joined the vinyl parade this fall, with the release of 'Magic.'

is for the kids. And they are getting rewarded with the download cards too."

But although Vintage Vinyl's Roth acknowledges that the young are interested in vinyl, he believes it sells better with such legacy acts as Bruce Springsteen and the Who. Springsteen's "Magic" album came out Oct. 2 on CD, but Columbia issued the album a week earlier on vinyl so it could be eligible for the Grammy Awards, which had a Sept. 30 cutoff date. Likewise, Concord issued John Fogerty's new album, "Revival," on vinyl a week early for the same reason.

In the case of Springsteen, sources say Columbia pressed 5,000 vinyl copies. "On the new Bruce Springsteen album, I have sold more vinyl than CD," Roth says. Sure, the vinyl version's earlier release helped—but what makes that vinyl victory more notable is that Roth admits Vintage Vinyl didn't order enough copies of the format. After its initial order, the store had to replenish immediately, but the vinyl was out of stock until the third shipment arrived Oct. 10.

At the other end of the age spectrum, significant numbers of metal, punk and indie releases—all genres that appeal to younger demos—are coming out on vinyl, says Nick Palatucci, GM of San Francisco-based Pirate Press, which acts as a vinyl broker for record manufacturer GZ Digital Media in the Czech Republic, the only foreign manufacturer mentioned by labels and distributors as being a significant player. (For more on vinyl

manufacturing, see story, page 31.)

So why are college students suddenly enamored of vinyl?

"Vinyl's different, unique, rare and cool," Yep Roc's Hansen says. "Some kid somewhere said it's cool, so all of a sudden, it's cool."

But back at that New York University dorm room, those 19-year-olds don't exactly describe their vinyl infatuation in those terms.

Oresti, a New Jersey native who doesn't want to be identified by his last name, is a music production student at the Clive Davis School. He says he was attracted to vinyl because of the improvement in sound quality, which he describes as "much more organic and authentic." As he and his friends pull albums on and off the turntable, Oresti speaks to audiophile issues. "There's really no reason to seek out a vinyl copy of an album that was digitally made," he says. "But there is a huge difference when it comes to the sound quality of something recorded on a reel-to-reel."

But sitting next to him, Santa Cruz, Calif., native Bennett Jackson—who has been collecting vinyl since he was 12, thanks to being introduced to it by his parents—makes another point.

Vinyl, he says, carries a feeling of exclusivity, given that only select new records come out in the format.

If a band releases a record on vinyl, Jackson says, he likes them more.

Turning The Tables

Record Stores Find A Place For Record Players

Vinyl itself isn't the only thing that's helping indie retail thrive. About a year ago, Fords, N.J., store Vintage Vinyl began stocking automatic turntables. Consumer electronic stores carry DJ turntables, but automatic ones are scarce.

Vintage Vinyl, owner Rob Roth reports, carries three Audiotechnique models—one belt-driven, one direct-drive and one that has a USB cable so it can be plugged into the computer. The store carries a Numark portable player, two Pyle turntables and one Thorens, as well as the Ion, the most well known computer-friendly turntable. The turntables range from \$100-\$400. And the store also stocks cartridges—again, because nobody

store—where vinyl composes about 12% of all sales—has solved that dilemma. A former employee scavenges turntables from thrift stores and eBay, then refurbishes and retrofits them with generic needles, which are abundantly available.

"We can keep turntables priced for below \$100 bucks, which is a good entry level for someone trying to get started in vinyl," Fingerprints owner Rand Foster says. "The most popular model is the old box turntables. We have sold hundreds of those." Fingerprints also carries some new turntable models.

else carries them.

"At first, we brought in a couple of models, but they sold so quick, I expanded the selection," Roth says. "If I could find more models, I would order them."

Out in Long Beach, Calif., the Fingerprints record

At Criminal Records in Atlanta, where vinyl sales have been a mainstay for a couple of years and have enjoyed 20% growth this year, owner Eric Levin heard about what Fingerprints was doing and found someone to begin refurbishing turntables as well so he could offer them in addition to newly manufactured turntables.

"We are selling more turntables this year than last," Levin says. "It used to be a nice item for us, but now we are stocking turntables dozens at a time and we keep them upfront with our hits."

Big-box stores are entering the fray as well: Best Buy and Costco are stocking budget-priced turntables that cost less than \$100.

Costco audio buyer Jennifer Simmons says the turntables come with Audacity software, which enables customers to download vinyl collections onto computers and "helps remove clicks, pops and other noises from recordings."

The turntables have been "received by our members very well," Simmons says. "We have sold thousands." —EC

Additional reporting by Alex Vitoulis.



The Ion turntable easily converts vinyl to MP3s.

ONE REPUBLIC, ONE NATION

Ryan Tedder didn't relish getting dropped from two major labels in the last five years. But without those experiences, he might never be where he is today—topping Billboard's Pop 100 chart with his band OneRepublic and the song "Apologize."

The singer/songwriter/guitarist/pianist was not only previously signed to Columbia as part of the band, but also landed, and was dropped from, a solo deal on Timbaland's Mosley Music Group through Interscope—the same label that will release OneRepublic's debut, "Dreaming Out Loud," Nov. 20.

"I'd be lying if I said I didn't think the song was a hit from day one," the 28-year-old artist says. "It gave me goose bumps the first time I heard it. I'd be truly disappointed if it wasn't doing as well as it is."

The version of "Apologize" currently saturating radio (it's also No. 2 on The Billboard Hot 100 this week) is a remix credited to Timbaland featuring OneRepublic. That version, as well as the band's original take, will appear on "Dreaming Out Loud."

Things weren't always this well-timed for Tedder and friends. OneRepublic got its start when Tedder and Zach Filkins, 29, formed a high school

UP FROM THE ASHES OF FAILED LABEL DEALS, COLORADO ROCKERS RIDE A TIMBALAND REMIX TO THE TOP OF THE CHARTS

BY MARIEL CONCEPCION

band in Colorado Springs, Colo. Although the group disbanded when Tedder and Filkins went off to college, the two kept in touch in hopes of regrouping down the line.

While in college, Tedder landed an internship at Dreamworks Records in Nashville. Two months into the gig, he played a demo for his boss at her request. That same day, he was offered his first publishing contract. As if that wasn't enough of a high for the aspiring artist, Tedder earned a record deal with former 'N Sync member Lance Bass' now-defunct management company, Free Lance Entertainment, the week after winning an MTV contest.

A full-blown artist at the young age of 20, he felt like he was on top of the world. But soon enough, he realized things weren't exactly what they appeared to be.

"Because I didn't have enough songs, the record deal turned

into a glorified production deal. I got thrown in with huge pop producers that were working with big pop groups at the time, and they were trying to force that kind of music on me. But I was listening to Oasis, John Mayer, the Verve and U2. It was a weird juxtaposition," Tedder says.

Nothing came of the Free Lance Entertainment/MTV deal, and when the one-year contract expired, Tedder returned to college to finish his senior year, then moved to Nashville upon graduating in 2001.

"I had such luck there, I figured I should go back," he says. And he was right. Once there, he started recording demos for professional songwriters, charging \$400 per song. But luck really kicked in when just a few weeks after returning, he received a call from famed hip-hop producer Timbaland, who had apparently watched him on the MTV contest, and offered him a deal.

Tedder spent the next two years hoping he'd record and release a solo album, while learning about production under Timbaland's tutelage. "When I played Timbaland the stuff I was demo-ing, he told me I was a producer, but I was hoping he'd develop me as an artist," he says. "But after two years, I realized it wasn't going to happen and that I needed to move



'Timbaland told me I was a producer, but I was hoping he'd develop me as an artist.' —RYAN TEDDER

to L.A., start my band again and make it happen myself."

Tedder and Timbaland parted ways in the summer of 2003, around the same time "Apologize" was written. By then, Tedder and Filkins were in Los Angeles recruiting guitarist Drew Brown and drummer Eddie Fisher to flesh out OneRepublic, and secured a deal with Columbia after just a few showcases.

The band's debut album was all set for release on June 6, 2006, when the project was unexpectedly shelved.

Tedder is unclear on what exactly transpired. "We never got a straight answer, but it coincided with everyone that cared about us getting fired," he says. OneRepublic was able to get out of the deal, but Tedder's spirits were at an all-time low.

"I'd been doing music for six years [by] then, and getting dropped took the wind out of my sail," he says.

Around the same time, the band's MySpace page started receiving more hits than usual, to the point where OneRepublic was the top band on the site. "We still haven't figured out how or why," Tedder says. "We started to get e-mails in from fans saying we helped them get through abuse, suicidal thoughts, bad relationships. I felt like we just couldn't quit. If we were actually helping people on that level, then it could just end up being bigger than us."

Like clockwork, major labels were calling again. OneRepublic then came full circle by becoming the first rock act signed to none other than Timbaland's Mosley Music Group.

"Ryan is such a great songwriter, and he is just so musically talented," Timbaland says. "As a group they bring something out of each other. They work so well together and it is a very natural chemistry, which is important to me."

"Dreaming Out Loud" was largely produced by Greg Wells (Deftones, Mika, Pink) and co-produced by Timbaland. The track "Stop and Stare," about OneRepublic's journey as a band, is in contention to be the next single.

The radio success of "Apologize" coincides with Tedder's burgeoning songwriting career. "Do It Well," from Jennifer Lopez's new "Brave" (Epic), is his biggest hit so far, peaking at No. 29 on the Pop 100. He has also penned Natasha Bed-

ingfield's "Love Like This" (No. 35 on the Pop 100) and Leona Lewis' "Bleeding Love" (No. 1 on the U.K. singles chart). Other credits include Ashley Tisdale, Paul Oakenfold, Chris Cornell and Blake Lewis.

To help connect audiences with the band behind "Apologize," Interscope has booked OneRepublic for appearances on daytime soap "One Life to Live" and the Superman drama "Smallville," as well as performances on "The Tonight Show" and "Today" before the year's out.

OneRepublic will also be visible at a host of radio station-sponsored holiday concerts in the coming weeks, including a set alongside Timbaland at WHTZ New York's annual Jingle Ball Dec. 14 at Madison Square Garden. Headlining dates are sprinkled in the itinerary through mid-December.

In addition, LiveNation.com is featuring concert footage on its site which, in what manager Peter Katsis calls a "first-time deal of this kind," will be available as bonus content for fans who buy the album from iTunes.

"There are certain things you can control in music or life: You can control how hard you work, you can control how determined you are and how bad you want it, but you can't control timing," Tedder says. "You really bust your ass for a long time, and when you get there you're like, 'This feels right.' This is what is happening with us now." ...



NELLY FURTADO

Canadian-born singer Nelly Furtado, 29, experienced immediate success with her 2000 Dreamworks debut, "Whoa! Nelly." The album's ubiquitous single, "I'm Like a Bird," was named song of the year at the 2001 Grammy Awards.

But after the disappointing commercial and critical response to 2003's "Folklore," Furtado went back to the drawing board in partnership with Timbaland. The fruits of their labor, last year's "Loose," returned Furtado to the top of the charts with "Promiscuous," one of the biggest hits of the summer of 2006.

"For a long time I kind of denied my R&B and hip-hop roots," Furtado told Billboard at the time. "All that rap and R&B I listened to as a kid made an impression on me; I used to write R&B songs in my bedroom that sounded like Mariah Carey songs. Now I'm tapping into that again, and I'm like, 'Wow, I didn't know I could go back there.' It feels so good."

A video for the latest single from the set, "All Good Things (Come to an End)," will be serviced imminently. Also looming is the CD/DVD set "Loose: The Concert," due Dec. 4. The CD sports 11 songs recorded live during this year's Loose tour, while the DVD boasts six additional tracks plus a 30-minute documentary.

"For me it is all about the chemistry," Timbaland says. "I am able to have fun creating in the studio with both Nelly and Keri. It's so very natural." —MC

KERI HILSON

Keri Hilson is a 25-year-old, Atlanta-bred singer/songwriter who's been professionally penning tracks for Usher, Justin Timberlake, Snoop Dogg, Mary J. Blige, the Pussycat Dolls and Ludacris since the age of 19. In 2005, Hilson met Timbaland through Atlanta producer Polow Da Don and inked a deal with their joint-venture label, Mosley Music Group/Zone 4.

On the heels of penning Britney Spears' comeback hit "Gimme More" and guesting on Timbaland's recent Pop 100 No. 1 hit "The Way I Are," Hilson is putting the finishing touches on her debut album, "In a Perfect World," due early next year.

"The album mostly consists of love songs—good and bad love—and definitely has an emotional core to it no matter what tempo I'm singing in," Hilson says. "I wanted to basically show the world that no one is exempt from hardships and heartbreak."

ONEREPUBLIC IS THE FIRST ROCK ACT ON TIMBALAND'S LABEL, BUT THERE'S MORE IN STORE FROM MOSLEY MUSIC GROUP

Timbaland, Polow Da Don and Danja Handz all lend their production talents to the set. While Hilson penned most of the tracks, Timberlake has a writing credit. For the time being, Snoop and Ludacris make the only guest appearances, and although Hilson plans on keeping features to a minimum, she hopes to record a few more collaborations in the coming weeks.

Billboard 4TH ANNUAL TOURING CONFERENCE & AWARDS

IN ASSOCIATION WITH



SCHEDULE OF EVENTS

WEDNESDAY, NOV 14

AUDIO RECORDINGS PRESENTED BY
ROCKHOUSE LIVE MEDIA PRODUCTIONS

9:00am - 5:00pm
REGISTRATION

WELCOME GIFT HOSTED BY STUB-HUB

9:30am - 9:45am
OPENING GREETING

9:45am - 11:00am
THE LONG RUN

SPONSORED BY THE APEX GROUP

Introduction by:
Joe Burke, Senior Project Manager
The Apex Group

Moderator:
LIANA FARNHAM, Vice President, Artist
Development, Columbia Records

Speakers:
CHARLES ATTAL, Partner, C3 (ollapalooza, ACL Fest)
ROB BECKHAM, William Morris Agency
(Rascal Flatts, Brad Paisley)
SCOTT CLAYTON, Creative Artists Agency
(Kings Of Leon, John Mayer)
JIM GLANCY, Partner, Bowery Presents
EOB MCLYNN, Crush Management (Fall Out Boy)
NICK STORCH, The Agency Group
(Gym Class Heroes, Coheed & Cambria)

11:15am - 12:15pm
START ME UP

Moderator:
ANTONY BRUNO, Executive Director,
Digital/Mobile, Billboard Magazine

Speakers:
AARON GROSKY, Executive Vice President, Music
Programming and Artist Relations, Control Room
JARED HOFFMAN, CEO, the Knitting Factory
DAVID MARCUS, Senior Vice President,
Music, Ticketmaster
BRYAN PEREZ, President, Live Nation Digital
JANENE REMONDINO, VP, AOL Music

1:45pm - 3:00pm
TICKET TO RIDE

Moderator:
TURNER D. MADDEN, ESQ., Madden & Patton, LLC,
Attorneys At Law
CONTINUED IN NEXT COLUMN

Speakers:
CHUCK LAVALLEE, Head of Business
Development, Music, StubHub
DAVID GOLDBERG, EVP, Ticketmaster
BRIAN ROBERTS, VP of Sales, Tickets.com
RUSSELL JOUSSAN, President, Blue Deuce
Entertainment
DON VACCARO, CEO, TicketNetwork
GENE FELLING, Executive VP/GM,
Broomfield Event Center

3:00pm - 3:30pm
COFFEE BREAK

SPONSORED BY OLYMPIA THEATER AT GUSMAN
CENTER FOR THE PERFORMING ARTS, MIAMI

3:30pm - 4:45pm
OUR HOUSE

SPONSORED BY I WIRELESS CENTER

Introduction by:
SCOTT MULLEN, CFE, Executive Director,
i Wireless Center

Moderator:
MARTY KERN, Director of Major Events,
Clemson University
Speakers:
JEFF APREGAN, President, Apregan Group
GERRY BARAD, VP, TNA International
MIKE EVANS, SVP, Sports & Entertainment, SMG
JOHN HUIE, Agent Creative Artists Agency
ADAM KORNFIELD, VP, Artist Group International
DEBRA RATHWELL, VP, AEG Live

5:00pm - 6:00pm
YORK SLITE - 2ND FLOOR
GENRE ROUNDTABLES

Topics include:
Country: BRIAN O'CONNELL, President,
Live Nation Country &
GREG OSWALD, VP, William Morris Agency
Latin: MICHEL VEGA, Agent,
William Morris Agency
Metal: TIM BORROR, Agent, The Agency Group
Pop: DAVID ZEDECK, Agent Creative Artists Agency
Punk: KEVIN LYMAN, CEO, 4fun Productions
Rock: JONATHAN ADELMAN, Agent,
Paradigm Agency

6:00pm - 7:30pm
PALM FOYER - LOBBY LEVEL
**OPENING COCKTAIL
RECEPTION**

SPONSORED BY TICKETMASTER

THURSDAY, NOV 15

9:00am - 5:00pm
REGISTRATION

9:00am - 10:00am
BREAKFAST SPONSORED BY HONDA CENTER

9:30am - 10:45am
MONEY

Moderator:
JAMIE CHEEK, Business Manager/Partner,
Ficod, Bumstead, McCready & McCarthy

Speakers:
MARCIE ALLEN CARDWELL, President,
MAC Presents
DANN DELSON, President, BandMerch.com
CHARLIE JONES, Partner, C3 Presents
PAUL KALBFLEISCH, VP Marketing,,
Research in Motion
RCSS SCHILLING, Manager, Vector Management
MARK WEISS, President, ArtistArena.com

11:00am - 12:15pm
YOU OUGHTA KNOW

Moderator:
ADAM FRIEDMAN, CEO, Nederlander Concerts

Speakers:
PAUL GONGAWARE, Co-CEO, Concerts West
PAUL KORZILIUS, Bon Lovi Management
KEVIN LYMAN, CEO, 4fun Productions
JONATHAN MAYERS, President, Superfly Productions
MARK MONTGOMERY, CEO, Echomusic
LARRY PERMYER, President, UltraStar

12:15pm - 1:30pm
BOOK SIGNING

"THE BUSINESS OF CONCERT
PROMOTION AND TOURING"
Meet the guru of the biz who wrote the book
and get your signed copy!
RAY D. WADDELL, RICH BARNET, &
JAKE BERRY

2:00pm - 3:15pm
**KEYNOTE Q&A
WITH ARTHUR FOGEL**



Mega-tour producer Arthur Fogel,
Live Nation Chairman of Music and
President of TNA International, the
promoter's international touring
division. Fogel, producer of this
year's Police reunion tour and
past global treks by J2, Madonna
and others, will for the first time

sit for a public Q&A, conducted by Billboard's
Ray Waddell

3:15pm - 3:45pm
COFFEE BREAK

SPONSORED BY PIONEER COACH

3:45pm - 5:00pm
WHICH WAY IS UP?

SPONSORED BY THE PRUDENTIAL CENTER

Introduction by:
DALE ADAMS, General Manager, Prudential Center
Moderator:
TAMARA CONNIFF, Group Editorial Director, Billboard

Speakers:
JOY MARCIANO, President, Madison Square
Garden Entertainment
RANDY PHILLIPS, CEO, AEG Live
KEVIN MORROW, President, Live Nation New York
SEAN MORIARTY, CEO, Ticketmaster
PETER CROSSLIGHT, Worldwide Head of Music,
William Morris Agency
JOHN SCHER, Co-CEO, Metropolitan Talent

5:15pm - 6:15pm

YORK SUITE - 2ND FLOOR

ISSUE ROUNDTABLES

Sponsorships: BILL CHIPPS, Senior Editor, IEG
Sponsorship Report & MARCIE ALLEN CARDWELL,
President, MAC Presents

Production/Transportation: TRENT HEMPHILL,
Hemphill Brothers Coach Company &
JAKE BERRY, Fader Highways Premier Event
Management

Green Touring: WREN AIGAKLANDER, Director
Enviro Music Programs

Digital Marketing: ALI PRATGVI, President, iLike.com
Casinos: TERRY JENKINS, Corporate Director
of Entertainment, Boyd Gaming Corporation
Festivals: ASHLEY CAPPS, A.C. Productions &
SETH HURWITZ, President, I.M.P.

7:00pm
GRAND BALLROOM FOYER, 2ND FLOOR
**PRE-AWARDS COCKTAIL
RECEPTION**

SPONSORED BY TICKETS.COM

8:00pm
GRAND BALLROOM, 2ND FLOOR
**BILLBOARD
TOURING AWARDS**

HOSTED BY WELLS FARGO THEATRE



**LEGEND OF LIVE
AWARD RECIPIENT
FRANK BARSALONA**
Founder/President
Premier Talent Agency

**HUMANITARIAN
AWARD RECIPIENT
KEVIN WALL**
CEO, Live Earth/
Control Room



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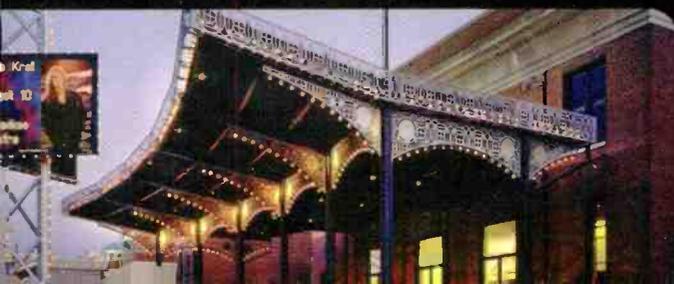


MIN

MAX

VOLUME

Milwaukee Theatre



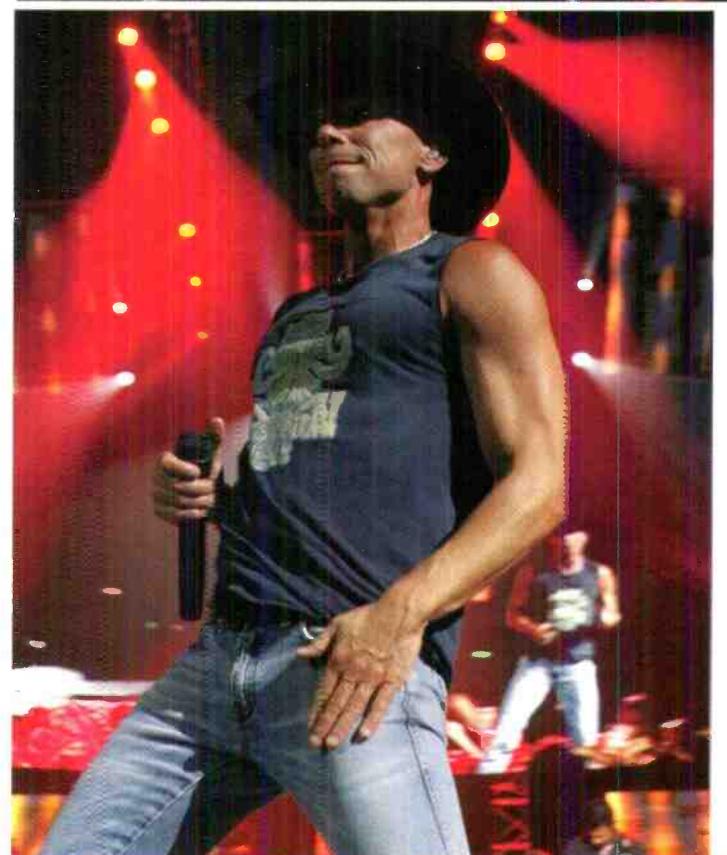
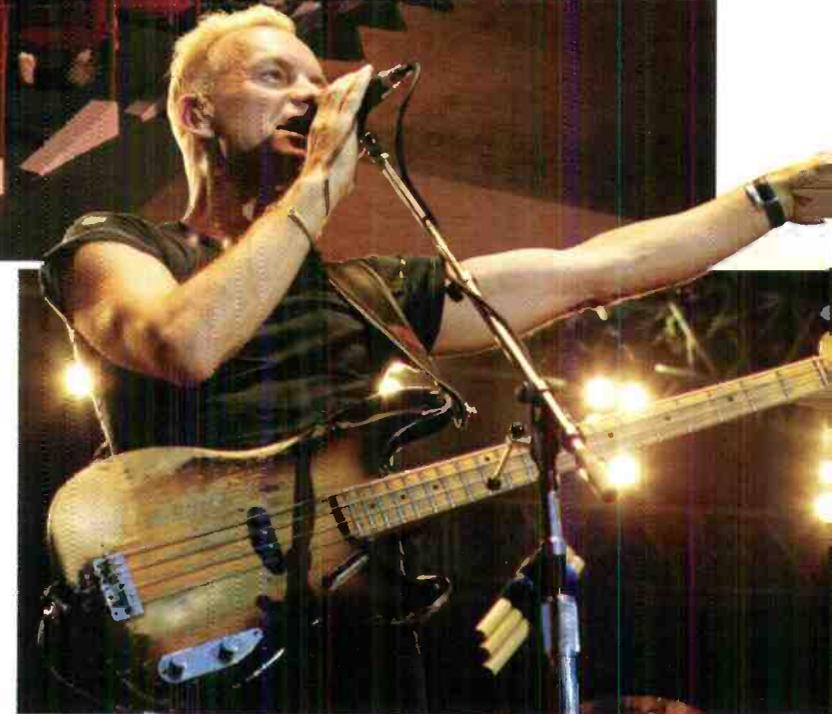
U.S. Cellular Arena



Milwaukee Theatre Interior



Clockwise from top:
Top venue finalist the
Greek Theatre in Los
Angeles; top tour/draw
finalists STING and
KENNY CHESNEY; top
package finalist
CHRISTINA AGUILERA.



11
17
2007

**TOURING
CONFERENCE
&
AWARDS**

TOURING

Billboard's Fourth
Annual Gathering
Tackles Live
Music's Top
Issues And
Honors The Best
Of The Touring
Industry's Best

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TOP TALK IN TOURING

The Lineup For Billboard's Touring Conference Taps The Sector's Biggest Players To Address Key Issues

BY RAY WADDELL

There is no shortage of hot, button issues in the world of live music today. ■ Ticketing, artist development, revenue streams, touring traffic, marketing, technology and other topics are all worthy of lengthy discussion and exploration of differing opinions. ■ Whether it's Madonna's 360-degree deal, a free Ozzfest or what's up with those Hannah Montana tickets, the touring industry has been abuzz in 2007 with compelling stories. ■ The good news is that all of these topics and more will be addressed by the panels and round tables at the fourth annual Billboard Touring Conference, set for Nov. 14-15 at the Roosevelt Hotel in New York. ■ And populating these panels and round tables are some of the most seasoned professionals and innovative thinkers in the concert business. Such is the case with the conference's kickoff panel, "The Long Run." (As ever, all panels are named after songs.) ■ "The Long Run" addresses what could be the most pressing issue in live music: Who will be the arena headliners of tomorrow, and which acts have staying power?

The panel is moderated by the always insightful Liana Farnham, Columbia Records VP of artist development. Onboard are C3 Presents partner Charles Antal (Lollapalooza, Austin City Limits Festival), William Morris Agency agent Rob Beckham (Rascal Flatts, Brad Paisley), Creative Artists Agency (CAA) agent Scott Claytor (Kings of Leon, John Mayer), Bowery Presents partner Jim Glancy, manager Bob McLynn (Fall Out Boy, Panic! at the Disco) and Agency Group agent Nick Storch (Gym Class Heroes, Coheed and Cambria). All are successful players in this industry who are helping break artists in a wide

range of formats through live performance.

If artist development is a concern, ticketing is in the midst of a revolution. That means "Ticket to Ride" should be one of the most interesting and controversial panels of the 2007 conference. Among the topics are dynamic pricing, the grey market, pre-sales, direct-to-fan marketing and other big ticketing stories of 2007.

Moderating the ticketing panel is Turner D. Madden, Esq., of law firm Madden & Patton. The speakers are those on the front lines of the most important ticketing issues of the day: StubHub head of business development/music Chuck

Lavallee, Ticketmaster VP of business development David Goldberg, Tickets.com chief commercial officer Derek Palmer, Blue Deuce Entertainment president Russell Doussan, TicketNetwork CEO Don Vacaro and Broomfield Event Center executive VP/GM Gene Felling.

"With major changes to the way fans purchase tickets and current litigation among some of the key players in the industry, [ticketing] is a crucial topic to monitor, because it will affect the way business is conducted and revenues are generated," Madden says.

BOOK THIS

It's an ongoing thought process in touring: Three markets, six venues, one show—who gets it, and why? "Our House" examines how the decision process works, why one venue or market gets the nod over another and how a venue can raise its profile.

Moderated by Clemson University director of major events Marty Kern, the panel features the people who make these types of decisions every day: Apregan **continued on >>p40**



CANDACE CASTELLANOS, 9, shows off her Hannah Montana doll and tickets for the star's concert.





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from >>p38

Group president Jeff Apregan (Neil Diamond), TNA International VP Gerry Barad (the Police, U2), SMG senior VP of sports and entertainment Mike Evans, CAA agent John Huie (Faith Hill, Shania Twain), Artist Group International VP Adam Kornfeld (Metallica, Def Leppard) and AEG Live VP Debra Rathwell (American Idols Live, Hannah Montana).

GREEN TOURING

While there are many reasons to tour and play concerts, making money is surely one of them. With "Money," the Billboard Touring Conference looks at some of the best ways to make a profit through touring and what new or growing revenue streams are available, including festivals, merchandising, sponsorships, venues, fan clubs and dynamic pricing.

The panel is moderated by a guy who crunches the numbers for a wide range of artists at all stages of career development: Jamie Cheek,

business manager/partner in music industry accounting firm Flood, Bumstead, McCready & McCarthy.

The speakers are MAC Presents president Marcie Allen Cardwell, BandMerch.com president Donn Delson, C3 Presents partner Charlie Jones (Lollapalooza, ACL Fest), Research in Motion VP of marketing Paul Kalbfleisch (BlackBerry/John Mayer tour), Vector Management manager Ross Schilling (Lynyrd Skynyrd, Hank Williams Jr.) and ArtistArena.com president Mark Weiss. Bring your calculator.

NEED-TO-KNOW BASIS

Getting the word out and promoting efficiently in the digital age is challenging but rewarding. Whether it's push or pull, the tail (consumers) is very much wagging the dog (music). The "You Oughta Know" panel examines how concert producers can give consumers what they want without sacrificing revenue. Perhaps more important, the

panel will examine how concerts can stay high on the entertainment radar and how promoters can best reach fans.

Industry veteran Adam Friedman, CEO of Nederlander Concerts, will moderate the panel. "With a sharp decline in record sales and no label marketing to speak of, fewer headliners able to fill the seats and traditional media losing its reach, it has become more important than ever for the concert industry to find marketing solutions that target and reach the fans," Friedman says.

"Concert advertising budgets are now allocated more to digital marketing and promotion techniques," Friedman says. "We know that Internet marketing is more cost-effective, but will it reach a wider ticket-buying audience? Once you reach the fan, what value proposition will overcome skyrocketing prices and competi-

tion from other entertainment sources for their discretionary income? Connecting with the fan continues to be challenging and getting them to buy tickets even more so, as ticket sales reflect."

The panel features some of the most successful concert marketers and promoters in the business, all with recent

Productions president and Bonnaroo co-founder Jonathan Mayers; and Mark Montgomery, CEO of direct-to-fan innovator Echomusic.

THE POWER PLAYERS

So how are we doing, and where are we going? The Billboard Touring Conference always takes a run at that topic with our final session, when top execs in the concert industry discuss business in 2007 and beyond.

The questions are decidedly "big picture": How high are concerts on the entertainment hierarchy? Are we creating new head-

liners? Will the digital age forever change touring? Who holds the leverage? Where do independent promoters fit in?

Moderated by Billboard group editorial director Tamara Conniff, this year's Power Players panel has a distinctly New York flair:

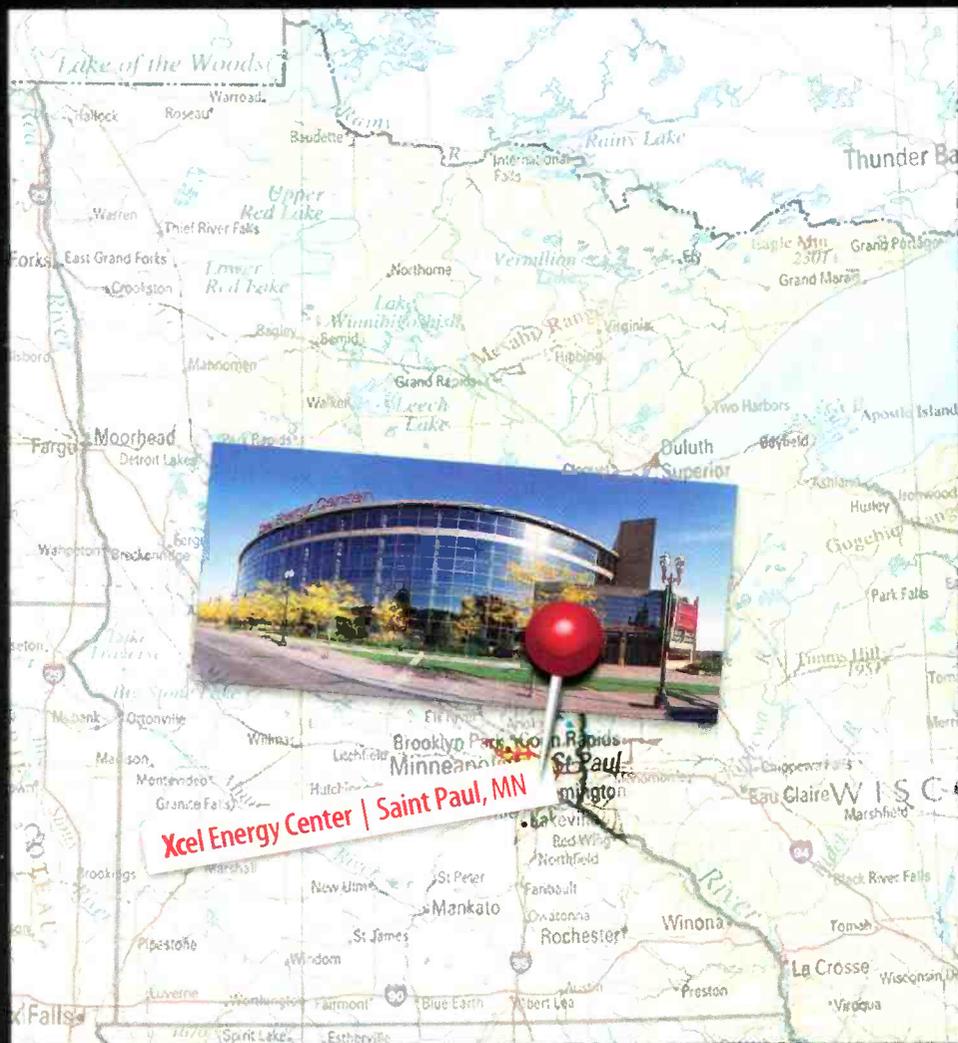
continued on >>p44

'Connecting with the fan continues to be challenging.'

—ADAM FRIEDMAN,
NEDERLANDER CONCERTS CEO

winners to cite. Onboard are Nathan Hubbard, VP of Live Nation/MusicToday, now part of the Artist Nation group; tour director Paul Korzilius of Bon Jovi Management; Concerts West co-CEO Paul Gongaware; Warped tour founder and 4fini Productions CEO Kevin Lyman; Superfly

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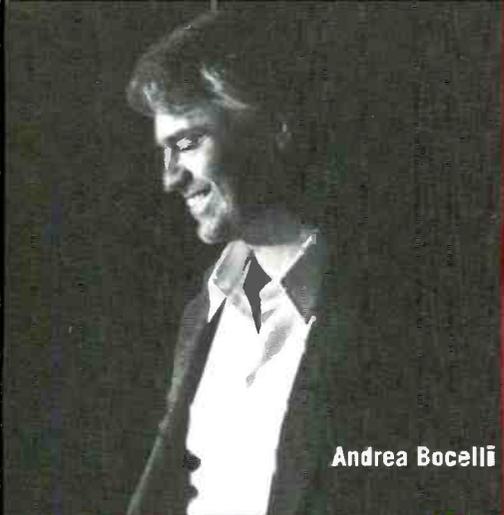
THE POLICE LIVE IN CONCERT

**CONGRATULATIONS STING, STEWART, ANDY
FINALIST TOP TOUR, TOP DRAW, TOP MANAGER**

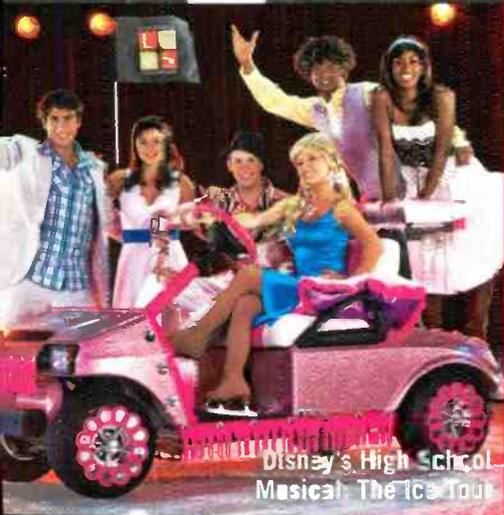
& OF COURSE KATHRYN SCHENKER, DAVE SANDFORD AND ALL AT KSM.

Special thanks to Bill Zysblat, Debbie Kassan and all at RZD Productions.
William Francis and Charlie Hernandez and the entire staff and crew.
Also thanks to Derek Power and Gary Wishik.

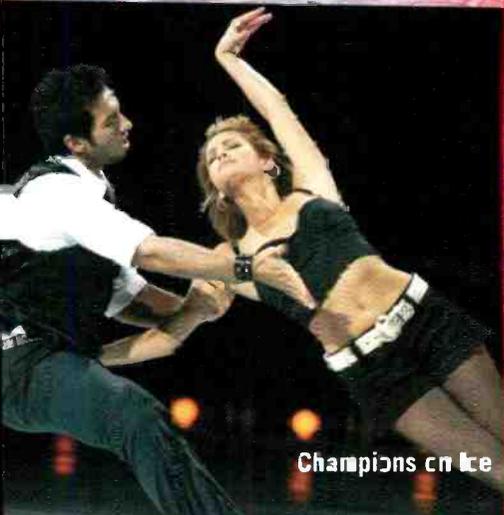
LIVE NATION



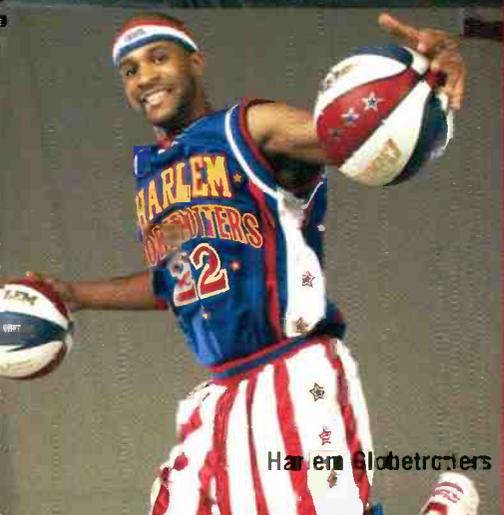
Andrea Bocelli



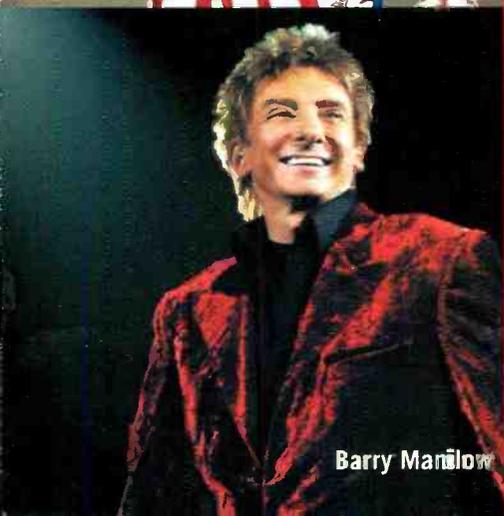
Disney's High School Musical: The Ice Tour



Champions on Ice



Harlem Globetrotters



Barry Manilow

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December 8

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December 15

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Monster Jam
February 1 & 2

Acquire the Fire
February 8 & 9

Spice Girls
February 13

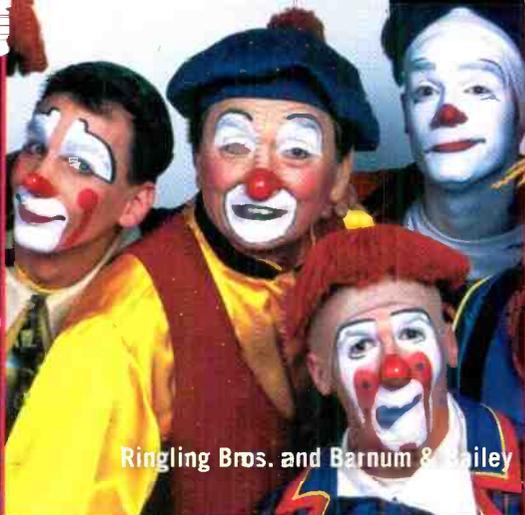
Harlem Globetrotters
February 16 & 18

**Ringling Bros. and
Barnum & Bailey Circus**
March 5-9 & April 9-13

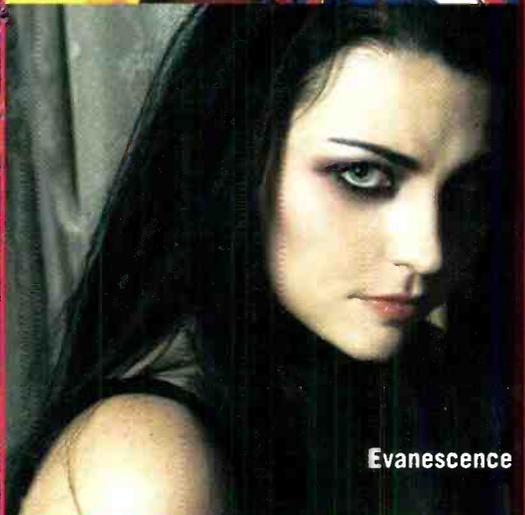
Iron Maiden
March 14

Champions On Ice
April 19

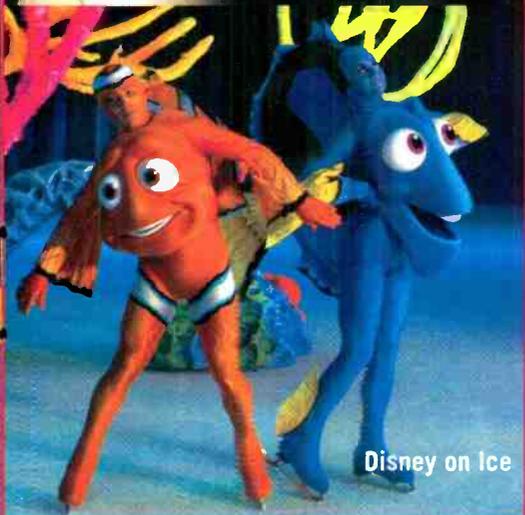




Ringling Bros. and Barnum & Bailey



Evanescence



Disney on Ice



Spice Girls



Iron Maiden



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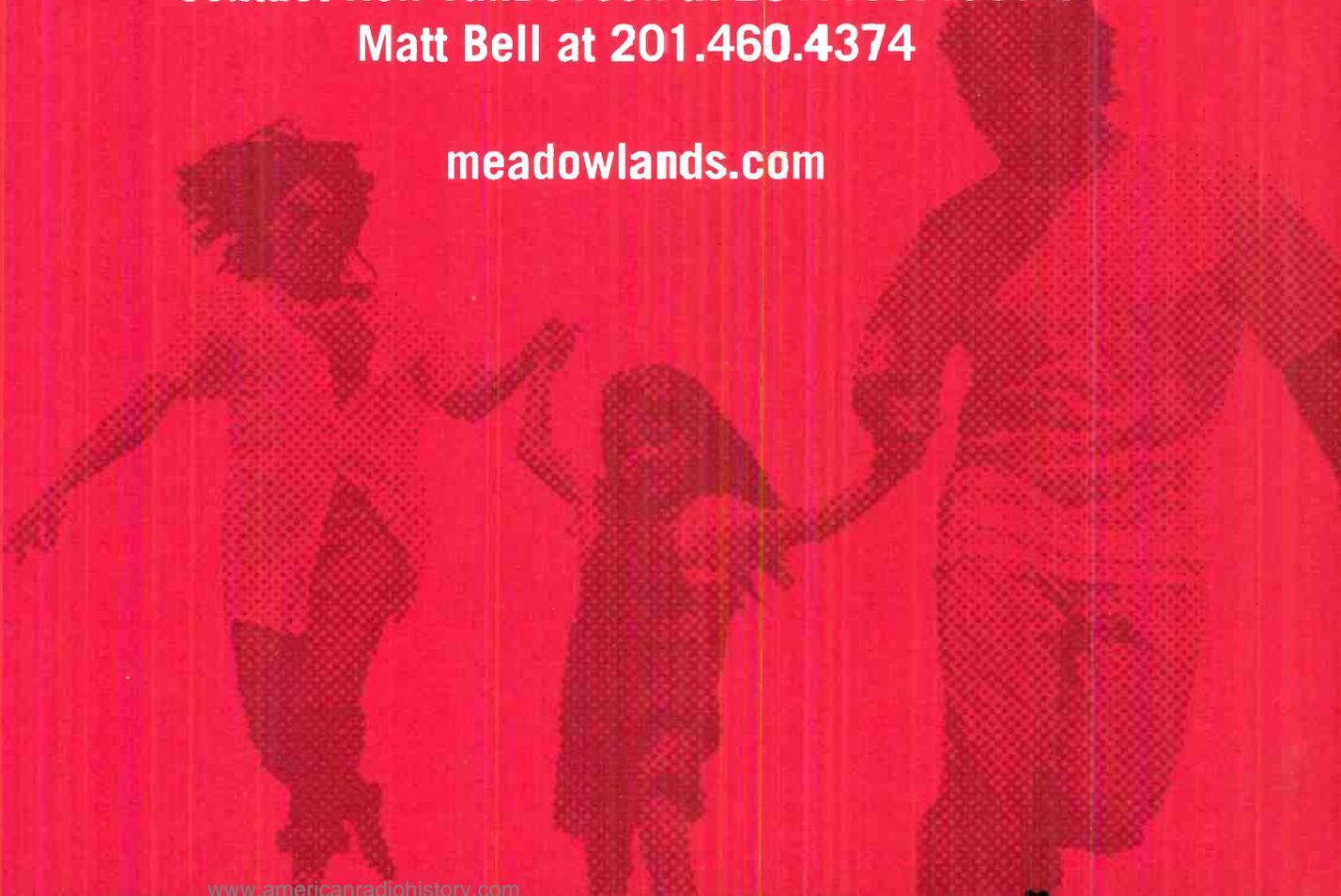
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from >>p40

Madison Square Garden Entertainment president Jay Marciano, Live Nation New York president Kevin Morrow and New York-based Metropolitan Talent co-CEO John Scher will join AEG Live CEO Randy Phillips, Ticketmaster CEO Sean Moriarty and William Morris Agency worldwide head of music Peter Grosslight in what's sure to be a compelling exchange.

'ROUND OUR TABLE

The conference's round tables have proved to be an extremely useful tool for attendees to connect with key executives for an intimate exchange on crucial issues in today's touring landscape.

For the Nov. 14 "Genre" sessions, each round table will examine the pertinent issues in genre-based touring, headed by an expert in the field.

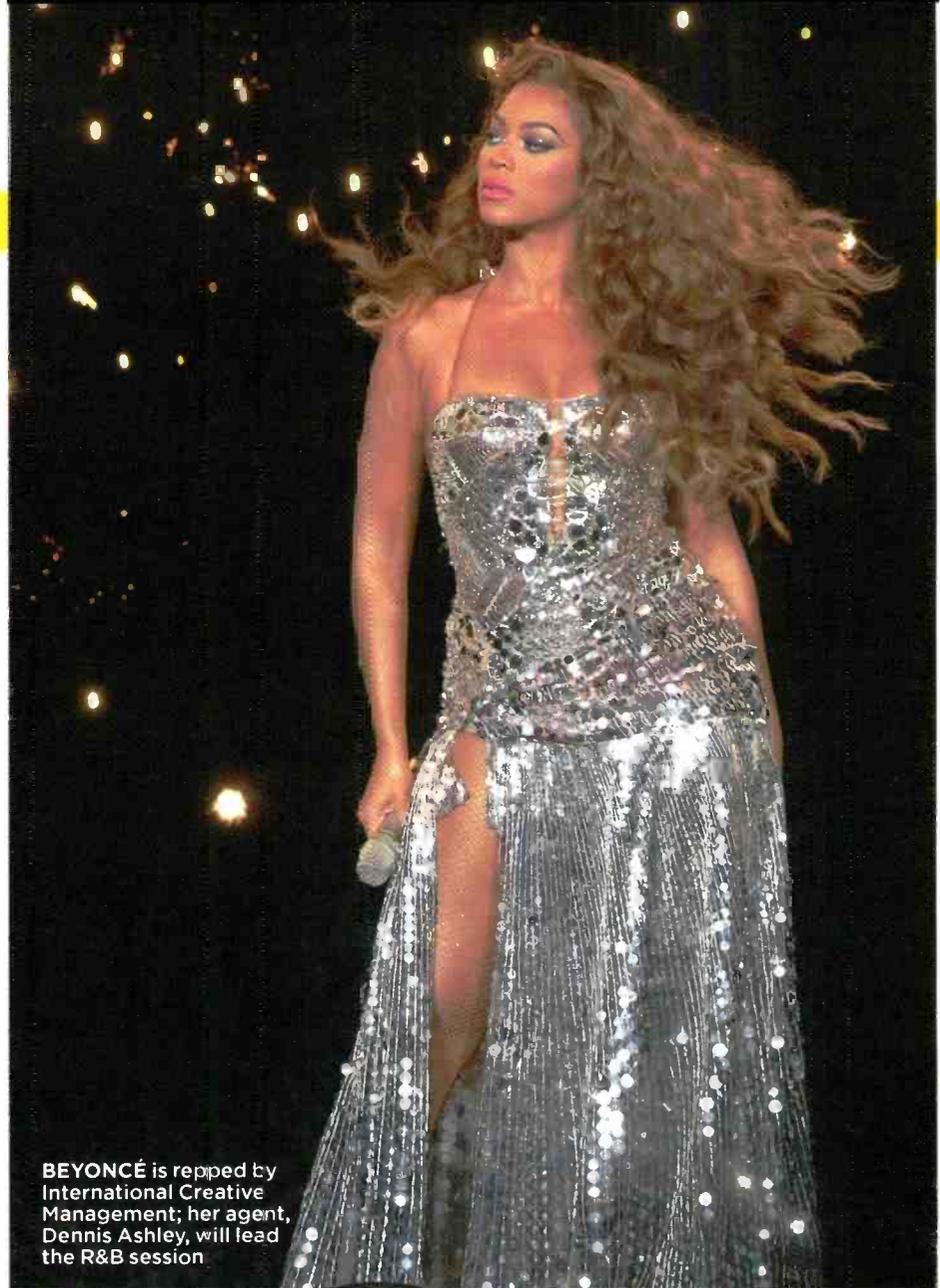
Topics include "Country," with Live Nation Country president Brian O'Connell

(Toby Keith, Rascal Flatts); "R&B," with International Creative Management agent Dennis Ashley (Beyoncé, R. Kelly); "Latin," with William Morris Agency agent Michel Vega (Alejandro Sanz, Juanes); "Metal," with the Agency Group agent Tim Borrer (All That Remains, Killswitch Engage); "Pop," with CAA agent David Zedeck (Justin Timberlake, the Jonas Brothers); and "Punk," with 4fini Productions' Lyman (Vans Warped tour).

When it comes to pertinent issues, Billboard hits the biggies here Nov. 15. We have "Sponsorships," with IEG Sponsorship Report senior editor Bill Chipps and MAC Presents president Marcie Allen Cardwell; "Production/Transportation," with Hemphill Brothers Coach co-owner Trent Hemphill, Fader Higher/Premier Event Management president Jake Berry (U2, Walking With Dinosaurs), Production Dept.



president Stephen T. Gudis and Meyer Sound engineer Buford Jones; "Green Touring," with MusicMatters president Michael Martin; "Digital Marketing," with iLike.com president Ali Prato; "Casinos," with Boyd Gaming corporate director of entertainment Terry Jenkins; "Festivals," with A.C. Productions president Ashley Capps (Bonnaroo, Vegoose); and "Ticketing," with Ticketmaster senior VP of music David Marcus.



BEYONCÉ is repped by International Creative Management; her agent, Dennis Ashley, will lead the R&B session

RICK DIAMOND/WIREIMAGE.COM

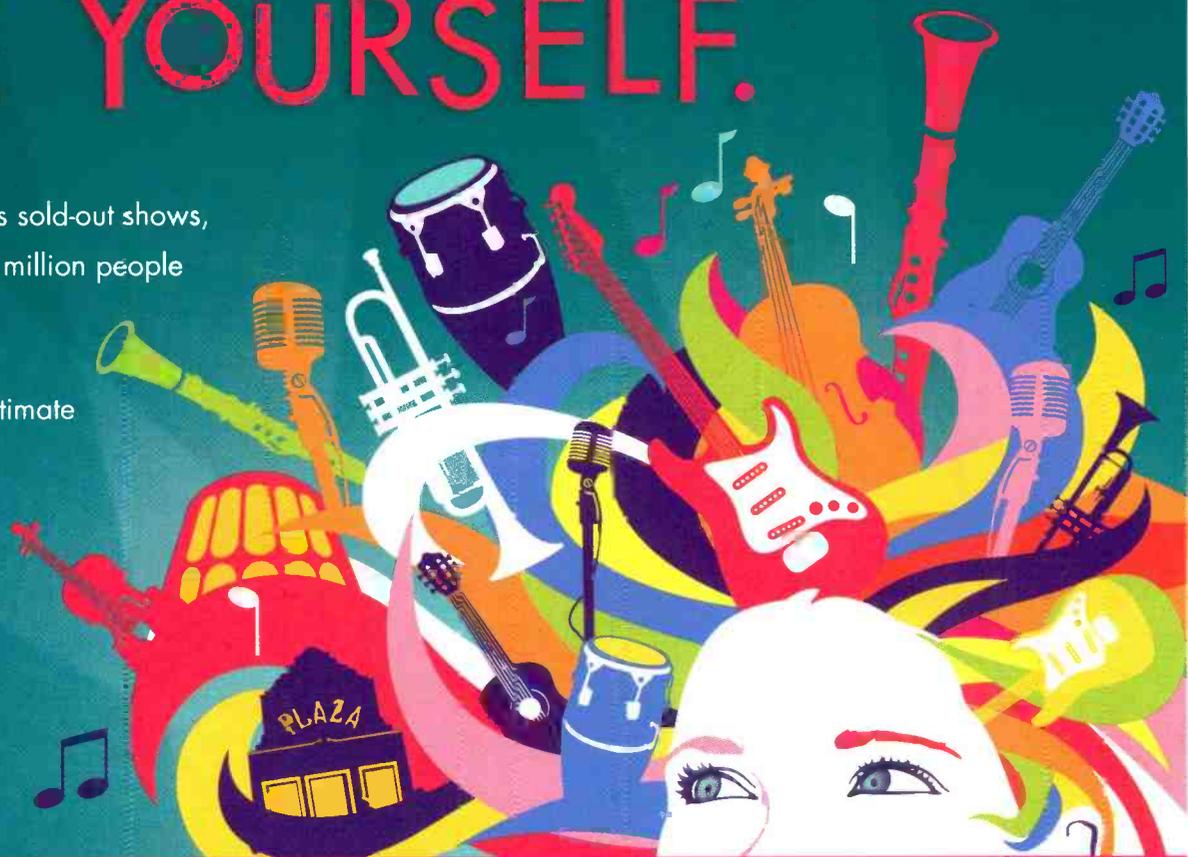
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HOT TICKETS



Awards Finalists Reflect The Strength And Diversity Of Touring In 2007

Finalists for the fourth annual Billboard Touring Awards represent a healthy mix of rising superstars, perennial powerhouses and thrilling reunions. ■ On the industry side, finalists include seasoned veterans, powerful mega-firms, surging upstarts and innovative boutiques. ■ Speaking to the diverse range of tours on the road in 2007, there is no overwhelmingly dominant tour, with a wide range of acts represented across the various categories for the Billboard Touring Awards, to be given during a Nov. 15 reception at the Roosevelt Hotel in New York. As opposed to any sort of popular vote, the Billboard Touring Awards winners and finalists are determined by actual box-office achievement, based on data reported to Billboard Boxscore between Jan. 1 and Sept. 30 of this year. ■ The awards reception will cap the fourth annual Billboard Touring Conference, set for Nov. 14-15. Following is a breakdown of the finalists in each category and how they got there.

TOP TOUR/ TOP DRAW

The top tour award is given to the tour that generates the most box-office revenue during the time period covered. The top draw award is based on actual butts in seats.

The Police reunion tour, Justin Timberlake's FutureSex/LoveShow and Genesis' Turn It On Again are finalists for the top tour award. The Police, Timberlake and Kenny Chesney's Flip Flop Summer Tour are finalists in the top draw category.

The Police tour, produced by Arthur Fogel at TNA International and Bill Zysblat of RZO Productions, has unquestionably been the most high-profile tour of the year, capitalizing on a route that has interspersed major-market arenas with key festival bookings like Bonnaroo in Tennessee and Virgin Mobile Music Festival in Baltimore and stadiums like Fenway Park in Boston.

The reunion of Sting, Stewart Copeland and Andy Summers has rung up sell-outs in North America and Europe. The manager for the tour is Kathy Schenker Management (KSM). "The Police tour has been a huge success,

a well-deserved victory lap for one of the greatest bands ever," Fogel says. "It is a privilege to be involved with Sting, Stewart and Andy, and of course Kathy and Bill [Zysblat]."

Timberlake's home run world tour is one of the big success stories of 2007, and the artist is a finalist in the top tour and breakthrough artist categories—a first. "Justin is off the chart as an arena headliner now," says Randy Phillips, CEO of Timberlake tour producer AEG Live.

No newcomer at all, Chesney has been the top-drawing artist in the world for the past six years. His five consecutive years selling more than 1 million tickets is a record for country music. Produced by TMG/AEG Live president Louis Messina, Chesney's touring has for the past several years added NFL stadiums to his route of arenas and amphitheaters.

TOP PACKAGE

The top package award goes to the top-grossing tour with



Clockwise from top: Top tour/draw finalist GENESIS; top package finalist CHRISTINA AGUILERA and dancers; FAITH HILL and TIM MCGRAW on the Soul 2 Soul tour, also a finalist for top package.



three or more artists on the bill, recognizing those artists that strive to offer value and create synergistic billing.

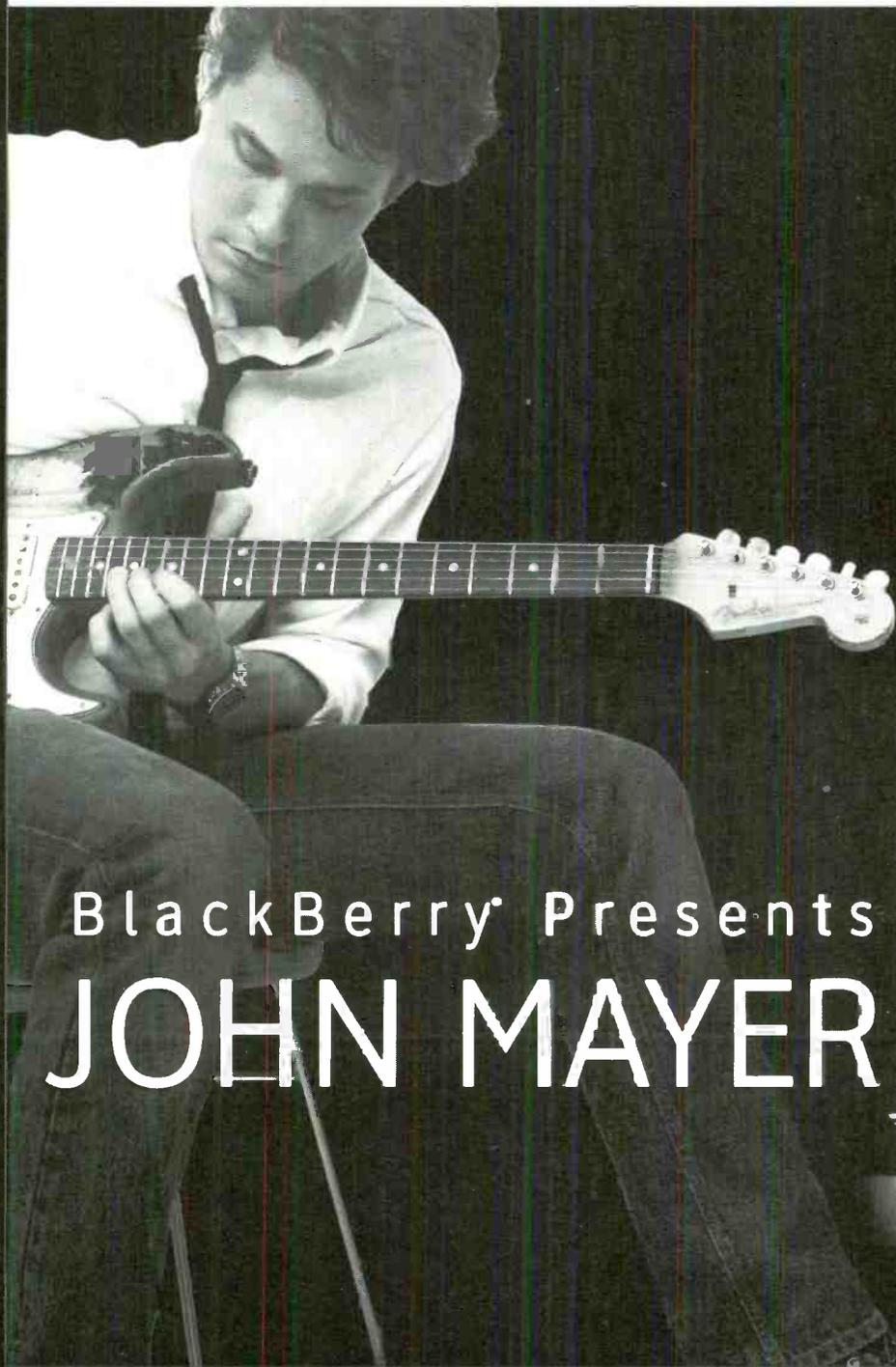
Finalists are the Tim McGraw/Faith Hill Soul2Soul II tour with such supporting acts as Lori McKenna, Halfway to Hazard, Lance Miller and Taylor Swift; Chesney's Flip Flop tour with Sugarland, Pat Green, Brooks & Dunn and Sara Evans; and Christina Aguilera with the Pussycat Dolls and Danity Kane.

Soul2Soul added a third act to the bill, despite selling

continued on >>p48

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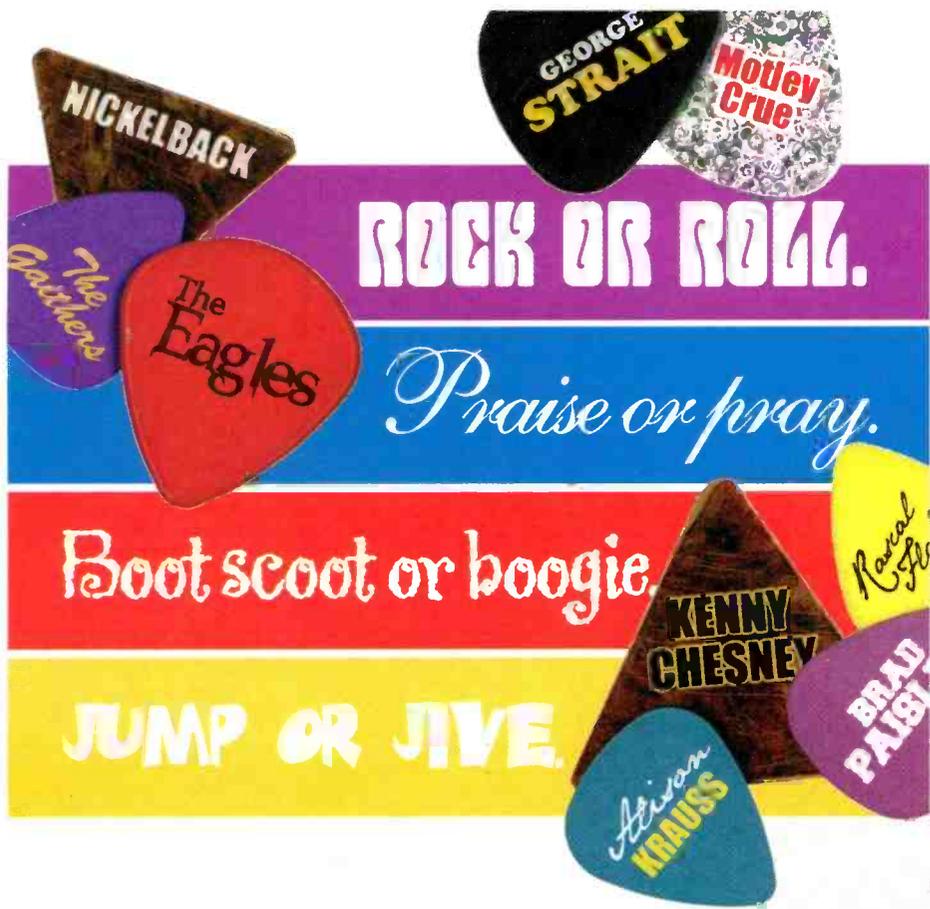
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Top boxscore finalist **PRINCE**; below, top comedy tour finalist **GEORGE LOPEZ**

from >>p46

out as just co-headliners in 2006. "When we started planning the extension of Soul2Soul II, Tim felt very strongly about using the tour as a vehicle to give exposure to some of the new acts he was working with," says McGraw's manager, Scott Siman, citing McKenna and Halfway to Hazard as examples.

"The idea was to integrate these acts into the tour. It wasn't simply the concept of who was the next hot act that could sell tickets; we felt strongly with Tim and Faith we had that part covered," Siman says.

With tour sponsor Jeep's sound partner Harmon Becker, the outdoor "My Gig" stage was developed, hosting most of the support acts outside the venue for free prior to shows. Halfway to Hazard, McKenna and Miller also performed at the acoustic PreShow Party for Jeep VIPs and radio contest winners.

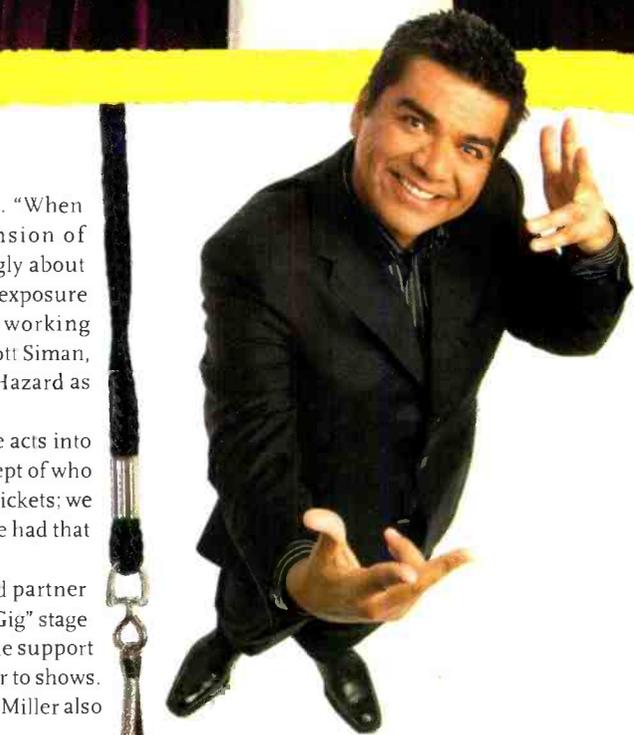
Chesney captured the top package award in 2005 and 2006, and providing value to the fans is a top priority for Chesney and his team. "Year after year, Kenny has stepped up with a bigger show, great support, and kept ticket prices down," Chesney tour director Messina says. "With Kenny, the fans always come first. That's why they keep coming back."

TOP BOXSCORE

The top boxscore award goes to the highest-grossing single engagement.

Finalists this year are Prince, Aug. 1-Sept. 21 at the O2 Arena in London; the Download Festival (Iron Maiden, Linkin Park, My Chemical Romance, Evanescence, Marilyn Manson, Velvet Revolver and others) June 8-10 at Castle Donington in England, produced by Live Nation; and the Bonnaroo Music Festival (the Police, Tool, Widespread Panic, the White Stripes and others) June 14-17 in Manchester, Tenn., promoted by AC Entertainment/Superfly Productions.

Given that Prince was able to knock out 21 dates on his name only, the London stand is remarkable. Promoter Concerts West initially put up seven shows. "On our first-day on-sale we had rolled into 15 by lunchtime," Concerts West co-president John Meglen says. After two weeks with no tickets available, demand built again,



"then we relaunched the final six shows. Every show was sold out. Every seat."

TOP COMEDY TOUR

Recognizing that comedy is one of the most profitable and fastest-growing segments of the touring business, Billboard added a top comedy tour award to its list last year. Inaugural prize winner Larry the Cable Guy is a finalist again this year, along with George Lopez and

Katt Williams.

Larry the Cable Guy, who claims he was born in the back of an El Camino during a Foghat concert, is booked by Creative Artists Agency (CAA) and managed by J.P. Williams. The bulk of his concerts are promoted by Outback Entertainment, based in Nashville.

Williams' HBO comedy special of 2007, "The Pimp Chronicles Pt. 1," was HBO's highest-rated comedy special, and the DVD of the show has moved more than 300,000 copies, according to Chris Smith, Williams' agent at ICM. Asked what has driven Williams' success in 2007, Smith says, "Probably the fact that he's so damn funny."

AGENTS, PROMOTERS, MANAGERS

The top agency finalists are determined by the total combined gross of acts a given agency represents among the

continued on >>p50

PRINCE: SUZAN/PA PHOTOS/RETNA; LOPEZ: COURTESY HBO

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from >>p48

top 50 tours. It's no surprise that the two largest booking agencies in the world, CAA and the William Morris Agency, are finalists. CAA booked top 25-ranked tours by Timberlake, McGraw/Hill, Aguilera, Eric Clapton, John Mayer and others in 2007. WMA routed successful tours by Roger Waters, Josh Groban, Rascal Flatts, Brad Paisley and Tool.

CAA managing partner Rob Light says the agency enjoyed a solid year from the club to the arena level. "The touring business continues to be strong, and we are excited and proud to be an integral part of the process," Light says. "While our core business has been very solid, we are energized by the growth of our new businesses. The opening of our London office, the expansion of our comedy and corporate teams, and our continued growth in Nashville have provided enormous opportunities to service clients on a more expansive level."

Independent booking agency Artists Group International, also a finalist for top agency, did extremely well in 2007, with strong runs by Rod Stewart, Rush, Billy Joel, Def Leppard and Linkin Park's Projekt Revolution tour.

"The entire staff worked very hard to accomplish these results," AGI president Dennis Arfa says.

Similarly, the top manager finalists are deter-

mined by the total combined gross of acts a given management company represents among the top 50 tours.

Two of the finalists parallel two of the top tours: KSM and the Police and Wright Entertainment Group for Timberlake.

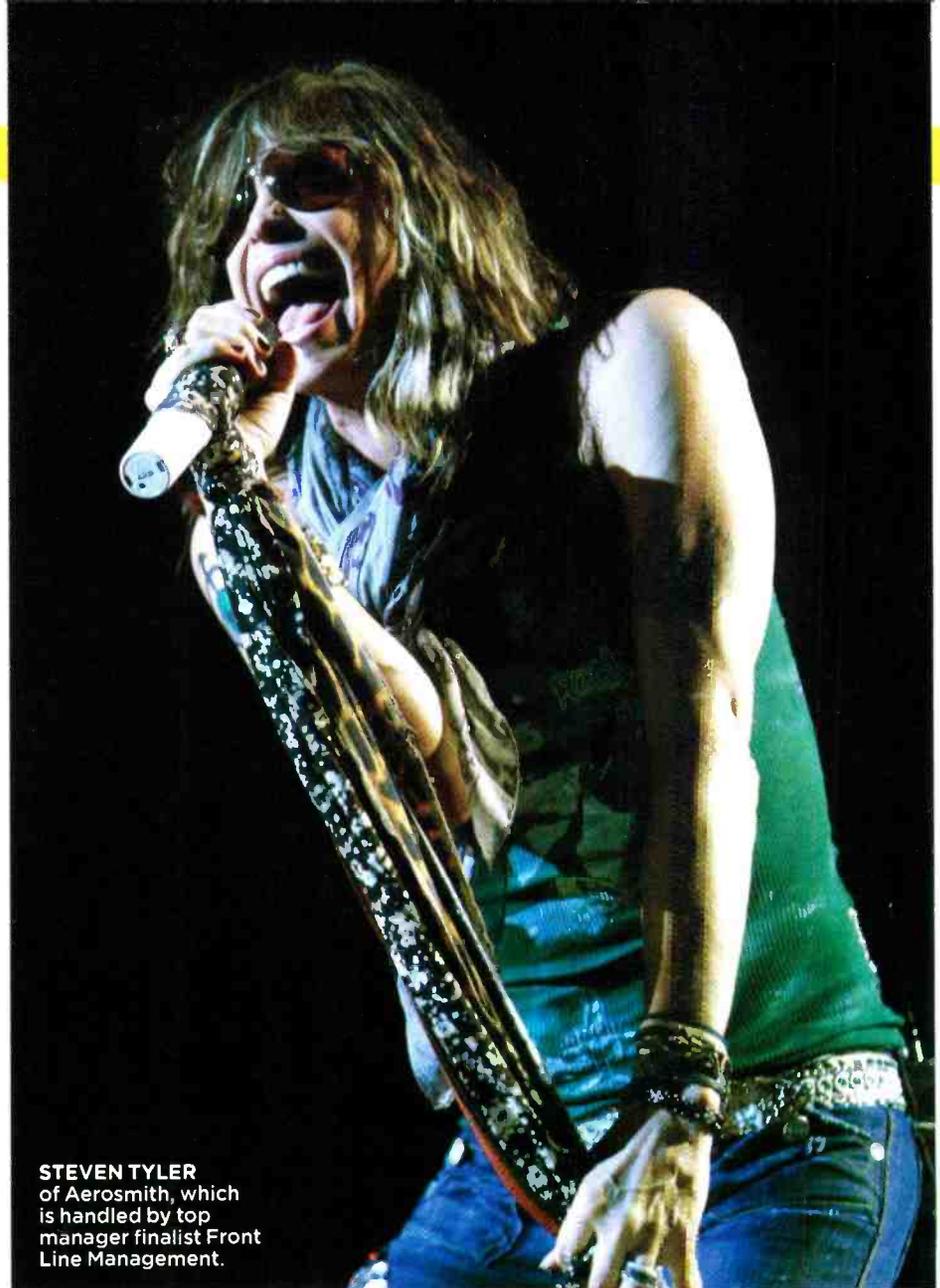
The third top manager finalist is mega-firm Front Line Management, which oversees the careers of such strong touring acts as Aguilera, Aerosmith and Def Leppard.

The top promoter award may not have much suspense attached to it, as the world's largest promoter, Live Nation, is the overwhelming leader in its field and consistently produces the top-grossing tours in the world, including the Police, Genesis and Soul2Soul II this

year. "It's an honor to be recognized by Billboard for the great efforts of our Live Nation venue and concert promotion teams," Live Nation president of North American music Jason Garner says. "Our greatest asset is our unparalleled local promoter and venue network. We celebrate [being finalists] along with everyone who contributed to making 2007 such a successful and transformational year for Live Nation."

Live Nation's closest competitor AEG Live also enjoyed a strong year in 2007, highlighted by the Timberlake, Chesney, Stewart and Aguilera tours. AEG Live also pro-

continued on >>p52



STEVEN TYLER of Aerosmith, which is handled by top manager finalist Front Line Management.

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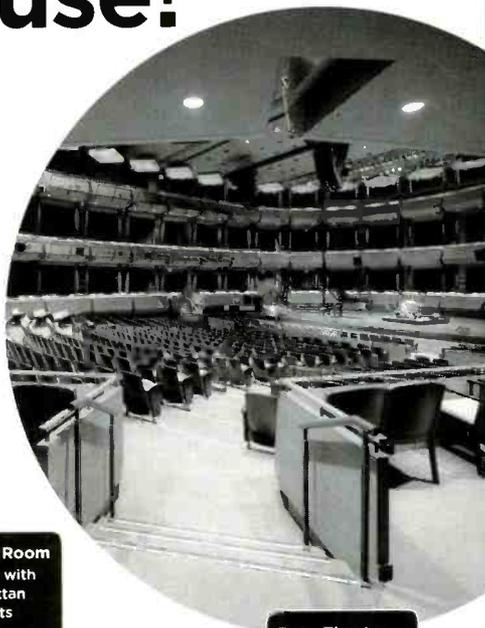
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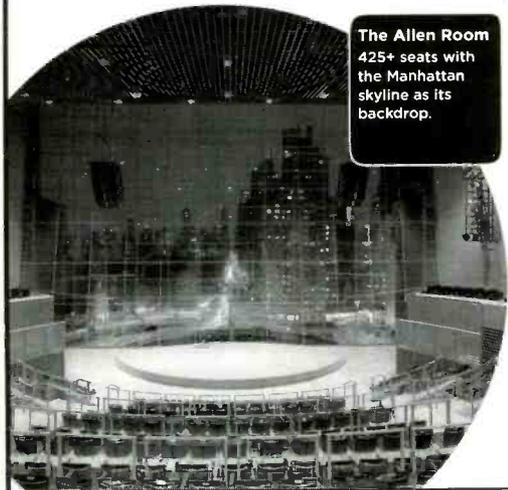
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from >>p50

duced tours for such TV brands as "American Idol," "The Cheetah Girls," "High School Musical" and "Dancing With the Stars."

Phillips calls 2007 a "watershed year for AEG Live, as we grew our business considerably across many genres of touring." He adds that 2008 "will be an explosive growth year for us, with more major international tours on the books at this time than ever before. In addition, we are looking to service our clients and help promulgate an artist's brand in ways that promoters have not effectively done in the past. We have been, and will continue to be, the innovators in the live music business. Our definition of a 360-[degree] model, the new mantra of the music biz, is to break down all barriers between an artist and his fans."

TIGHT RACE

Chicago-based Jam Productions has taken home the top independent promoter award in three consecutive years. A finalist for the second consecutive year is frequent Jam collaborator Outback Productions, based in Nashville.

Jam co-founder Jerry Mickelson cites Bruce Springsteen, Bob Seger, Joel, the Red Hot Chili Peppers, Bob Dylan, Mayer, Keith Urban, Tool, the Goo Goo Dolls, the Killers and Hinder as arena-level winners for the promoter in 2007.

"In my opinion the concert of the year was Eric Clapton's Crossroads Festival at Toyota Park in Bridgeview [Ill.]," Mickelson says.

At the theater level, Jam's highlights included Michael Bubl , Harry Connick Jr., the Smashing Pumpkins, Wilco, Manu Chao, Umphrey's McGee, Snow Patrol, Taste of Chaos, Laurie Berkner, John Legend, Damien Rice, Diana Ross, Bj rk, Morrissey, True Colors, Widespread Panic, the Allman Brothers Band, the Moody Blues, the Flaming Lips, Ryan Adams, Annie Lennox, Jim Gaffigan, Ween, Phil Lesh & Friends, Kelly Clarkson, Jethro Tull, Pete Dinklage, Incubus, the Decemberists and Keane.

A newcomer to the top independent promoter finalist ranks is Austin-based C3 Entertainment. Run by partners Charles Attal, Charlie Jones and Charlie Walker, C3 produces, in addition to one-off concerts at all levels, the Lollapalooza (Chicago), Austin City Limits (Austin) and Big

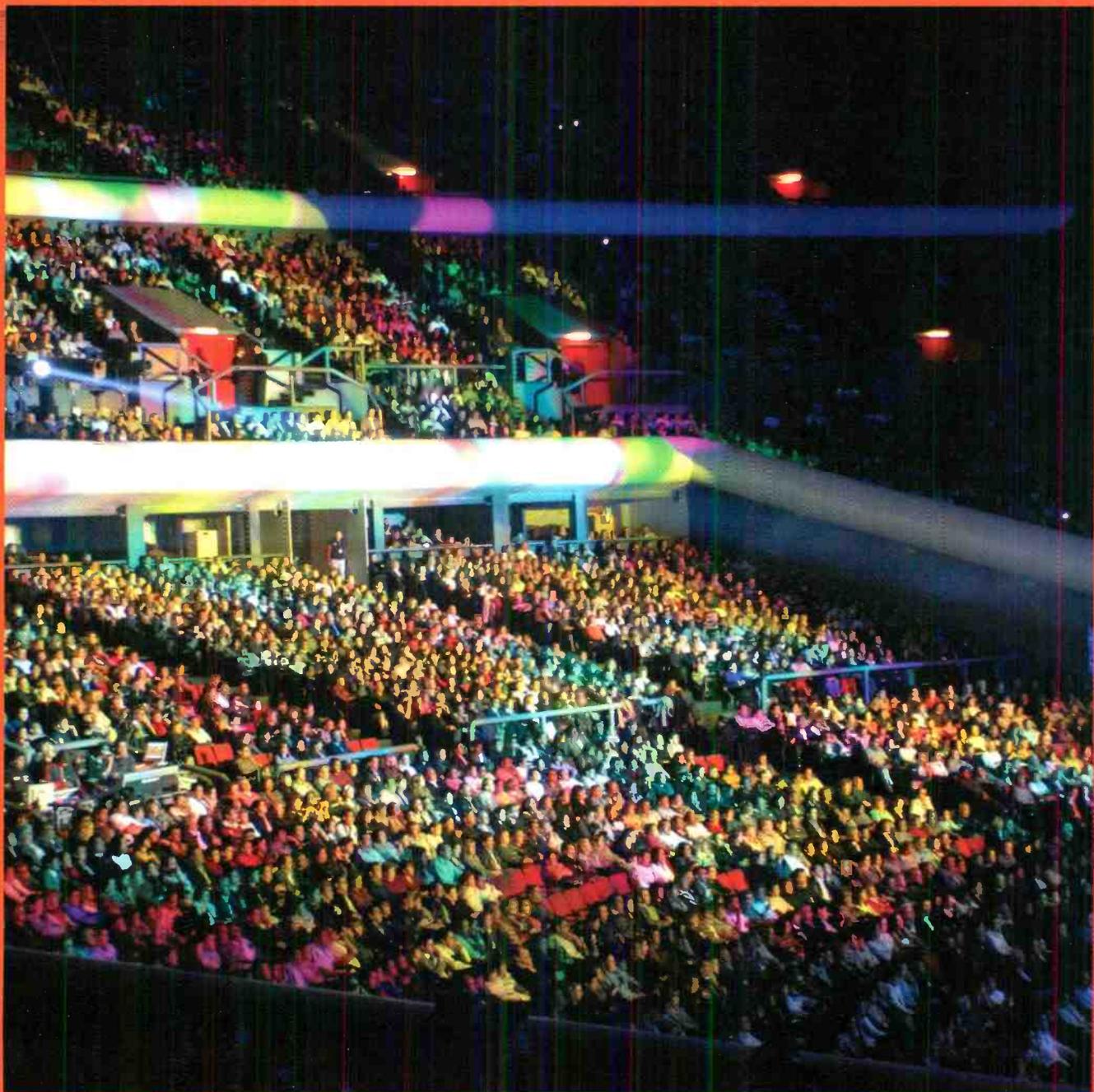
State (College Station, Texas) festivals.

More volume and more arena concerts helped C3 grow this year, according to Walker. "We've really been blessed with an overwhelming amount of support from the industry as a whole, the agents and managers and even our competitors and peers," Walker says. "We have a great staff. Those two things lead to doing well." ◆◆◆



PEARL JAM at top festival finalist Lollapalooza 2007 in Chicago. The event is produced by C3 Entertainment, finalist for top independent promoter.

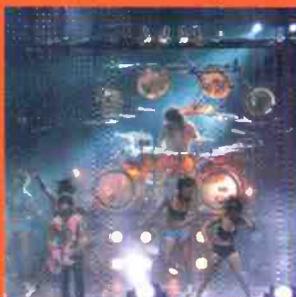
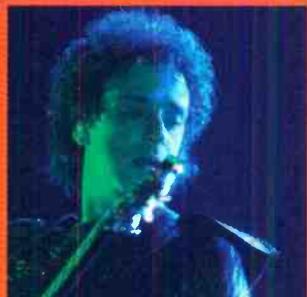




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VENUE VIGOR

Consistently Top-Performing Venues Return As Award Finalists

While the acts get the headlines (and deservedly so), the venues make the dates happen. Here, the Billboard Touring Awards salute the top-performing venues and events for the 2007 touring year.



Top: A JENNIFER LOPEZ/MARC ANTHONY performance at top arena finalist Madison Square Garden; below: MSG's competition, Air Canada Centre in Toronto.



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TOP ARENA

Madison Square Garden in New York, billed as "the world's most famous arena," is a proven winner, taking home the top arena award three years running.

"I can't imagine who could ever become tired of winning top arena," Madison Square Garden Entertainment Group president Jay Marciano says. "It was a great feeling when we won top arena the first time and it means even more to continue to hold the No. 1 spot for three years in a row. It's a tribute to the great live performing artists, a dynamic New York City marketplace, aggressive local promoters and the great bookings team here at MSG."

A sign of the heat of the Canadian concert market is evident in the other two top arena finalists: the Bell Centre in Montreal and Toronto's Air Canada Centre. "The past year was a record-breaking year for us at Air Canada Centre, characterized by multiple show sellouts and an insatiable demand by the Toronto market for live events of all genres," Air Canada Centre VP of booking Patti-Ann Tarlton says. "We are thrilled to be a finalist for this prestigious Billboard award and have all the event contributors to thank for their continued support of Air Canada Centre."

The Bell Centre, operated and booked by Gillett Entertainment Group, programmed "a good mix this year of established touring acts



and newer artists breaking through to the arena level," Gillett Entertainment Group director of talent booking Nick Farkas says. "We are tremendously honored to be a finalist for the Billboard Touring Award. We would also like to take this occasion to thank all our partners for their trust towards the Bell Centre and Gillett Entertainment Group."

TOP AMPHITHEATER

Amphitheaters are the mainstay venues of summer concerts, and three of the most well-known sheds in the country are finalists for top amphitheater honors this year: Red Rocks Amphitheatre in **continued on >>p56**

MADISON SQUARE GARDEN: KEVIN MAZUR/WIREIMAGE.COM



"Now I see why this is one of the Top 10 venues in America!"

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Clockwise from left: London's top festival finalist Download; top amphitheater finalist Red Rocks Amphitheatre in Morrison, Colo.; MARCO ANTONIO SOLIS at under-10,000 finalist Auditorio Nacional in Mexico City; inset: San Francisco's Fillmore, finalist for top club.



Morrison, Colo.; the Tweeter Center for the Performing Arts in Mansfield, Mass.; and the Greek Theatre in Los Angeles. Tweeter Center has been finalist for top amphitheater three years running, winning in 2004 and 2005. Red Rocks is known for passionate fans and multiple dates by artists. "We enjoyed a record-breaking summer concert season, with 20 more bookings than any other year in the amphitheater's 46-year history," Red Rocks chief marketing officer Erik Dyce says. "We're thrilled to be considered for the top amphitheater honor and are enormously proud of our accomplishments this year."

TOP CLUB

The top club award is crucial because success at the club level is critical to the overall success of the concert industry. While a House of Blues club has taken home top club honors three years running, this year perennial finalist the 9:30 Club in Washington, D.C., is joined by two clubs from Live Nation's newly expanded Fillmore brand.

9:30 Club owner/operator Seth Hurwitz credits his staff for the venue's ongoing success. "The No. 1 comment I hear about the club is the staff," Hurwitz says. "They are the reason people like to go to the 9:30 Club, and bands like to play there. Who doesn't like to be treated nicely?"

He adds, "If we win, it's because of our people that make the 9:30 the 9:30. If we don't win, it's all my fault somehow."

Live Nation's Fillmore clubs in San Francisco and Denver round out the finalists.



TOP VENUE UNDER 10,000 SEATS (NONRESIDENT)

Venues of 10,000 seats or fewer have become the sweet spot for many touring artists today, and the three finalists in this category exemplify their potential and range: Auditorio Nacional in Mexico City, the

Fox Theatre in Atlanta and the Gibson Amphitheatre at Universal Citywalk in Universal City, Calif.

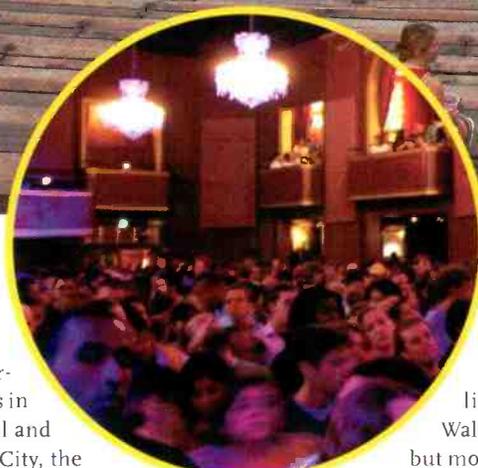
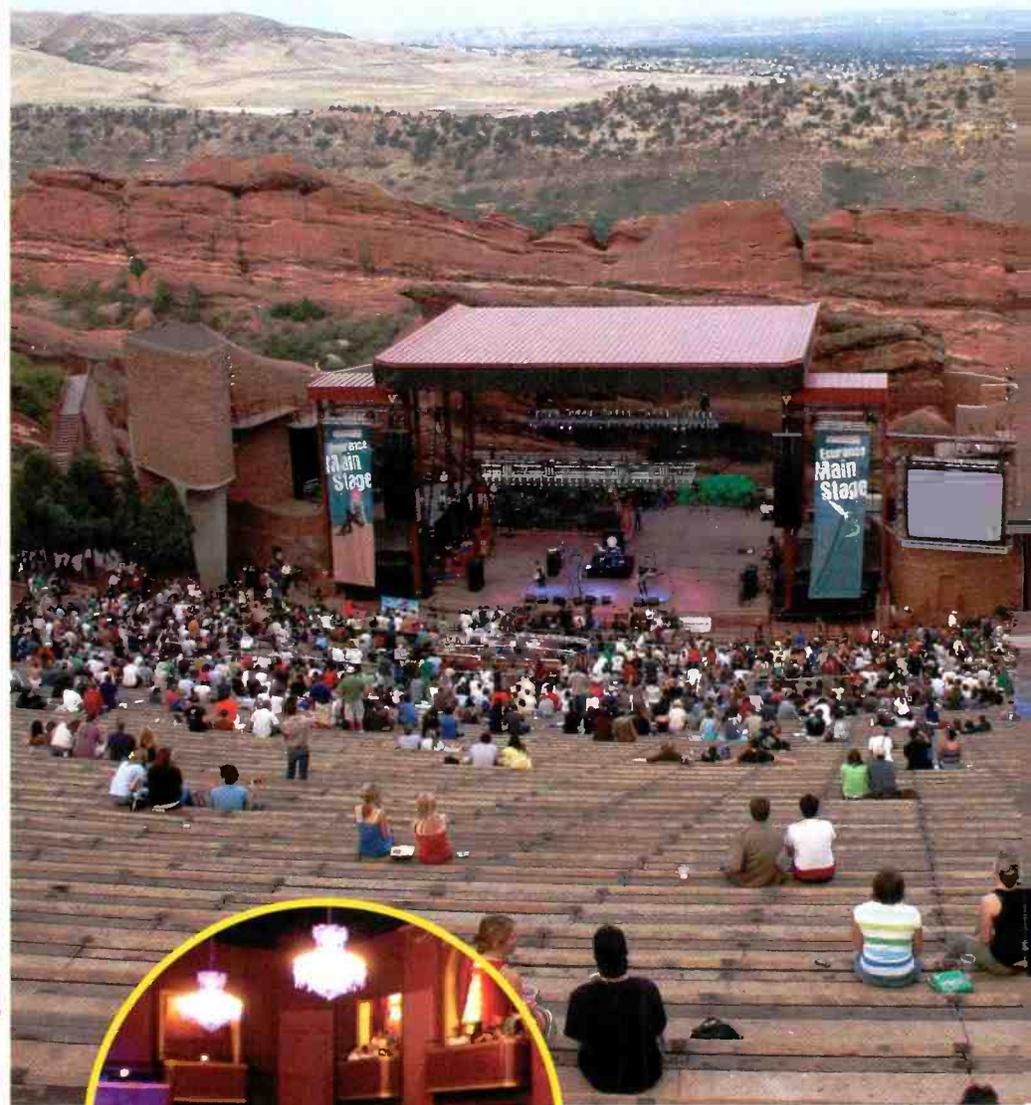
"The Fox Theatre has been very fortunate, thanks to a growing market, a strong economy and supportive promoter/presenter partners," Fox GM Allen Vella says. "Our iconic facility continues to be the place to play when in Atlanta for many artists, as it contributes to both the performers and the guest experience, not to mention the gross."

As has been the case throughout Celine Dion's three-year run, the Colosseum at Caesars Palace claims the top venue (10,000 seats and under) residency division.

TOP FESTIVAL

Festivals are one of the healthiest areas of the concert business, and this year's top festival finalists hail from the far-flung locales of Chicago (Lollapalooza), Tennessee (Bonnaroo) and London (Download).

Lollapalooza 2007 at Chicago's Grant Park hosted Pearl Jam, Interpol, the Yeah Yeah Yeahs, Daft Punk, Iggy & the Stooges, Muse, Snow Patrol and many others. Charlie Walker,



partner in Lolla producer C3, says time has been a friend to Lollapalooza, in its third year as a resurrected brand and stand-alone event.

"Like most of the festivals, it takes a little while to get momentum going," Walker says. "We had a great lineup this year,

but more importantly, we had repeat fans, people have become familiar with Grant Park, and it really helps that Chicago is such a great town."

The Bonnaroo Music Festival in Manchester, Tenn., has taken home the top festival award in three consecutive years. Much of Bonnaroo's success this year can be credited to a talent lineup that included the Police, Too., the White Stripes, Widespread Panic, Kings of Leon, Wilco, Dierks Bentley, String Cheese Incident, Wolfmother, Lily Allen and many others.

"We keep pushing the envelope a little bit in terms of the diversity of the music," says Bonnaroo's Ashley Capps, president of A.C. Entertainment, citing a Friday night in 2007 with concurrent performances by Tool, Bentley and Manu Chao. "That kind of richness and diversity I think is really the musical memory I will go away with."

For Download, the 2007 event represents tremendous growth for the brand. "We are absolutely thrilled that Download [is a finalist] for top festival and top boxscore in Billboard's annual awards," says Paul Latham, president of U.K. music and international venues for Live Nation. "The highly revered, multi-award-winning U.K. festival is a great testimony to our organization and its staff, who have created the best possible environment for Download's performing artists and attending fans."

—Ray Waddell

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Billboard Honors Frank Barsalona With Legend Of Live Award

The Legend of Live Award annually recognizes a concert business professional who has made a significant and lasting impact on the industry. Few artists or executives have had a bigger influence on the live music business than pioneering agent Frank Barsalona.

"Frank Barsalona is probably the single most important person in the touring business in the past 40 years," says Larry Magid, president of Live Nation Philadelphia and founder of Electric Factory Concerts. "He single-handedly revolutionized the concert business."

Live Nation Boston president Don Law adds, "All of us in the presentation of live music stand on the shoulders of Frank Barsalona."

Previous Legend of Live winners include Rolling Stones producer Michael Cohl (2004), Cellar Door Concerts founder Jack Boyle (2005) and Elton John (2006).

With Barsalona, Billboard returns the award to its origins as an industry honor.

Before Barsalona opened his Premier Talent Agency in 1964, rock music was low on the live entertainment totem pole. Or, as rock historian Dave Marsh quotes Barsalona as saying, rock was "the asshole of show business, lower than the rodeo." As a young agent at New York-based GAC, Barsalona booked the first U.S. appearances by the Beatles, the Stones, the Yardbirds and others, and quickly saw the potential of live rock.

Unhappy with both his and rock's status at GAC, Barsalona started Premier with a small roster that included the Who, Herman's Hermits and Mitch Ryder, and immediately set about getting rock acts better pay and better performance settings.

Creative Artists Agency managing partner Rob Light says Barsalona "created the model" of the modern-day agent. "He changed the image of a cigar-smoking, pinky-ring-wearing hustler into one that reflects intelligence, career development, smart dealmaking and an ability and recognition of the need to be involved with every facet of an artist's life," Light says. "Any of us who proudly make a living calling ourselves agents owe a big debt of gratitude to Frank Barsalona."

Barbara Skydel joined Premier in 1968 as Barsalona's assistant. "Frank was a pioneer first of all in recognizing that rock'n'roll was a significant business and the acts were talented and not throwaways," she says.

"Frank realized when he left GAC that his bosses were wrong—these bands had longevity if they were handled properly, if there was artist development instead of getting the last penny prematurely and killing the act's career before it even began."

Barsalona focused on British talent at first because Premier wasn't established enough to compete for the top American rock'n'roll acts. "The other American agents weren't so prominent over there—I worked on a more even level in London," Barsalona told Billboard in 1984.



BONO, left, and FRANK BARSALONA at the 2002 Nordoff-Robbins Silver Clef Award dinner and auction.

The British acts understood the value of live performance and were dynamic performers, Skydel says. "The English acts in many respects were much more developed when they came here to perform than the American acts, because the English acts had been practicing and playing away from the spotlight of America," she says. "I remember the first time seeing Led Zeppelin, it was just extraordinary. We used to go to the Fillmore every week and discover a new star every week. It was the most exciting period of time, and being Frank's assistant, I went everywhere with him."

By 1969, Skydel was an agent, receiving her trial by fire on a West Coast run by Led Zeppelin. "That was quite a thing for a young kid," she recalls. "I don't even think I told my father where I was going or what I was doing, because he never really understood what the hell I did."

Premier acts began growing their live audiences with the help of Barsalona and creative, adventurous promoters like Bill Graham, Larry Magid and Don Law, pioneers in their own rights nurtured by Barsalona.

"Instead of going to the older promoters who were promoting Frank Sinatra or Vic Damone, for example, what Frank did was develop new, young guys," Skydel says.

The promoters invested money and sweat equity in artists' careers. "For the first time, we gave credibility to young promoters," Barsalona told Billboard in 1984. "It was our philosophy that if we could work on the act together with the promoters in the various cities, get the promoter to help us with local radio exposure, with the underground press, to supplement the record company in making sure that the albums were in the stores, then we could have a successful cooperative relationship in breaking the act. And the philosophy behind that was that if everything went well, if the act was satisfied, then the relationship would continue as the act became more successful and moved into larger venues."

Most of the promoters whose companies were consolidated by SFX in the late '90s—many of whom are still with Live Nation—were "the young guys that Frank started in the territorial business," Skydel says. "He'd say, 'If you do a good job, the acts like you and the offers are what they should be, you'll have the act.' That promise was fulfilled to the benefit of the whole team: the artist, the manager, the agent and the promoter."

Barsalona basically created the regional promoter model, building acts with the promoters in each market. "The one-promoter/one-city concept was followed by almost everybody, and it turned out to have helped this business greatly because it allowed promoters to grow with the act as opposed to whoever had \$5 more," Magid says. "It gave our business an incredible amount of stability, which until that time was lacking. We laid the groundwork, and I don't know if that would have been possible without the assistance of someone named Frank Barsalona."

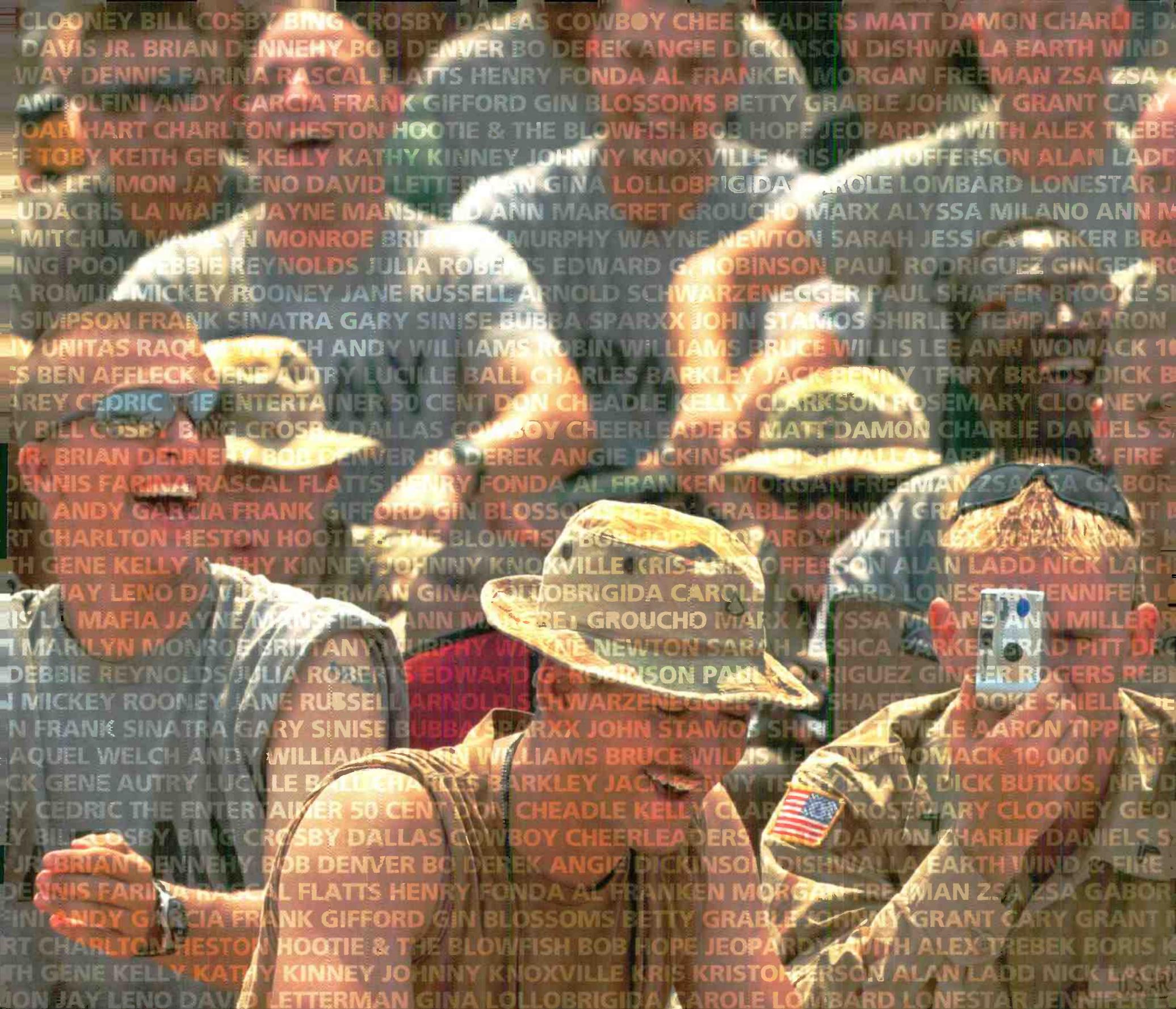
Considering the sophisticated network in place today, it's hard to imagine tours without it. "Frank built a network of regional buyers that established a reliable business platform for touring artists that had not existed previously," Law says.

"Before Frank, talent was bought by bar owners or club owners who insisted in writing on five or more future options as a precondition for an artist to play in their club or market," Law continues. "Frank ended the practice of options and replaced it with an honor system that was built on a recognition of a buyer investment of time, staff, cash and resources in the risky development of an artist's performance equity in the market."

In short, Barsalona was loyal to promoters if they built the much-coveted "history" with an act, which was not only good behavior, but good business.

"This preserved the artist's leverage and control over its future appearances while fairly rewarding the inherently risky investment of the buyer," Law says. "This system is now referred to in the live ap-

continued on >>p60



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Top: **THE BEATLES**, who were booked for their first U.S. appearance by Frank Barsalona; below: **BRUCE SPRINGSTEEN**, one of Premier Talent Agency's early clients.

pearance business as 'history,' and still provides the basic underpinning of the modern talent agency system. We owe this all to Frank."

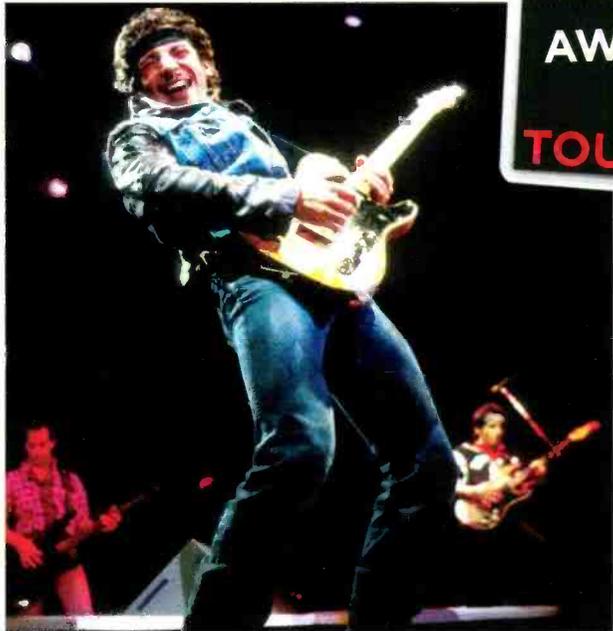
Barsalona's skill and patience in routing a coast-to-coast tour with these young pirate promoters cannot be overstated. "We needed somebody with a strong direction, and that's what Frank provided for us," Magid says. "He was able to keep us focused. That was crucial because we were just young guys trying to find our way. There had to be somebody that was capable of leading that charge up the hill."

GROWTH OF A DYNASTY

Soon most of the biggest names in '70s-'80s rock gravitated to Premier. Bruce Springsteen, Led Zeppelin, the J. Geils Band, Grand Funk Railroad, U2, Tom Petty & the Heartbreakers, Van Halen and others signed to the most impressive roster in rock, and Premier suddenly had huge leverage and influence. Skydel soaked it all in.

"I learned at the master's feet, although, actually, it was not at his feet," Skydel says. "He was so ahead of his time as far as recognizing a woman. We were a team like I don't think has ever existed before. I listened in on every phone call, I was in every single meeting with him. His integrity was probably one of the most important lessons for any young kid to absorb."

Touring had become a crucial and necessary revenue stream for recording artists, one that existed outside the record labels'



control. Barsalona created a network of venues and promoters coast to coast, and graduated acts from clubs to the first rock shows at large sports arenas. The birth and huge popularity of "arena rock" can in no small part be traced directly to Barsalona, and it was all about the live thing.

"At that time, it didn't matter if you had a hit record. You had to be great in person," Skydel says. "There was no MTV. If

someone wanted to see that act, they had to go and buy a ticket. That's why these artists had 30-year careers, not 30-second careers, because it was never based on a hit single. All of these acts were built on the road because they were great in person, from Tom Petty to the Who to Springsteen, U2, all of them."

By the mid-'80s, Skydel was a partner and Premier was a juggernaut. The clout and respect the agency had earned within the industry is well-evidenced by a 70-plus-page special in the Aug. 18, 1984, issue of *Billboard* honoring Premier's 20th anniversary. In addition to pages and pages of ads from major artists and industry players, the special boasts editorial input from all the major promoters of the day, including the late Bill Graham, and other such luminaries as managers Jon Landau, Elliott Hoffman and Peter Rudge. In the special, U2's Bono weighed in thusly: "Uncle Frank and Auntie Barbara always looked after us in America, from the days when we were just paddies fresh off the boat."

END OF AN ERA

In March 2002, Barsalona merged his Premier with the William Morris Agency, and after serving as a WMA consultant, he retired from the business. Three years later, he was inducted into the Rock and Roll Hall of Fame, with Springsteen manager and Rock Hall board member Landau instrumental in the legendary agent's induction.

"When Premier ended, it was the end of an era. But the era in a way ended with MTV; when [careers] became based more on the hit single and a song, it became visually what the act looked like," Skydel says. "It wasn't just based on the music, it was based on a video that might have made much more of an act that couldn't deliver in person. The dynamic changed with the onset of MTV, and I have to say that Frank recognized that immediately."

"We had a long run together," Skydel continues. "We had a lot of fun, a lot of laughs, we had crazy times, we traveled the world together, and he was very generous in his philosophy, not only to me."

Magid recalls the building of the business fondly. "It was a great era, and I hope someone like that comes our way again, but I think a Frank Barsalona type of guy only comes through once a generation at the right time," he says. "He had an incredible run, and I dare say we'll never see the likes of him again."
—Ray Waddell



THE NEXT LEVEL.

Breakthrough Act Award Finalists Are Fast Becoming Touring Titans

The breakthrough act award is given to the top-grossing act still in its first decade of national touring that cracks the top 25 tours for the first time.

Rather than going to a brand-new act, the award is designed to recognize one that breaks through to the proverbial next level, heralding years of future success. Previous winners include Linkin Park in 2004, Rascal Flatts in 2005 and Nickelback last year. Not only have all breakthrough winners gone on to further box-office glory, but the finalists, such as

Brad Paisley and Shakira from last year, continue to tour successfully as well.

This year's breakthrough act finalists are Justin Timberlake, Christina Aguilera and Maná.

Though he is a breakthrough finalist this year, Timberlake is no stranger to the list of top 25 tours, having been there before as a member of 'N Sync and as a co-headlining artist with Aguilera in 2003.

This is the first time Timberlake and Aguilera have made the top 25 tours as solo headlining artists.

AEG Live produced the bulk of dates on Timberlake and Aguilera, and the promoter has worked with both artists since their co-headlining tour four years ago.

"Watching both of them achieve true arena headliner status over the last year has been both gratifying and expected," AEG Live CEO Randy Phillips says. "They are truly 'best in class.' They invested in themselves and their fans by providing massive and original spectacle-style productions, without losing their respective connection to their audience."

Timberlake is managed by Johnny Wright at Wright Entertainment Group and Aguilera by Irving Azoff at Front Line Entertainment.

"Christina Aguilera has one of the finest voices of her generation and earned the accolade 'entertainer' on her massively successful North American tour," Phillips says. "Justin Timberlake has earned credibility and props from his peers for genre-stretching music and live performances. How lucky was AEG Live to be their partners so early in their careers?"

Also a finalist is Latin rock sensation Maná, the only Latin act to sell out four nights at the Staples Center in Los Angeles, Sept. 20-23, promoted by AEG Live. Phillips calls Maná "the quintessential Mexican rock band and the acknowledged leaders of the genre."

"The strength of their ticket sales across numerous markets is the result of years of great albums, incomparable live shows and the unique bond between the band and their manager, Angelo Medina, as they chart their career strategy together," Phillips says.
—Ray Waddell



BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,952,318 (\$952,350) \$123/\$102.50	ROD STEWART Odyssey Arena, Belfast, Northern Ireland, Nov. 3-4	16,965 live sellouts	Alken Promotions
2	\$1,754,825 \$98.65/\$95/\$65	BRUCE SPRINGSTEEN & THE E-STREET BAND Xcel Energy Center, St. Paul, Minn., Nov. 2	18,970 sellout	Jam Productions
3	\$1,713,000 (\$1,578,900 Canadian) \$161.65/\$74.86	BILLY JOEL Pengrowth Saddledome, Calgary, Alberta, Nov. 5	12,162 sellout	Live Nation
4	\$980,168 \$128/\$68	STEVIE WONDER Verizon Center, Washington, D.C., Oct. 30	10,621 8,185	Live Nation
5	\$858,184 \$149/\$38.50	JENNIFER LOPEZ & MARC ANTHONY Verizon Center, Washington, D.C., Oct. 5	9,006 15,504	Live Nation
6	\$827,840 \$49.50/\$39.50	TRANS-SIBERIAN ORCHESTRA Giant Center, Hershey, Pa., Nov. 4	17,987 live sellouts	Live Nation
7	\$788,726 \$65/\$30	RASCAL FLATTS, JASON ALDEAN Ford Amphitheatre, Tampa, Fla., Nov. 4	15,165 19,160	Live Nation
8	\$768,816 \$65/\$30	RASCAL FLATTS, JASON ALDEAN Sound Advice Amphitheatre, West Palm Beach, Fla., Nov. 3	17,498 3,992	Live Nation
9	\$691,085 \$150/\$37.50	BUZZFEET: SMASHING PUMPKINS, CHRIS CORNELL & OTHERS C.W. Mitchell Pavilion, The Woodlands, Texas, Oct. 28	17,111 sellout	Live Nation
10	\$523,658 \$65/\$18.75	BRAD PAISLEY, RODNEY ATKINS, TAYLOR SWIFT C.W. Mitchell Pavilion, The Woodlands, Texas, Nov. 3	13,885 5,479	Live Nation
11	\$520,904 \$29/\$21.75	POINTFEST: SUM 41, HURT, MUTEMATH & OTHERS Verizon Wireless Amphitheater, Maryland Heights, Md., Sept. 30	21,451 sellout	Live Nation
12	\$520,774 \$125/\$20.50	GO COUNTRY 105'S GO FEST: ALAN JACKSON & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., Oct. 13	12,894 5,972	Live Nation
13	\$487,653 (\$464,498 Canadian) \$59.32/\$40.42	SO YOU THINK YOU CAN DANCE TOUR Air Canada Centre, Toronto, Nov. 1	9,063 sellout	AEG Live
14	\$425,951 \$50.50/\$40.50	MAROON 5, THE HIVES Verizon Center, Washington, D.C., Oct. 16	8,621 4,409	Live Nation
15	\$416,759 (\$416,688 Canadian) \$54.51/\$11.11	AKON, RIHANNA, KARDINAL OFFISHALL Molson Amphitheatre, Toronto, Sept. 22	8,337 sellout	Live Nation
16	\$416,385 \$90/\$75/\$55	MARCO ANTONIO SOLÍS HP Pavilion, San Jose, Calif., Sept. 30	6,763 7,836	Marquez Brothers Entertainment
17	\$413,818 \$118.50/\$53.50	JOAN SEBASTIAN, PEPE AGUILAR Cox Arena, San Diego, Sept. 23	5,696 7,026	Live Nation
18	\$412,950 \$85/\$65	MANÁ Mohegan Sun Arena, Uncasville, Conn., Oct. 6	5,924 6,603	Cardenas Marketing Network, Latin Entertainment Concerts
19	\$410,658 \$67.75/\$39.75	MIKE EPPS, RICKEY SMILEY Fox Theatre, Atlanta, Oct. 6-7	6,778 9,332 two shows	Bay Area Productions
20	\$402,233 \$125/\$25	LA NOCHE DE ESTRELLAS DE FIDELITY: GLORIA TREVI & OTHERS Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Oct. 26	7,750 7,419	ARSO Radio Corp.
21	\$400,933 (\$406,190 Canadian) \$55.77/\$45.90/\$36.03	BEASTIE BOYS, CHROME6 Bell Centre, Montreal, Sept. 20	7,383 7,500	Gillett Entertainment Group, Live Nation
22	\$396,834 \$69.50/\$39.50	BOB DYLAN, ELV'S COSTELLO, AMOS LEE Arena at Gwinnett Center, Duluth, Ga., Sept. 22	6,797 8,147	Live Nation
23	\$396,551 \$49.50/\$14.50	BRAD PAISLEY, RODNEY ATKINS, TAYLOR SWIFT Verizon Wireless Amphitheater, Selma, Texas, Nov. 2	10,985 19,000	Live Nation
24	\$394,351 \$54.50/\$35	SO YOU THINK YOU CAN DANCE TOUR St. Pete Times Forum, Tampa, Fla., Oct. 19	8,420 8,978	AEG Live, Fantasma Productions
25	\$394,194 (\$395,194 Canadian) \$79.30	DEF LEPPARD, STYX Save-On-Foods Centre, Victoria, British Columbia, Sept. 28	5,212 sellout	Live Nation
26	\$392,335 \$127/\$57	JOAN SEBASTIAN, PEPE AGUILAR Orleans Arena, Las Vegas, Oct. 28	5,419 6,402	Empresa Frias
27	\$387,000 \$115/\$55	RICKY MARTIN Honda Center, Anaheim, Calif., Sept. 29	7,276 7,482	Goldenvoice/AEG Live
28	\$385,444 \$32.50/\$25	MUSE, JULIETTE & THE LICKS, IMMIGRANT Verizon Wireless Amphitheater, Irvine, Calif., Sept. 21	12,820 16,090	Live Nation
29	\$384,120 \$125/\$35	NEW MEXICO TAKEOVER: T.I., T-PAIN, BABY BASH & OTHERS Journal Pavilion, Albuquerque, N.M., Oct. 17	9,085 14,889	Live Nation, TBA Promotions
30	\$381,673 \$72/\$9	POWER 106 COMEDY FIESTA Verizon Wireless Amphitheater, Irvine, Calif., Sept. 22	12,031 15,997	Live Nation
31	\$375,750 \$45	WIDESPREAD PANIC Paramount Theatre, Oakland, Calif., Sept. 27-29	9,120 11,000 three sellouts	Another Planet Entertainment
32	\$374,613 \$59.50/\$39.50	SMASHING PUMPKINS, EXPLOSIONS IN THE SKY Orpheum Theatre, Boston, Oct. 13, 15-16	8,047 8,504 three shows	Live Nation
33	\$374,365 (\$416,405 Australian) \$50.80	GOOD CHARLOTTE, THE HOT LIPS, KISSC-HASY Brisbane Entertainment Centre, Brisbane, Australia, Oct. 9	7,370 7,685	Michael Coppel Presents
34	\$371,829 \$54.50/\$35	SO YOU THINK YOU CAN DANCE TOUR Continental Airlines Arena, East Rutherford, N.J., Sept. 29	7,498 8,103	AEG Live
35	\$369,255 \$95/\$75/\$55/ \$35	LA KALLE BLOCK PARTY: DADDY YANKEE, VOLTIO & OTHERS Madison Square Garden, New York, Oct. 3	8,066 13,780	Rajah Mercado Presents

RAY WADDELL
rwaddell@billboard.com

ON THE ROAD

STANDING OVATIONS

Billboard Touring Conference
Keynote, Humanitarian Honoree
Are Live-Music Trailblazers

He is mega-touring's quiet man, the force behind the curtain on many of the biggest tours that have ever crossed the globe. That's actually not an exaggeration; **Arthur Fogel**, chairman of global music for Live Nation and president of TNA International, Live Nation's global touring arm, has played a role in 10 of the top 15 touring moneymakers of all time, based unofficially on the records of Billboard Boxscore. But Fogel's success is more than just about the money. Since he and **Michael Cohl** changed the global touring model in wresting the **Rolling Stones** from the steely grip of **Bill Graham** on 1989's Steel Wheels tour, touring has been a different business. For those of us who have been around a while as fans and concertgoers, the tour banners are ingrained in the consciousness.

The Glass Spider in 1987, ZooTV in 1992-93, Division Bell in 1994, Voodoo Lounge in 1994-95, Bridges to Babylon in 1997-98, PopMart in 1998, Elevation and Drowned World in 2001, Re-Invention in 2004, Vertigo in 2005, Confessions in 2006, the Police in 2007. **Madonna** for the next decade.

Along the way, Fogel has inspired tremendous loyalty in the artists he works with and their handlers, as well as his business associates. **David Bowie** has toured with Fogel since 1983's Serious Moonlight tour, and Fogel's relationship with Bowie's accountant, **Bill Zyslat**, continues through this year's Police reunion tour. In a 2005 Billboard feature on Fogel, artists of no less one-name stature than **Sting**, **Bowie**, **Bono** and **Madonna** all weighed in on his behalf.

Though his name is well-known, Fogel remains an enigma to much of the live music business. He rarely gives interviews and does not fit the profile of the typical impresarios who sometimes have upstaged the artists they promote in seeking to boost their own profile. That is why nailing down Fogel as the keynote Q&A for the 2007 Billboard Touring Conference, set for Nov. 14-15 in New York, is a pretty damn good "get," if we do say so ourselves. This will be the first time Fogel has participated in any sort of public industry forum.

The timing couldn't be more appropriate. In recent weeks, the entire music industry took notice when **Madonna** announced that she was leaving Warner Brothers to place her entire music career under the Live Nation umbrella, steered by its new Artist Nation division, which is headed by longtime Fogel associate **Cohl**. There is little doubt that Fogel's history with **Madonna** played a significant role in Live Na-

tion CEO **Michael Rapino** securing this pioneering 360-degree deal.

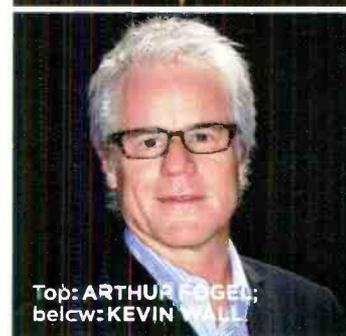
HUMAN CONDITION: Live Earth, the seven-continent, 24-hour music extravaganza held July 7, is the largest global entertainment event ever staged.

The concerts, which featured more than 150 artists, attracted TV, radio, Internet and live audiences, and generated media attention and discussion worldwide to engage an estimated audience of 2 billion people on the issue of the climate crisis.

Kevin Wall didn't just talk a good game: He put up his own money, devoted his time (time away from his successful Control Room property) and totally pulled it off. Live Earth was a concert production triumph, a technological marvel and a purely human achievement. That's why Wall receives the 2007 Billboard Touring Conference's Humanitarian Award.

Live Earth reached its massive audience through an architecture of more than 500 media partners in TV, radio, Internet and wireless channels delivered to more than 130 countries. MSN's

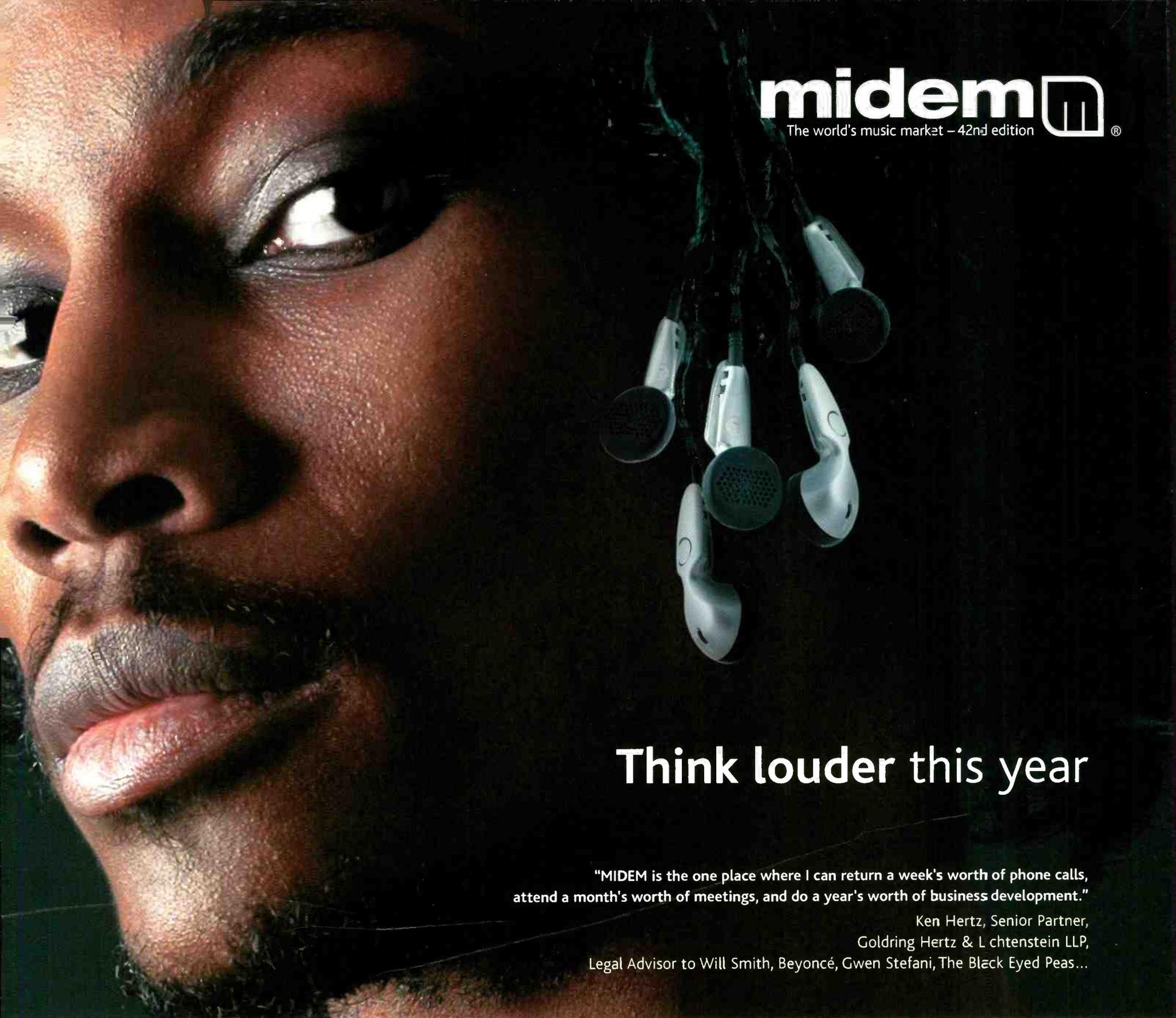
broadcast of Live Earth attracted the largest online audience for an online concert, broadcasting the entire series live and delivering more than 55 million video streams since it began. Live Earth practiced what it preached and was the greenest live event of its kind, setting a standard for sustainable event production and leaving a lasting eco-friendly legacy on the industry. Many concerts will be produced in a more eco-friendly way from now on as a result of the blueprint Live Earth created.



Top: ARTHUR FOGEL;
below: KEVIN WALL



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



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BODY MOVIN'
Seal returns to dance roots on new CD



QUEEN BEE
Aretha Franklin on duets and her biopic



THE HOT SEAT
Online show debates hip-hop issues



SLOW BURN
Acclaimed jazz CD enjoys digital revival



NOT ON THE SKIDS
Sebastian Bach rocks with Axl Rose

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MUSIC

POP BY HAZEL DAVIS

SYCO THRILLER

Patience Pays Off For Cowell's New Protégé

Leona Lewis may only be two singles into her music career, but the 22-year-old former office receptionist has already achieved a notable first: rendering Simon Cowell speechless.

On Dec. 9, 2006, when Lewis sang the first few notes of "Somewhere Over the Rainbow" on the hugely popular U.K. talent show "The X-Factor," the studio audience erupted into cheers.

But the opposite happened with Cowell, best-known stateside for his acerbic judging on "American Idol." He was stunned into silence before eventually declaring it "the single best performance I have ever witnessed."

RCA Music Group chairman Clive Davis was also swiftly won over, Cowell recalls. He phoned Davis the night before the Dec. 16 final to say, "You might have the next Whitney [Houston] on your hands."

After Lewis won the final, her cover of the Kelly Clarkson single "A Moment Like This" was rush-released, selling more than 570,000 copies in its first week, according to the Official U.K. Charts Co. (OCC), and staying at No. 1 for four weeks.

And while U.K. reality TV show winners like One True Voice and Michelle McManus faded after early success, Lewis buckled down for the long haul. She signed a five-album deal with Syco, Cowell's joint venture with Sony BMG, and waited 10 months before issuing a second single.

"The first thing I said to Leona was, 'Look, I don't care if it takes three years—we will do this album and we'll do it right,'" Cowell says. "She is an artist I can trust."

London-born Lewis' debut album, "Spirit," arrives Nov. 12 in the United Kingdom, with a U.S. release in March 2008 through J/RCA. "This is my debut album," the singer says. "I wasn't going to rush into it. This was something I've been dreaming about all my life, so it was important it reflected me completely."

Cowell adds, "It really is as simple as making a good record and making [the artist] visible. I don't believe in gimmicks."

None of the acts that have emerged from such U.K. reality TV/talent shows as "Popstars" or "Pop Idol" have made any U.S. impact. Few have even had records released here, although such artists as Will Young, Girls Aloud and Lemar have posted sizable album sales at home.

But according to New York-based RCA Music Group GM/executive VP Tom Corson, Lewis' U.S. launch will be "a major, major event." Planned January showcases for tastemakers in New York, Los Angeles and Chicago

will, he predicts, "open up the floodgates."

Davis adds that he presented Lewis to a roomful of "awestruck" Californian industry execs earlier this year. For U.S. execs, Davis notes, the anticipated "reality show" stigma was never an issue.

"Nobody knows 'X-Factor' here," he points out. "As far as California was concerned, here was an unknown British talent. She had to sing for them and wow them the same as anyone else would have."

Lewis, Davis suggests, is simply "a distinctive talent. She has power and range and this ability to transform a song. That's what the world will see."

Davis' clout attracted a stellar cast of writing/producing talent to the project, including Dallas Austin, Ne-Yo, Jimmy Jam & Terry Lewis, Walter Afanasieff and Salaam Remi. The album features covers of Roberta Flack's "The First Time Ever I Saw Your Face" and the Beatles' "Yesterday," along with Lewis' own songwriting contributions.

Cowell's no-rush approach is already paying off. Lewis' second U.K. single, "Bleeding Love," entered the OCC late last month at No. 1 with sales of almost 219,000, the highest first-week total of the year.

The track will also be Lewis' U.S. debut, Corson says, with radio being serviced in December. "Pending Leona's availability, we're looking to impact in January," he says. "We've had great feedback from blogs and YouTube but haven't officially played it to anybody at radio yet."

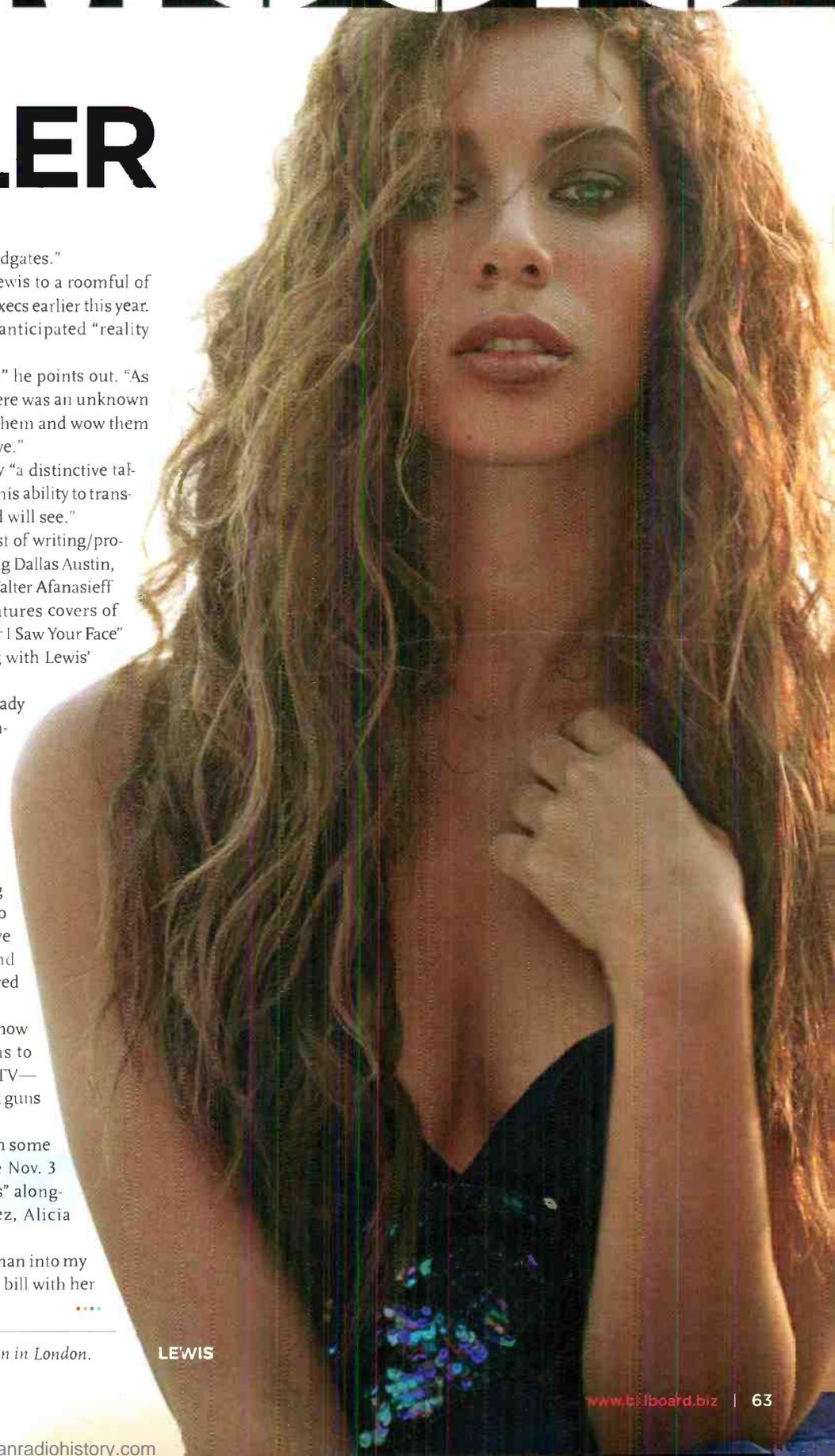
Corson says U.S. TV bookers are now "very aware of Leona and anxious to book her. We expect a full range of TV—we just haven't gone in there with all guns blazing yet."

But Lewis is already mixing with some serious names, appearing on the Nov. 3 ITV1 show "Saturday Night Divas" alongside Chaka Khan, Jennifer Lopez, Alicia Keys and Celine Dion.

"I used to sing along to Chaka Khan into my hairbrush," she gasps. "Being on a bill with her is simply unbelievable." ♦♦♦

Additional reporting by Tom Ferguson in London.

LEWIS



>>>SHINE ON

Sheryl Crow will return Feb. 5 with her next A&M/Interscope album, "Detours." The first single, "Shine Over Babylon," is at iTunes now. Crow told Billboard.com this summer that the song "is very environmentally conscious, in the tradition of Bob Dylan." The album, which was recorded at Crow's Nashville farm, will feature "14 or 15" of the 24 songs put to tape. The artist's baby son, Wyatt, makes an appearance on the song "Lullaby for Wyatt."

>>>STARS AND STRIPES

Despite having scrapped their fall tour, the White Stripes have recently been back in the studio. According to the group's Web site, the Stripes have "recorded three never-before-heard original songs (with a special collaboration) and one unique new version of a song" from this year's "Icky Thump." In addition, the group has filmed "an exciting new video" for an as-yet-unnamed song.

>>>ANGER MANAGEMENT

Heavy, dark and "pissed off" are the operative terms for Disturbed's new album, according to frontman David Draiman. Draiman tells Billboard.com that the quartet is about 12 songs into the set, which Disturbed is producing itself in Chicago. Tentatively titled "Indestructible," it's due in spring 2008 via Warner Bros. "We're probably going to track 15 [songs], and we'll put 12 on the record," Draiman says.

>>>THIRD TIME'S THE CHARM

With his involvement in "American Gangster" putting him on the big screen, R&B singer Anthony Hamilton is preparing to unleash his next album on the world in 2008. The set, tentatively titled "Me," is due Feb. 5, and will "make a statement," Hamilton tells Billboard.com. "I always felt my third album was going to be my best one. I don't think I'm going to let myself down or the people down."

Reported by Jonathan Cohen and Gary Graff.

POP BY PAUL SEXTON

Everybody Dance Now

Seal Gets Back Into The 'System'

One of the United Kingdom's most successful exports of the previous decade is returning with a determination to find his roots.

Seal, Warner Bros.' multiplatinum pop/soul singer/songwriter, releases his new album, "System," Nov. 12 in most international markets and Nov. 13 in the United States. He says he set about making the record with the express purpose of rediscovering the youthful energy of his self-titled debut of 16 years ago.

"My main objective on this was to go back to my roots—that's been a kind of mission statement," Seal says. "But a couple of people have misunderstood that. I didn't mean back to dance, although some people will say I did emerge from the dance scene, and that's partly true."

Seal's first U.K. hit was as guest vocalist on Adamski's floor-filling crossover hit "Killer" in 1990. "Dance music in 1988-89 was just fantastic. It just exploded," he reflects. "Technology

was a big part of that, and it was affordable. You had bands like 808 State and A Guy Called Gerald making music in their bedrooms. Then I was able to lock it in with [debut solo hit] 'Crazy.'"

For Seal, returning to his roots meant "going back to the fundamentals of how I wrote, which was on the guitar, writing basic chords and relying on my voice and a sense of melody to create the song. My first and this album are probably my two best, and I'd [likely] give the edge to this one."

Warner Brothers' Los Angeles-based director of international marketing Michael Nance says that the album's lead single, "Amazing," has

established some early momentum, "climbing the airplay charts in many territories" and shaping up to be "his biggest airplay hit in years in the U.K."

The new album was produced by Stuart Price, who helmed Madonna's "Confessions on a Dance Floor."

"I didn't seek Stuart out because he was a dance producer. I was drawn to him because he was a great producer, and I knew he'd have the experience, despite the fact that he's only just turned 30," Seal says.

Nance enthused about the "international-friendly production that Stuart brings to the table. Many territories will be doing heavy TV advertising to help support it. The goal is to re-connect Seal to his long-

time fans, but we also feel it'll connect him to first-time listeners."

Seal, who has routinely topped Billboard's Hot Dance Music/Club Play chart in recent years, will benefit from another big club push this time around, according to Nance.

"That hasn't always been as much of a priority in the recent past, but we feel that this album is very club-friendly," he says.

To ensure that Seal is top of mind for U.K. fans, Warner Bros. prepared a 12-song CD, including live material and the title track of the new album, for a free giveaway in the Oct. 28 edition of mass-market tabloid the Mail on Sunday, which also carried an extensive feature on the artist.

Seal plans to tour extensively in support of "System," with dates to be announced.

"I wouldn't be so bold as to say this is the best writing I've ever done," he says. "[1994 hit] 'Kiss From a Rose' is a pretty decent song, and I'll be hard-pushed to repeat that. But I will say that it's the most consistent. The songs are of a certain level, and that's something I've always strived for."

"Your fan base wants you to sing well, but they want to believe you," he adds. "If you can do that and make them dance at the same time, it's a great situation to be in."

SEAL



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Happy Feet

Delta Leaves Blues Behind On Third Aussie Set

"I have faltered, I have stumbled, I have found my feet again; I've been angry, I've been shaken, found a new place to begin," Delta Goodrem sings on her Australian chart-topping single "In This Life" (Epic).

Such sentiments might seem premature for a pop singer who's just turned 23, but lyrically, Goodrem has found her feet again by abandoning the dark hues of her 2004 quintuple-platinum (350,000 units shipped) album "Mistaken Identity." Its songs were written against a background of Goodrem's battle with cancer, breakup with manager Glenn Wheatley and highly public splits from actor Blair McDougall and tennis

player Mark Philippoussis.

Sony BMG chairman/CEO Denis Handlin feels fans of Goodrem's poppy 2003 debut, "Innocent Eyes," will prefer the lighter tones of new album "Delta" to the more somber "Mistaken Identity." "Delta" was released domestically Oct. 20 and shipped platinum (70,000), according to Sony BMG, topping the Australian Recording Industry Assn. (ARIA) chart the

following week.

The album will appear in Asia mid-January, with a U.K./European release to follow. A U.S. release is under negotiation, Handlin adds.

Goodrem signed to Sony Records/Sony ATV Music Publishing in 2002 and topped the ARIA chart for 29 weeks with "Innocent Eyes," shipping more than 1 million copies, according to the label. The album also made the U.K. top 10.

—Christie Eliezer

ALPHA BITES: EMI U.K.'s recently revived Charisma label will be the international launching pad for Danish

band Alphabeat.

The sextet's feel-good pop (think Chic and the B-52's) and infectious live shows have won it a solid fan base at home and a growing one abroad. EMI U.K. & Ireland senior VP Mark Collen says Alphabeat's self-titled album is scheduled for a British release in February 2008, although he suggests the international set may be retitled.

"We're still introducing the band," Collen says, "and we're reworking the album, remixing some tracks." The band is playing U.K. shows in November and December, booked by Creative Artists Agency, and a comprehensive tour schedule is being planned for 2008.

The band signed internationally to EMI U.K. in June via indie Copenhagen Records, which initially released "Alphabeat" domestically in March. The company claims domestic shipments of more than 35,000 units (platinum). The album has spawned three Danish hit singles, one of which, "Fascination," will be serviced to U.K.

radio shortly after Christmas.

Alphabeat is published by Global Music Publishing.

—Charles Ferro

WELL-ORCHESTRATED:

Italian pop group I Nomadi is a genuine vet, having made its recording debut in 1965. But it shows no signs of flagging just yet, with its latest album, "Orchestra" (Atlantic/Warner), hitting No. 2 on the FIMI chart one week after its Oct. 12 release.

The group recorded with EMI in the 1960s and 1970s, and was briefly with CGD in the early 1980s, but it spent the rest of that decade on its own eponymous label before signing with Warner in 1990. "We've just tried to keep it simple and stay humble," says the group's sole original member, keyboard player Beppe Carletti. "Today's acts are expected to make it immediately and get dropped shortly afterwards. It shouldn't be like that: Music isn't disposable goods."

The new set features 32 old songs recorded with an 80-piece orchestra in Brescia.

I Nomadi handles its own concert bookings; publishing is split between the band and Warner Chappell.

—Mark Worden



GOODREM

FRANKLIN



Aretha Franklin's storied career is the focus of two new Rhino/Atlantic retrospectives, "Rare & Unreleased Recordings From the Golden Reign of the Queen of Soul" and "Oh Me Oh My: Aretha Franklin Live in Philly, 1972."

Partnered with young gun Fantasia, Franklin is also back on the Adult R&B and Hot R&B/Hip-Hop Songs charts with "Put You Up On Game." It's one of 16 tracks featured on the J Records compilation "Jewels in the Crown: All-Star Duets With the Queen" (Nov. 13), which includes guest turns by Annie Lennox, George Michael, Mary J. Blige and John Legend.

Billboard caught up with the 2008 MusiCares honoree the day before she performed in New York at the La Dolce Vita charity benefit on behalf of the Sarah Ferguson Foundation.

6 QUESTIONS

with ARETHA FRANKLIN
by GAIL MITCHELL

1 What one special memory surfaced after revisiting the "Jewels" duets?

The duet with Frank Sinatra, "What Now My Love," is one of my favorites. It was 1969 and I went to Los Angeles to perform "Funny Girl" on the Academy Awards. Frank introduced me that night; to be introduced by the chairman of the board was a big moment for me. I had always wanted to duet with him. Frank always had the best arrangers, and his song selection and phrasing were impeccable.

2 Is there anyone else on your duet wish list?

Absolutely. Smokey Robinson, Stevie Wonder, Chaka Khan. And you never know, Natalie Cole and I may do something. We've touched on that.

3 Is a new studio album on the way?

It's called "Aretha: A Woman Falling Out of Love" on Aretha's Records. I think we're going to go to the Internet with that album, probably in the spring. Two fine young writer/producers, Troy Taylor and Gordon Chambers, worked on the album, which is mostly R&B with some pop. I also did some of the writing and production chores with Mike Powell and my son Kecalf.

4 Where do things stand with your stage play, "Aretha: From These Roots?"

That's coming along very well. Now we're talking about it as a follow-up to a telefilm that I'm negotiating with one of the networks. I'm very disappointed, though, that I haven't received the film proposals I would have

loved to see from Hollywood. I did get a couple but they were very poor offers. They don't seem to respond to female celebrities in some ways as they do in others. So negotiations for a film broke off.

But the play is still definite. I have a consortium of gentlemen who are going to back it. I held auditions over five days and out of the 500 people we auditioned, I selected one. That gives you an idea as to how scrutinizing I am when it comes to this project.

5 Have you conquered your fear of flying yet?

I'm driving out to L.A., but this is going to be my last time coming to the coast until I'm flying again. I'm going to give it one more try. The last time I took Fearless Flyers classes was about five years ago. If it doesn't happen, at least I tried.

Actually, I'm kind of planning my semi-retirement. I will always be singing somewhere but I won't be going on the road to the degree that I have before. But I'll still do select things and still record. I'm more into supporting my sons now and getting their careers out there.

Kecalf writes, produces and also has a degree in film. Eddie sings and I've recorded some things with him. And Teddy has his own rock group that goes to Europe three to four times a year to do the festivals.

6 Is an "American Idol" appearance in the works?

We've talked a number of times. Unfortunately, the show is on hiatus at the time I'm usually coming out to the coast. But since I'm coming in February, maybe I'll be able to do it this time.



Rhythm & Blues

GAIL MITCHELL gmitche@billboard.com

Issue-Oriented

Online Talk Show Debates Ins And Outs Of Hip-Hop

Bill Maher crossed with "Meet the Press" for the hip-hop culture—that's the potent formula behind "SpitFire," a new talk show hosted by rap pioneer Kool Mo Dee.

The show is an offshoot of IAmHipHop.com, a recently launched social networking site à la Facebook. Concentrating on all things hip-hop, the portal will also begin posting three- to five-minute segments of various "SpitFire" episodes at the end of November.

"This is about the evolution of hip-hop and representing its culture," Alex "Alstar" Avant says. He is the son of Clarence Avant, the former Motown Records chairman and super-mentor who is often called the godfather of the music industry. The younger Avant was enlisted as chief networking officer/partner in I Am Hip Hop.Com by its founder/CEO, his grade school friend Evan "Israel" Brenner.

"Quincy Jones told me that whoever can put a dash of education on hip-hop will win," Avant continues. "I Am"—followed by 'Hip-Hop'—is a major statement. This is an opportunity to reach out to people who want to share the collective hip-hop experience. Your nationality, background and type of job don't matter. Neither does whether you grew up listening to Kanye West and 50 Cent or to Rakim and Big Daddy Kane." I Am Hip Hop.Com was one of the sponsors for this year's Rock the Bells tour.

Taped live before a studio audience in Los Angeles, "SpitFire" finds a suit-and-tied Kool Mo Dee orchestrating a lively discus-

sion with three special guests. For instance, the sixth episode (taped Oct. 30) featured MC Lyte, radio/TV personality Tavis Smiley and Public Enemy frontman Chuck D.

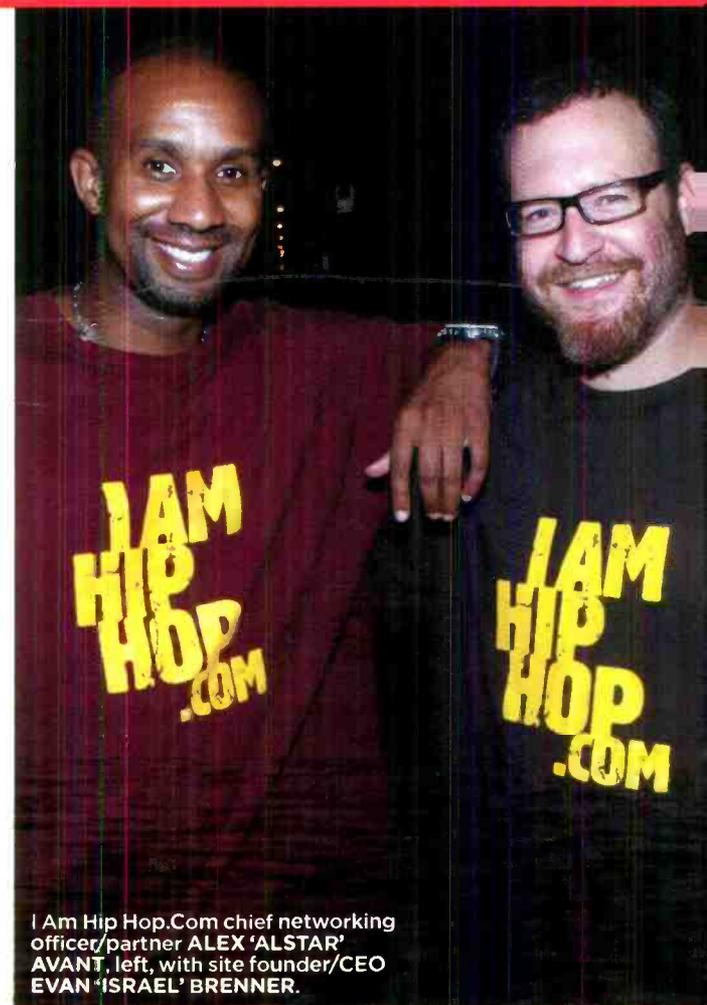
The trio dug into such issues as the absence of black political leadership today, whether there is a willful silencing of social and political messages in hip-hop music and Lyte's decision to participate in VH1's "Celebrity Rap Superstar" series. (Kool Mo Dee passed on the same offer.)

At one point, Smiley directed a pointed question to young black America: "Is there anyone in the public sphere who you believe would be willing to die for you in the way Martin Luther King and Malcolm X did?"

Anyone affiliated with the hip-hop culture—new-school/old-school artists, managers, agents, lawyers, graffiti artists—are potential guests. Noting that rap icon Kool Mo Dee had long harbored the dream of being a talk-show host, Avant adds, "Hopefully, this show and the site will become key sources for people to find new hip-hop artists."

Earlier episodes of the 90-minute show (which includes about 20 minutes of audience Q&A) brought together such guests as Doug E. Fresh, Warren G, Xzibit, Run-D.M.C.'s Darryl McDaniels, clothing designer Karl Kanai, the Sugarhill Gang's Master Gee and author/former Billboard columnist Nelson George. Topics range from fashion/imaging and use of the "N" word to assessing an artist's social responsibility and what constitutes as selling out.

Primarily African-American with a 20% mix of Hispanics and



I Am Hip Hop.Com chief networking officer/partner ALEX 'ALSTAR' AVANT, left, with site founder/CEO EVAN 'ISRAEL' BRENNER.

Caucasians, the "SpitFire" audience falls between 18 and 51 years old. Avant says two to three more tapings are planned for this inaugural cycle. During the hiatus, the shortened segments will begin running on IAmHipHop.com. "God willing, after that," Avant says, "viewers will be able to watch 'SpitFire' on a television network."



BLAKE



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Jazz, Resurrected

Slow Poke Album Finds New Life As Digital-Only Release

Produced and distributed independently in 1998, the CD "At Home" by New York group Slow Poke sold reasonably well by word-of-mouth.

But like many homespun recordings, the rootsy CD vanished into thin air and out of print as the quartet's members—saxophonist Michael Blake, slide guitarist David Tronzo, drummer Kenny Wollesen and guitarist/producer Tony Scherr—drifted into different directions as in-demand sidemen and pilots of their individual projects.

But nearly a decade later, the sublimely lyrical, jazz-steeped "At Home," recorded in Scherr's at-home studio live to four-track, has been resuscitated by Palmetto Records as the indie jazz label's debut digital-only release. It recently found its way to iTunes, eMusic, Napster and the like, as well as being available on Palmetto's Web site.

"I bugged Tony for years to reprint the album," says Blake, a member of John Lurie's now-defunct Lounge Lizards, an integral force in the Jazz Composer's Collective and leader of the Michael Blake Sextet, which will release its new CD, "Amor de Cosmos," Nov. 13 on Songlines. "We recorded a second Slow Poke album, 'Redemption,' for Intuition in 2000, but there was no distribution. We stopped playing in 2001, so bringing 'At Home' back out didn't seem likely."

Then, by chance, Blake e-mailed Palmetto founder/producer Matt Balitsaris about another matter and mentioned how "At Home" would have been a perfect record for the label. Balitsaris coincidentally had just spun the disc.

"That started us talking about Palmetto's desire to test the digital-only market," Blake says. The conversation led to Scherr remixing the CD and adding two bonus tracks that

originally appeared on a limited-edition vinyl single. "It's an experiment, but we feel lucky because Palmetto is a smart, organized company. We're happy they're using our music to find a niche."

"Slow Poke is our guinea pig," says Patrick Rustici, Palmetto executive VP/GM. "Matt and I have been talking about digital-only releases for years. We knew our business model of dealing only with physical CDs had to change because it's been shown to be flawed, especially with the demise of Tower Records. Because we're in a genre of music that has a small market share, when business goes down across the board, it gets amplified on our end."

Rustici says that not all the label's artists will go digital-only. "A label of our size has to depend on new physical releases from a financial cash-flow standpoint," he says. "But the digital-only model allows us to get more artists into our promotional machine. We do the same marketing support for all our artists."

Upcoming digital releases include pianist Frank Kimbrough's solo piano recording, "Air," and Michael Moore and Fred Hersch's duo album, "This We Know," set to go live Jan. 8 and Feb. 5, respectively.

Palmetto makes a limited number of physical CDs for promotion and for artists to sell offstage to bolster their income. And, Rustici notes, if buzz on an artist develops, Palmetto would consider an official CD run. Slow Poke, he says, has that potential, especially if the quartet reforms for a five- or six-major-market run.

Blake isn't holding his breath, though, citing the "clash of schedules" as well as a shift in personnel priorities. "Still, if people rediscover 'At Home' digitally," he says, "a Slow Poke reunion could well materialize." ■■■



Real Talk

HILLARY CROSLY hcrosley@billboard.com

A Different Mix

Mixtapes Morphing From Street Sales To iTunes

DJ Drama's arrest last December definitely slowed the mixtape business for a little while. For example, sites like Mixunit.com, formerly one of the most comprehensive mixtape outposts on the Web, have transitioned to focusing on T-shirt and poster sales.

For the most part, though, things have pretty much gone back to normal. While DJs are being much more careful about their operations, online sites are still selling mixtapes, often under the banner of consumers actually paying for the mixtape's cover art rather than the music.

Of late, some mixtapes have even made it into the monster of online stores, iTunes. But how can DJs who are worth their salt get their work distributed and promoted by the store?

One company that aims to please in this regard is Foundation Media, which recently negotiated a deal with the U.S. and U.K. divisions of iTunes for "Kidz in the Hall & Mick Boogie Present . . . Detention," assembled by Major League Entertainment. Mick Boogie A&R-ed the project from scratch.

"Working with my company is a good opportunity for DJs to use their creative genius safely on a mixtape," Foundation co-owner Lee L'Heureux says. "Because the tape isn't just a mixtape—it's a real album—the DJ doesn't have to worry about clearances. The DJ [can] go through the mixtape process and create an official buzz album."

"Detention" received iTunes' indie spotlight placement in the United States

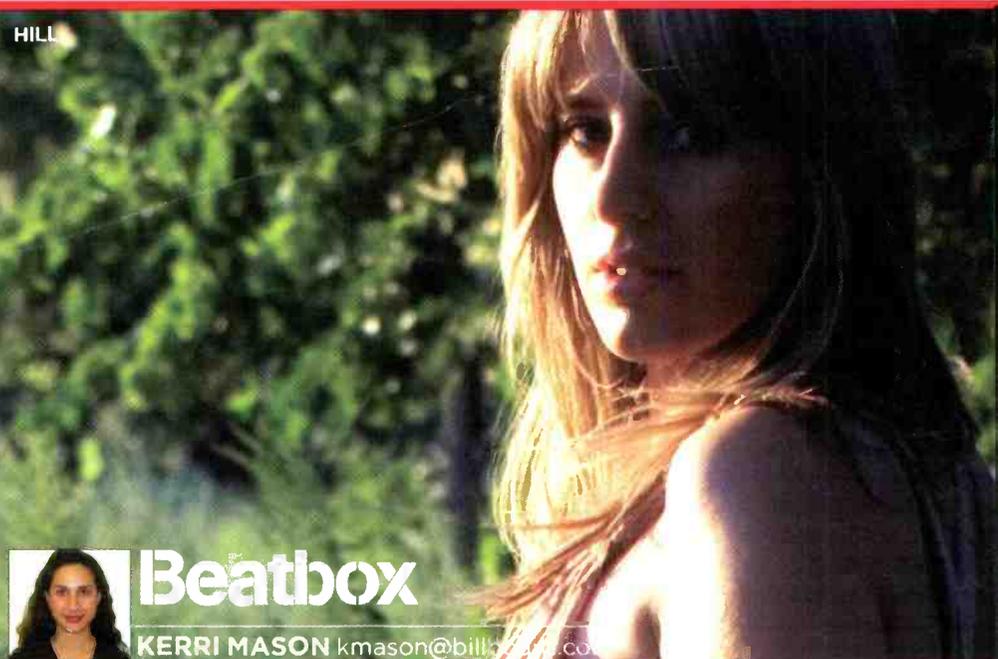
and the front page of the hip-hop section in the United Kingdom. Because the music was original, Boogie didn't have to clear any licenses.

"It's a legal mix and completely cleared, so there is no red tape," he says. "As a DJ, you get paid to create the mix, and all the paperwork is done by the label. Also, from a branding perspective, iTunes and similar portals are the next wave for music. It's great to align with them now and reach the early-adopting consumers."

L'Heureux says he's looking for more DJs to partner with, provided they possess a marketable brand.

"Find something that's in your lane that you're passionate about," L'Heureux says. "We could've done just a Kidz album, but Mick's brand added more prestige. Artists like Kidz

HILL



Beatbox

KERRI MASON kmason@billboard.com

Dutch Masters

Amsterdam Dance Confab Challenging WMC's Dominance

The Winter Music Conference announced its 2008 dates (March 25-29) Oct. 19, kick-starting the dance industry's event-planning season. But many of the business' biggest players weren't home to get the news: They were in the Netherlands, at the Amsterdam Dance Event (ADE).

The three-day conference (Oct. 18-20) is fast becoming what Miami's WMC once

was, before it was co-opted by partiers and spring breakers: a place to see colleagues from all over the world and do some real deal-making. This year's event was entirely sold out, with more than 1,800 delegates from 36 countries.

ADE GM Richard Zijlma says that the change in the 12-year-old conference started about seven years ago, when he broadened



KIDZ IN THE HALL

and Mick can crank out tapes on a semi-regular basis that they own and can benefit from. Since there are no expenses, they just get the profits from the sales as soon as they start selling."

L'Heureux declined to state the financial breakdown behind the deal, but from the outside looking in, it certainly sounds beneficial for both parties.

THE TIDES ARE SHIFTING: I've been listening to a lot of music lately, from new and established artists alike. The trend I see emerging is that gangsta rap—or what the mass media

defines as such (trapping, robbing and shooting in large numbers)—is out. It seems as though the mainstream consumer, and even the urban community, is a little tired of it. I daresay the defining moment was when **Kayne West's** "Graduation" (not gangsta) outsold **50 Cent's** "Curtis" (gangsta).

Now, I'm not saying everyone needs to wear ironically fashionable sunglasses or introduce a dance group to urban audiences. But really, it's just time for a shift.

"I think [street hip-hop] is a book that's been read a lot of times," one major-label mar-

keting executive who'd like to remain anonymous says. "My interpretation is that a few people read it and someone said something that's real to them. When an artist does that, you connect more because you hear it in their voice—it's real. Whether that was your life or not, that's real. But then you had 100 people behind them saying it purely for profit, not from their heart, and it doesn't matter anymore."

I guess it's up to **Cam'Ron**, **Jim Jones**, **the Clipse**, **Young Jeezy** and **Lil Wayne** (sort of) to bring it back for 2008.

its focus from just licensing.

"I tried to attract everybody involved in the music industry; everybody who works in the area—promoters, agencies and then DJs as well. They would say, 'ADE is not good for me because it is about licensing tracks,' " he says. "The business model for artists has changed; they are taking care of their own business, their own brands more and more, like **Tiësto**. It became important to create a better product with better night programs, so artists could be showcased. After last year it came to a level that I thought, 'OK, now we're talking.' "

That's not to say Miami isn't still the port of choice for the majority of dance music industry-ites and fans; a hotel room that cost \$150 the night before the announcement of the dates magically went for \$350 the next day. But even **Zijlma** acknowledges that his recent success comes as a result of **WMC's** perceived dilution. "I'm definitely positive of that," he says.

HILL COUNTRY: Singer/songwriter **Clara Hill** is the best new artist you've never heard of. The Berlin-born princess of ever-reliable German label **Sonar Kollektiv** (founded by the **Jazzanova** boys in 1998) has released two of the best albums of the past two years, and not just in dance/electronic.

"All I Can Provide," out in 2006, wrapped Hill's surprising voice—delicate but full of

character and feeling—in a variety of skins, from acid jazz to house to whispery soul, depending on the producer at the helm.

Album standout "Did I Do Wrong" was a nine-and-a-half minute collaboration with Philly dance legend **King Britt** that showed how effective a club-size track can be when it truly uses its length. As a debut electronic album, it was lovely. But you got the sense that Hill had the chops to do even more.

Fortunately she was on the same page. "After finishing 'All I Can Provide,' I felt I had to do something fresh, something new. I was tired of that album's production," Hill says. "I couldn't play guitar or read notes, but I felt I had to create a pure sound, pure vocal lines; pure, direct and intimate music. Since 2005, folk music has a big influence for me. So I tried to play guitar every night, sitting on my bed, trying to get some songs together. To my surprise, it worked! And I felt so free!"

Two months later, she had eight of the 10 songs on "Sideways," out Nov. 2 under the artist name **Clara Hill's Folkwaves**, to differentiate from her dance work. It picks up where **Sarah McLachlan** left off: poetically personal lyrics and a warm, affecting voice, alternating between happy and sad, sparse and groovy, but always honest.

With material like this, there's no reason why Hill can't get some stateside momentum, within or without the electronic genre.

6 QUESTIONS

with **SEBASTIAN BACH**

by **CHRISTA TITUS**

After filling arenas worldwide in the '80s as the lead singer of **Skid Row**, **Sebastian Bach** transitioned into a successful Broadway career in such productions as "Jeckyl & Hyde," "The Rocky Horror Picture Show" and "Jesus Christ Superstar."

Nowadays, when he's not touring as a solo artist, he can usually be found on one reality show or another, the latest being "Celebrity Rap Superstar." As the Nov. 20 release of his new album, "Angel Down" (Merovingian Music/Get Off My Bach Productions) approaches, Bach chatted with **Billboard** about future career aspirations and recording with the elusive **Axl Rose**.

1 It's been eight years since your last solo record. Why?

I've done four Broadway shows since that record and I definitely count all my Broadway shows as part of my body of work. This is [also] the return of Mr. **Axl Rose**. The whole world has been waiting over 15 years to hear him put out new songs. That day is Nov. 20. He sings three songs on the record.

2 How was it recording with him?

We had a great time. It took him about two hours to do "Back in the Saddle" and "(Love Is) a Bitchslap," and then he's like, "Right on, OK, it's like 2 3 in the morning." I said, "Dude, you gotta take one whack at the song 'Stuck Inside,'" and he kinda got a little sniffy. I go, "Would ya just do the one fucking shot?" He very carefully wrote the words he was gonna sing and came in with this fucking vocal at the end when he goes to this high part of this high harmony above the ending chorus. It's astonishing.

3 How did you get him on your record?

I sang on "Chinese Democracy" this song "Sorry," and then I just toured with him this summer in Australia and New Zealand. I texted him: "Hey, **Axl**, when are you gonna sing on my record?," just kinda kidding around, and I got one word back. He goes, "When?" And I go, "Well, we're in Monday," and he goes, "What's the address?" It's that simple. He goes, "Well dude, you know, not many people ask me to do this. I love doing this.

This is like the coolest thing I've been asked to do."

4 How did it feel to cover "Back in the Saddle"?

I got **Steve Tyler's** blessing on the phone 'cause **Axl** called him right up there in the studio and handed me the cell phone. So to get the thumb's up from **Steven** and **Axl's** a pretty fucking good omen [to] me.

5 What was it like to rap on "Celebrity Rap Superstar"?

I got along great with my mentor, **Kurupt**, and I also made a great friend in **DMC**. I've recorded the chorus to the new **DMC** single, which is a cover of **Ram Jam's** "Black Betty." **DMC** has **Joey Kramer** from **Aerosmith** on drums and he's got **Mick Mars** from **Mötley Crüe** on guitar. I'm singing the chorus and he's rapping.

And what was it like to rap? It was fun to be live on TV every single Thursday night eight weeks in a row with a microphone in my hand. But to be 100% honest with you, I miss melody [laughs]. I wanna go up and down with my voice. I don't wanna just stay on the same note.

6 You've done TV, Broadway and rap. What other artistic endeavors would you like to attempt?

I'm gonna write a book. I've already started on it, and so that's 100% coming. I'd also like to do all my father's [late artist **David Bierk**] archives, to be presented in a coffee-table kind of format.

There's also a role I would like to try out for and perform on Broadway, which is the **Green Goblin** in "Spider-Man." I would definitely like to kick **Spider-Man's** ass all over the Broadway stage eight times a week.



BACH

KIDZ IN THE HALL: KRISTINA HILL; BACH: RON BOUDREAU

THE BILLBOARD REVIEWS

ALBUMS

POP

SEAL

System

Producers: *Stuart Price*
Warner Bros.

Release Date: *Nov. 13*

▶ Somewhere between brain music and body music sits Seal. His enlistment of former dance/electronic artist Stuart Price to produce his fifth full-length doesn't represent a move in one of those directions. After Seal's singular baritone—which is getting even more pleasingly throaty as he ages—the songs are the focus here. Some hum and build like good club tracks (“Loaded”); some launch as acoustic guitar pieces and pick up steady kick drums along the way (“Dumb,” album standout “Rolling”). But they're all melodious, lyrical and as intimate as any singer/songwriter's sparser work. Even a duet with wife Heidi Klum (“Wedding Day”) is more sweet than saccharine. But the best part: The 10 songs are all strong, and placed in an order that creates an emotional arc, like a real—what's that word again?—album.—*KM*

LEVON HELM

Dirt Farmer

Producers: *Larry Campbell, Amy Helm*
Dirt Farmer Music/Vanguard
Release Date: *Oct. 30*

★ In 1998, the singer of “The Night They Drove Old Dixie Down” was almost driven down by throat cancer. Almost, but not quite: “Dirt Farmer” is former the Band-member Levon Helm's return from voicelessness, and he's used the unexpected opportunity to express his deep and abiding devotion to the roots music he first heard growing up in rural Arkansas. Helm's singing is more ragged for the wear, but his weathered tone suits traditional material like “False Hearted Lover Blues” and “The Blind Child.” Produced with rough-hewn tenderness by Helm's daughter Amy (a member of Ollabelle) and Bob Dylan sideman Larry Campbell, the album also includes tunes by Steve Earle as well as Buddy and Julie Miller, the latter of whom add old-pal harmony vocals to “The Mountain.” Spirited and moving.—*MW*

ROCK

DURAN DURAN

Red Carpet Massacre

Producers: *Timbaland, Duran Duran*
Epic

Release Date: *Nov. 13*

▶ If her name hadn't been Rio and she'd never danced on the sand, it'd be easy enough to evaluate this solid collection on its own

JAY-Z

American Gangster

Producers: *various Roc-a-Fella/Def Jam Def Jam*

Release Date: *Nov. 6*

Jay-Z's non-soundtrack to “American Gangster” uses a fictional framework as an excuse for him to re-address matters he's been writing about forever—which is fine and all, but a new Jay-Z record about the hustler's lifestyle isn't that surprising. What's more notable are the telling gems hidden within the Frank Lucas outline: Smirkingly christening himself “Gray Hova” gives Jay the chance to weigh in on Don Imus and Britney Spears, and declare all rappers “actors,” brilliantly positioning himself above the game while still keeping a large foot in it. The “Gangster” portion of the record is, as you'd expect, effortlessly strong. Though it's all ground he's tread before and the production—heavy on contributions from a 1970s-obsessed Diddy, is hit-or-miss—Jay's pen has rarely been this sharp (“It's like Tony LaRussa on how you play your cards”); proof that the man often called the greatest rapper alive is aging like fine wine.—*JV*



merits. Alas, Simon LeBon and company have a lot of baggage, and their latest effort doesn't match the neon-lit glory days of yesteryear. In a bid to attract new fans, the band collaborated with Justin Timberlake and Timbaland, who manage to make a few tracks sound modern and fresh. First single “Falling Down” is upbeat and danceable, while “Nite-Runner” borders on funk. But when left to its own devices, Duran Duran takes the path of least resistance on songs that sound like older versions of Bloc Party and the Kaiser Chiefs. A few underage folks might find themselves drawn in, but it's up for debate whether “Carpet” will welcome newcomers into the fold.—*CH*

THE HIVES

The Black and White Album

Producers: *various Interscope*

Release Date: *Nov. 13*

▶ Seven years after breaking out of Sweden's eternal garage-revival scene, this color-coordinated quintet has somehow created its liveliest, most playable album. Its cartoon-tuneful energy pogs all over the place: an opening volley of blowing stuff up (“Tick Tick Boom”), an expert AC/DC homage

about being broke (“Square One Here I Come”), equestrian Pixies new wave (“Giddy Up!”), 1966 frat-rock party voices, Motown basslines under laughs and cackles and yelps. Howlin' Pelle Almqvist has an awesome knack for turning simple declarative mantras into hooks (“I was right all along,” “I can't go on and I gotta get goin’,” “Whatcha gonna do? Here he comes for you”). And when tempos occasionally downshift (Eric Burdon's baritone verses on “Won't Be Long,” creepy crawly keyboards during “Puppet on a String,” even a robotically falsetto-ed Prince-circa-“Kiss” attempt on the Pharrell-helmed “T.H.E.H.I.V.E.S.”), the fun still doesn't drain away.—*CE*

THE KILLERS

Sawdust

Producers: *the Killers, Jeff Saltzman, Flood, Alan Moulder*
Island

Release Date: *Nov. 13*

▶ They've only released two albums, but thanks to the dictates of international appeal, the Killers have amassed an impressive collection of B-sides and assorted rarities. “Sawdust” sweeps up 17 of them, and while it doesn't have the cohesive impact of “Hot Fuss” or “Sam's Town,” it's an ap-

pealing set that brings a bit more breadth and depth to the group's catalog. Included are such outtakes as “Sweet Talk” and “Leave the Bourbon on the Shelf”; covers of Joy Division's “Shadowplay,” the First Edition's “Ruby, Don't Take Your Love to Town” and Dire Straits' “Romeo and Juliet”; and a spare reworking of the “Sam's Town” title track. The group's present is represented via the new “Tranquillize” featuring Lou Reed, whose sophisticated dynamic attack indicates the Killers may have some surprises for us on their next album.—*GG*

R&B

BOYZ II MEN

Motown: A Journey Through Hitsville USA

Producer: *Randy Jackson*
Decca

Release Date: *Nov. 13*

▶ Responsible for bestowing incredible harmony upon early-'90s R&B, Boyz II Men always sounded like they were straight outta Motown. So it's only fitting that the quartet would cover classics from their Motown-era predecessors. Here, there are goodies like the Temptations' “Just My Imagination,” Marvin Gaye's “Mercy Mercy Me” and the Miracles' “Tracks of My Tears.” While the majority of the cuts expertly merge the group's melodic vocals, the

aggressive chants of Edwin Starr's “War” are unbecoming an act known for silky ballads. Staying true to the original versions of songs, the compilation offers little if any innovation, but that barely matters. If Boyz II Men were to time-warp back to the '60s, with the right matching attire and nifty two-steps, they'd blend right in.—*CGH*

REGGAE

SHAGGY

Intoxication

Producers: *various Big Yard/VP*

Release Date: *Nov. 13*

▶ Shaggy uses “Intoxication” to once again show that while he and his crew can crank out solid pop, they can match it with cuts that genuinely rock the dancehall. The thing is, everyone knows he can do pop. What he needs to do now is just crank out a full disc of bangers. It's the point proved by his new album's boastful opening track, “Can't Hold Me,” and the raunchy rhythm driving the sexy title song. The foundation of the disc is aimed at the airwaves, and a few songs could easily see chart action. Most are collaborations, like the Rik Rok vehicle “Bonafide Girl” (which lifts the guitar part from Desmond Dekker's “007 Shanty Town”). But best is “Mad Mad

CELINE DION

Taking Chances

Producers: *various Columbia*

Release Date: *Nov. 13*

Celine Dion's 10th English-lan-



guage studio album and first in three years showcases an artist eager to escape all preconceptions. On “Taking Chances,” the world's best-selling female artist lets go of diva serenades in favor of true grit. All elements signal fresh direction, from producers Ben Moody, Linda Perry and Ne-Yo; lyrics that address edgy life lessons; and vocal technique foregoing creamy polish. Still, authenticity commands Dion's mission. The midtempo rock title track is destined for AC's top 10, while other radio triumphs include the empowering “My Love” and a rowdy cover of Heart's “Alone.” Also noteworthy are the Janis Joplin-esque “That's Just the Woman in Me” and “This Time,” a chilling socially conscious rock ballad about a battered woman. Packing an emotional wallop, “Chances” should quash critics who insist that Dion's voice is stainless steel.—*CT*

ALICIA KEYS

As I Am

Producers: *various MBK/J Records/RCA Music Group*

Release Date: *Nov. 13*

Alicia Keys' considerable talents



are no secret six years after her auspicious debut, “Songs in A Minor.” However, those gifts shine with a ripening maturity and depth on her third studio outing. From the opening strains of the classical overture that introduces this aptly titled album, Keys continues to fearlessly resist the cookie-cutter norm. On her most personal record to date, love (of self, a significant other, family) and life lessons are the primary themes. The strong stories that Keys spins are complemented by deft musical arrangements that integrate more rock and pop into her enriched old-school vibe. Beyond hit single “No One,” notable tracks include the female anthems “Superwoman” and “Go Ahead,” the drum-and-horn-embellished “I Need You” and the poignant “Thing About Love.” Closer “Sure Looks Good to Me” says it all: “I'm gonna risk it all/The freedom to fall/Yes, it sure looks good to me.”—*GM*

THE BILLBOARD REVIEWS

SINGLES

World." With Sizzla's soulful hook strewn over a Dre-worthy beat and head-nodding rhymes, it's a fusion of both sides of Shaggy.—*WO*

WORLD OS MUTANTES

Live at the Barbican Theatre 2006

Producer: *not listed*

Luaka Bop

Release Date: *Nov. 13*

★ Despite a 28-year live layoff, Brazil's finest oddball psych-rock combo, Os Mutantes, is sharp beyond belief on this double-disc concert set. Recorded in London last year at the start of the group's brief reunion tour and released via David Byrne's Luaka Bop label, "Live" has just the right balance of styles. There's staccato, Tropicalia-style rhythms of "Dois Mil E Um" and "A Minha Menina"; the fuzzy guitar freakouts of "Top Top," "Balada Do Louco" and "I Feel a Little Spaced Out"; and more straightforward, accessible pop numbers, such as the Beatles-esque "Tecnicolor" and "Virginia." Old fans will appreciate the attention to detail, while guest spots from Devendra Banhart and Noah George-son should appeal to the indie kids.—*JM*

JAZZ VARIOUS ARTISTS

The Harlem Experiment

Producer: *Aaron Luis*

Levinson

Ropeadope

Release Date: *Oct. 30*

★ The liner notes for this joint begin, "You are listening to Radio Free Harlem." That pretty well describes the vibe emanating from this distinctive project. Producer Aaron Luis Levinson and Ro-

peadope founder Andy Hurwitz pulled together a genuinely eclectic group of players and tracked an album that's nothing less than a love letter to Harlem. The disc is filled with cool tunes: Taj Mahal on the Cab Calloway gem "Reefer Man," Don Byron laying down some very fine clarinet on the Yiddish classic "Bei Mir Bist Du Schön," Steven Bernstein's warm and fuzzy trumpet on "Harlem River Drive" and the funk monster "It's Just Begun." And don't miss the bracing, spot-on minimalism of U.K. soul singer James Hunter's cover of "A Rose in Spanish Harlem."—*PVV*

CHRISTIAN CONNORSVINE

Connorsvine

Producers: *Ber. Shive, Pete Kipley*

INO Records

Release Date: *Oct. 23*

▶ As Connorsvine, singer/songwriters Chris Wilson and Hunter Smith (who is by day a punter for the Indianapolis Colts) have crafted a pleasing collection of pop/rock songs that the church crowd should eagerly embrace. "Glory Be" is a potent worship anthem with a gently soaring chorus that invites participation, while "Live for You" is a gorgeous, passionate ballad that is already a radio favorite. "Hero," which is dedicated to Smith's young son Josiah, is a moving celebration of faith and character from a father's perspective. On this winning debut, Wilson and Smith prove themselves to be talented songwriters who are equally gifted as vocalists, delivering inspired performances that will linger with the listener long after the CD stops.—*DEP*

LEGEND & CREDITS

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

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

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

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

POP EVANESCENCE

Good Enough (3:54)

Producer: *Dave Fortman*

Writer: *A. Lee*

Publisher: *not listed*

Wind-Up
A look at Evanescence on paper reveals a band that should be in its glory. Following a best new artist Grammy Award for 2003 debut studio album "Fallen," a Billboard 200 No. 1 debut for 2006 follow-up "The Open Door" and the top 10 launch single "Call Me When You're Sober," the group toured the world for nearly a year. So what happened? Single follow-ups "Lithium" and "Sweet Sacrifice" never even charted in the States. The fourth single from "The Open Door," piano-driven rock ballad "Good Enough," is as intense and affecting as anything before it—and this time, Lee's lyric steps from the dark side, reveling in the relief of positivity: "It's been a long time coming, but I feel good enough." It's a make-or-break moment for a band that seemed to own the world one year ago.—*CT*

R&B STEVIE WONDER

Shelter in the Rain (4:19)

Producer: *Stevie Wonder*

Writer: *S. Wonder*

Publisher: *Steveland Morris*

Motown

★ Stevie Wonder could hardly be considered a prolific artist anymore—his last album, 2005's "A Time to Love," was his first in a decade—so any new release is notable, if only by default. However, "Shelter in the Rain" is a spectacularly beautiful composition, produced with a standards-quality template. Wonder gets busy here, not only writing and producing, but furnishing keyboards, synth and bass. Other elements also court royalty, with Narada Michael Walden on drums and a choir arranged by Kirk Franklin. Proceeds from the single go to the Wonder Foundation for Hurricane Katrina relief efforts, which reflect the theme here: "When your sad is bad

and your bad is worst, no one's there to take your hand, I'll be your shelter in the rain." The lovely melody, inspiring chorus and instantly recognizable vocal make this a strong bid for urban AC and smooth jazz acceptance. After 35 years, Wonder's presence feels like the touch of an old friend's hand.—*CT*

ROCK ULVER

Eos (5:07)

Producers: *Tore Ylvisaker, Kristoffer Rygg*

Writers: *T. Ylvisaker, K. Rygg*

Publisher: *Tono/N(c)B,*

ASCAP

the End Records

Those longing for a soundtrack honoring autumn and winter's pagan holidays won't feel complete until they purchase Ulver's "Shadows of the Sun." The black metal/folk band handles the despair of the human condition so devoutly, you'll feel compelled to kneel alongside the Norwegians to pay homage. The album's opening track, "Eos," is all you need to know about the gorgeously dark record. Subtle, humming organs; whining

BRAD PAISLEY

Letter to Me (4:23)

Producer: *Frank Rogers*

Writer: *B. Paisley*

Publishers: *EMI April/New Sea*

Gay'e, ASCAP

Arista Nashville

The third single from Brad Paisley's shimmering "5th Gear" is among the best songs to hit the country format in years. That might sound like exaggerated praise, but one listen to this composition will win over the masses. The conversational lyric finds Paisley writing a letter to himself at 17: "You got so much going for you, but I know at 17 it's hard to see past Friday night/I wish you'd study Spanish, I wish you'd take a typing class. I wish you wouldn't worry, let it be/Have a little faith and you'll see." His performance is tender while the song is filled with slices of Paisley's life that find him reflecting on people and moments that shaped him, including an encouraging speech from teacher and beloved Aunt Rita. No need to have a teen in your life to appreciate this wistful song about wisdom and perspective that come with age. "Letter" is timeless and universal.—*DEP*



Theremin; and crying violins cast a reverent atmosphere associated with places of worship, but these altars are scattered across nighttime landscapes as remote as the face of the moon. Goths who identify with the genre for its fashion sense will find Ulver's eeriness unsettling—the band unflinchingly

dives and revels in its misery; Type O Negative lovers will detect that group's mournful harmonies. Pure brooding beauty.—*CLT*

TRIPLE A BRANDI CARLILE

Turpentine (2:58)

Producer: *T-Bone Burnett*

Writer: *B. Carlile*

Publisher: *Unisus*

Columbia

Brandi Carlile makes a bold choice for the second single from breakthrough "The Story." Where the album's lead-off single (its title track) found the Washington state native soaring above full-size electric guitars and tomtoms, climaxing in an anguished yet fierce vocal wail, "Turpentine" strips the scene bare to acoustic guitar, bass, tambourine and strings, showcasing the singer/songwriter's country-tinged folk roots. The lyric, about Carlile and her brother growing up and, inevitably, apart, is the centerpiece here, delivered with a crafty blend of sting and sorrow. Gentle backing, featuring a lilting cello solo, is understated perfection. Carlile again proves she is one of the brightest vocal talents to emerge this decade with a rich, if subtle, slice of home-grown heaven.—*SV*

BLAKE LEWIS

Break Anotha (3:09)

Producers: *Blake Lewis, Ryan Tedder*

Writers: *P. Tedder, S. Waters, B. Lewis*

Publishers: *various*

Arista

"American Idol" season six runner-up Blake Lewis joins a yacht-full of fellow contestants on The Billboard Hot 100: current victor Jordin Sparks, Carrie Underwood, Elliott Yamin and Daughtry, all of whom are currently inside the top 40. His launch single, "Break Anotha," is a lightning rock of rock'n'funk, meshing busy, skittish production and enough tempo stops and starts to build one clever three-minute jam. Vocally, Lewis channels Justin Timberlake with fluffed harmonic layers and falsetto as he sings a rapid-fire lyric about a playa: "He'll try to prove his love is for you, just when you think he's changed his tune/He'll break anotha heart, babe." Lewis' message boards are already aflame with big love, while AOL First Listen drew 76,000 streams on day one. Sounds like this runner-up is poised to win the big prize: Song is a bull's-eye, the stylish 26-year-old has the looks of a teen idol, and clearly, "AI" fever has never been more prominent. The future looks mighty bright for full-length "Audio Day Dream," which drops Dec. 4.—*CT*



ROCK BY JEFF VRABEL

THE MIND OF MAYNARD

Tool Frontman Scores With Side Project Puscifer

The most recent video from Tool/A Perfect Circle frontman Maynard James Keenan finds him onstage in an Oak Ridge Boys outfit and fairly alarming hairpiece, singing a twangy number about sleeping with what is more or less a complete roster of country-music icons.

Such is the enigmatic, shapeless-by-design nature of Puscifer, the side project from the enigmatic, shapeless-by-design Keenan. The group's debut, "V is for vagina," was released by its own Puscifer Entertainment label and debuts this week at No. 1 on Top Independent Albums and No. 25 on The Billboard 200. It sold 27,000 copies in the United States, according to Nielsen SoundScan.

"As you can imagine, there were many obstacles in the physical distribution of a record with the title 'V is for vagina,'" says Red Ink marketing director Jaclyn Bertsch, who helped get the album into stores. "It has been a great exercise learning the limitations of marketing and sales of such a title in today's marketplace. There were many media outlets and major retailers who chose not to be involved, but as you can see from [Keenan's] loyal fan base, we were successful nonetheless."

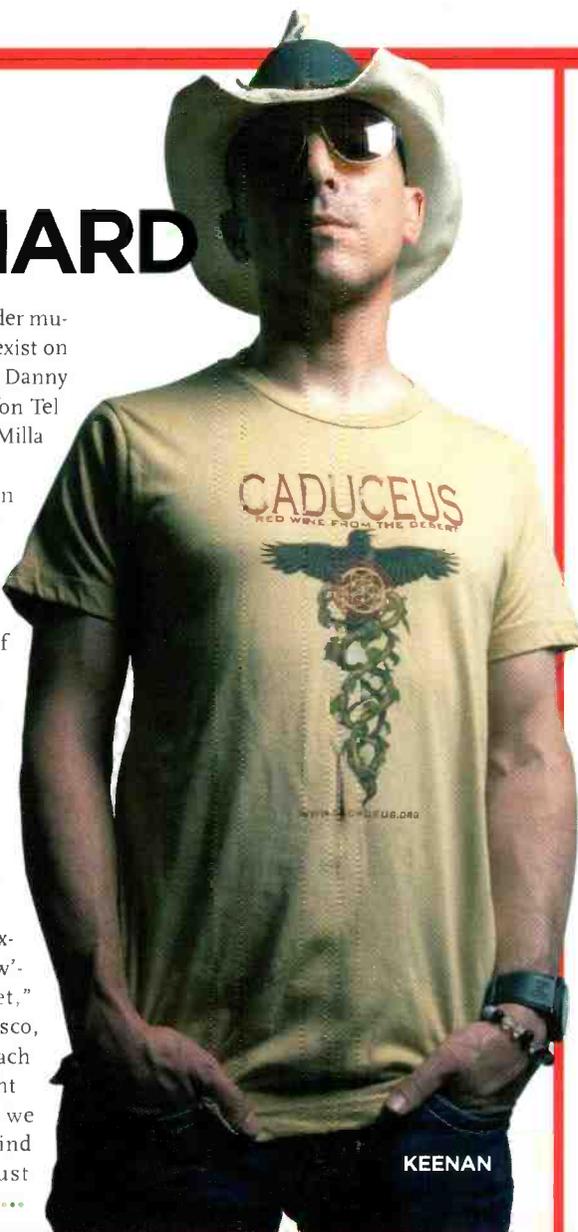
According to Keenan, the band itself com-

prises a rotating cast of "bubbling-under musicians who are hungry and kind of exist on their own," like multi-instrumentalist Danny Lohner, singer Lisa Germano, Telefon Tel Aviv's Joshua Eustis, Jonny Polonksy, Milla Jovovich and Primus' Tim Alexander.

Puscifer is decidedly more upbeat than Keenan's other bands and is often a groovy, beat-heavy departure. And although Keenan was heavily involved in the production and marketing for the project, his plans for the future of the group are hazy.

"The most difficult thing for people to get their heads around is that when I put out a song like 'Cuntry Boner' or do a video for 'Queen B,' that might be it," he says. "I might go on tour in two years or maybe not at all. Maybe this is it. Maybe I'm just gonna start making hats."

If the group does take the stage, expect something akin to a "Mr. Show"-meets-Tom Waits sort of a cabaret," Keenan says. "Say we do San Francisco, Chicago and Atlanta—one week in each of those places—and film each night using different musicians. Then we could somehow tie it in with some kind of digital site or pay-per-view—just something unique." ●●●



KEENAN

TRECE ELEMENTS: LATIN GRAMMY NODS DRIVE CALLE 13'S RADIO PICKUP

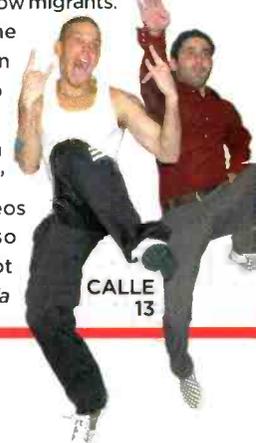
Calle 13's pro-immigrant anthem "Pa'l Norte" was nominated for best urban song at this week's Latin Grammy Awards. But Sony BMG Urbano VP of A&R and marketing Lorenzo Braun says the decision to make it a single came long before the nomination, or its debut this week at No. 29 on Billboard's Hot Latin Songs chart.

"It shows a different face of Calle 13, the more serious and socially conscious side," Braun says of the song.

"Pa'l Norte" reached the Tropical and Latin Rhythm Airplay charts, but experienced a 108% audience gain last week with adds in Houston; Miami; San Juan; Puerto Rico; Providence, R.I.; and Charlotte, N.C.

Calle 13's suggestive lyrics presented a challenge at radio at the beginning of its career, but the group caught early buzz online and through its inventive, funny videos. The video for "Pa'l Norte" features producer Visitante (Eduardo Cabra) performing among villagers and facing down a surly white guy in a cowboy hat. It opens with a woman jumping off a cliff to join her fellow migrants.

"Obviously the fact that the artist is nominated for four Latin Grammys and is confirmed to perform on the awards show did help a lot to generate interest in the song and take it seriously," Braun says. But Calle 13's videos "are so groundbreaking and so original that they do help a lot to get radio." —Ayala Ben-Yehuda



CALLE 13

HIP-HOP BY CORTNEY HARDING

New Developments

'90s Hip-Hop Act Goes DIY For First Album In 13 Years

Way back in 1992, hip-hop act Arrested Development reached No. 7 on The Billboard 200 with its debut, "3 Years, 5 Months and 2 Days in the Life Of." The album has sold 2.7 million copies in the United States, according to Nielsen SoundScan, and earned the group a best new artist Grammy Award.

But after 1994 follow-up "Zingalamaduni" shifted just 157,000 units, Arrested Development virtually disappeared for more than a decade.

Until April, that is, when the group digitally released a new effort, "Since the Last Time." The album came out Oct. 30 on CD via frontman Speech's label, Vagabond.

Combined sales are fewer than 2,000 copies (nearly all of them digital), according to SoundScan, but manager Jay Wilson isn't worried.

"This is really a slow-burn record," he says. "We're not on a major. We can't take it to pop radio, so we have to work through other channels to make sure people know it's out there." Wilson is banking on hardcore fans who loved the band back in the '90s to pick up copies and spread the word to their friends.

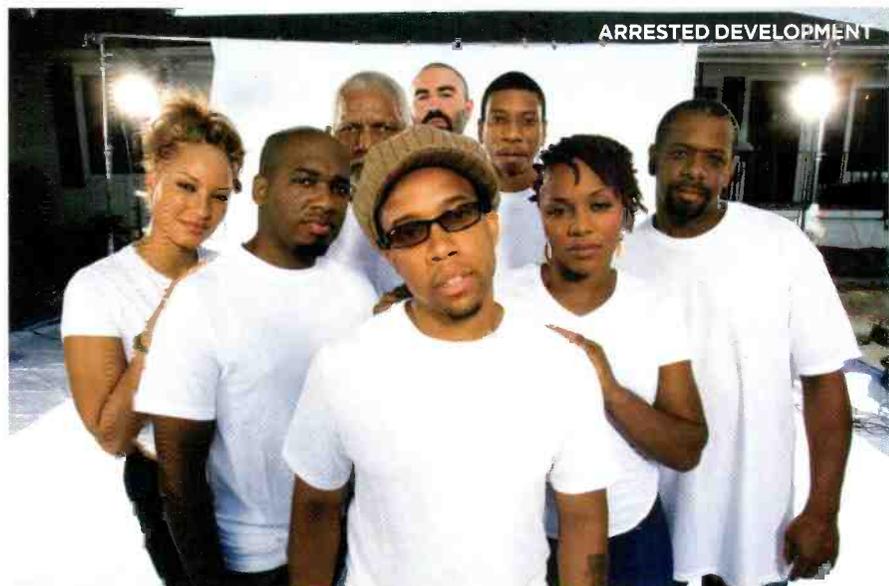
Promotion company the Musebox is creating an online viral campaign to capitalize on Arrested Development's "history of promoting social responsibility," according to Zaby

Currie, a project manager at the company. "We are also looking at creating lifestyle partnerships with 'green' companies and promoting the record in community newsletters. We'd love to get a partnership with someone like Whole Foods or Aveda, or another company that really speaks to the band's values."

Getting the word out about its political and social values was one of the main reasons Arrested Development decided to regroup in the first place, Speech explains. "We felt like we

left a void in hip-hop that no one had filled," he says. He admits the band is in a somewhat unique position, coming back from such a long hiatus.

"We're a legendary band, but there are a lot of young people who have never really heard us," he says. "But our audience is huge; we have supporters who are 18 and supporters who are 70. We're hoping to reach out to the thinking people and generate a swell of excitement about our message." ●●●



ARRESTED DEVELOPMENT

OH, WHAT A NIGHT: VIRGIN BAND GAINING STEAM AT ADULT TOP 40

Moving 13-11 on the Hot Adult Top 40 Tracks chart this week, the single "Pictures of You" from the Last Goodnight's Aug. 28 Virgin debut, "Poison Kiss," has picked up steam during the last 15 weeks due to exposure from a number of angles.

The track was featured in October as iTunes' free download of the week, and the band was MySpace's featured artist of the day Oct. 15. Additionally, the group is the focus of a new campaign for Flip.com and various online Conde Nast Web sites like Teen Vogue and Lucky, complete with an interactive widget for Facebook and MySpace users.

The six-piece has been tapped to open for Elliott Yamin through Thanksgiving, and is also featured

in the fall TV promos for ABC drama "Brothers & Sisters."

With help from those opportunities, plus plugging "Pictures of You" to adult and main-

stream top 40 stations, "Poison Kiss" has moved 19,000 copies thus far, according to Nielsen SoundScan, with 38% of them coming from digital sales.

The band got started in Enfield, Conn., a New England city that lent the band freedom to play stages in New York and Boston. "Not only were we one of the few bands in town that played original music, but we could drive [to] either place to find shows," frontman Kurtis John says. "We'd save our pennies from our dumb day jobs and hit the road."

—Katie Hasty



THE LAST GOODNIGHT

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FIVE FOR FIVE

>> Britney Spears' "Blackout" makes her the only female to start each of her first five studio albums in one of the top two slots on The Billboard 200. She also tops the Euro Albums chart for the first time since "Oops!... I Did It Again" led the list in 2000.

EVEN DOZEN

>> Foo Fighters' "The Pretender" holds at No. 1 on Modern Rock for a 12th week, the band's best streak. It's only the 12th single to do so since the chart launched in 1988. The most recent one was Linkin Park's "What I've Done," which reigned for 15 weeks earlier this year.



'BETTY' BOOSTS

>> The Nov. 1 episode of "Ugly Betty" had characters attend Broadway's "Wicked." The musical's cast recording posts a 38% gain for its best week since June (7,000 units) and returns to No. 1 on Top Cast Albums its 82nd week leading that chart.

CHART BEAT

>> As the drummer for the band, Levon Helm has charted on The Billboard 200 with 14 different titles. Under his own name, his first album debuted on the survey 30 years ago this week. The second, "Dirt Farmer," is a new entry this week, arriving right on time three decades later.

>> Also on The Billboard 200, Elvis Presley has his third debut of the calendar year, the first time the king has had a trio of new entries since 2002.

>> Plus, Robert Goulet's death on Oct. 30 propels the "Camelot" original Broadway cast album from 1961 onto the Top Cast Albums chart for the first time.

Read Fred Bronson every week at billboard.com/fred.

EAGLES: ANDREW HALL/PHOTOFEST; UGLY BETTY: WILKED; © 2007 ABC INC./MICHAEL ANSELL

Billboard

CHARTS

Over the Counter



GEOFF MAYFIELD gmayfield@billboard.com

Eagles Helped Shorten 'Long Road' To Change

Longtime chart fans know that when Billboard implements a significant change in chart policy—like the one that allowed the Eagles' Wal-Mart exclusive to appear on The Billboard 200—we usually do so in a carefully orchestrated manner, so's



EAGLES

not to catch the music industry by surprise. And people who truly study our lists certainly realized that the 2003 launch of Billboard's Comprehensive Albums and Comprehensive Music Videos charts set the stage for a transition that one day would see proprietary albums appear on The Billboard 200.

But why now, when as recently as last issue this column offered no hint that such a bold revision was in view?

As difficult as it might be to imagine in a business that seems as small as the music industry, neither Billboard nor

Nielsen SoundScan had any clue until the day after the tracking week closed that Wal-Mart would ever be willing to report its exclusive offerings.

Like many label sales execs, we assumed the exclusion of its proprietary titles from our comprehensive charts simply signaled a desire to keep that data tightly held, an attitude held by other music merchants. Turns out the giant retail chain—and the artists who had done Wal-Mart exclusives—were not as fond of the Comprehensive Albums chart as I was.

Oh, yeah. There was also the prospect of wide consumer and business press coverage of this publicly traded, multi-million dollar retailer announcing that its best-selling album outsold the No. 1 title on The Billboard 200 by better than a 2-to-1 margin.

Never in Billboard's history had the credibility of our charts faced such a threat. It might have been that Garth Brooks' Wal-Mart boxed set outsold System of a Down's chart-topping "Hypnotize" during Thanksgiving week of 2005, but the press paid much less attention to that possibility than it did to the notion of the Eagles being excluded from The Billboard 200.

Suddenly, a policy that made a lot of sense in 1992—that an album must be

"generally available at retail" to qualify for Billboard's charts—seemed antiquated.

We were also in an awkward corner. Keep the Eagles' numbers on the sideline, and it would appear that Billboard was not only ignoring the week's best-selling album but an obvious trend that finds artists considering options outside the traditional label model. Change it to include the band's "Long Road out of Eden" at the 11th hour, and Britney Spears fans would assume we conspired to add yet another tale of woe to her lengthy trail of unfortunate headlines.

Stuck in a no-win situation, the only logical option was to make the decision based on journalistic merits. If the writing was already on the wall that proprietary titles would find their way on The Billboard 200 in the foreseeable future, then we had to make the move now for the sake of a more accurate chart.

We've read and heard passionate complaints from Spears fans and members of her camp that it wasn't fair to change rules in the middle of the game. I understand that complaint, but the simple truth here is that we're not talking baseball or football or tennis—so that analogy only goes so far. Had we waited until January to make the change, as one label president opined we should, this issue's

chart would forever stand under a cloud with Spears' "Blackout" owning No. 1 with a respectable 290,000 sold in a week when everyone knew the Eagles moved 711,000 copies.

I heard juicy speculation that Eagles manager Irving Azoff or Wal-Mart exerted enormous pressure on Billboard to chart "Eden," but in fact, the quest for the album's data was a charge we led with Nielsen SoundScan. So far as we could tell, the chain and the band seemed content for a press release to tout the album's success.

Even if we held to the status quo and parked Spears' "Blackout" at No. 1, the consumer press would still find a way to belittle her feat, noting this album started at less than half of the first-week sales of her last studio album in 2003.

Certainly, there is no shame in an artist selling less now than in earlier years. More than half of the 26 acts who have bowed at No. 1 in 2007—15—scored smaller sales weeks than they had in prior years.

Against that background, given Spears' adverse publicity and limited availability to promote the new album, I am impressed with her first-week number, but I don't expect the media at large to see it that way.

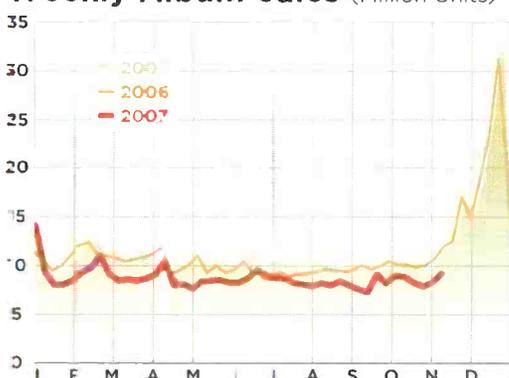
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,251,000	994,000	15,069,000
Last Week	8,345,000	962,000	14,449,000
Change	10.9%	3.3%	4.3%
This Week Last Year	10,675,000	650,000	10,130,000
Change	-15.3%	52.9%	48.8%

*Digital album sales are also counted with in-album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	444,237,000	380,120,000	-14.4%
Digital Tracks	468,690,000	686,310,000	+46.4%
Store Singles	3,209,000	1,892,000	-41.0%
Total	916,136,000	1,068,322,000	16.6%
Albums w/TEA*	491,106,000	448,751,000	-8.6%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES



SALES BY ALBUM FORMAT

	2006	2007	CHANGE
CD	416,549,000	338,314,000	-18.8%
Digital	25,937,000	40,704,000	56.9%
Cassette	985,000	250,000	-74.6%
Other	766,000	852,000	11.2%

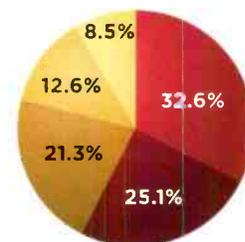
For week ending Nov. 4, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

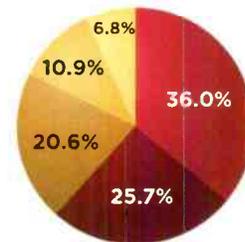
Distributors' Market Share: 10/01/07-11/04/07

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



NOV 17 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	EAGLES IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) MCA 4500 EX (14.98)	Long Road Out Of Eden		1
2	NEW	1	BRITNEY SPEARS JIVE 19073/ZOMBA (18.98)	Blackout		2
3	1	2	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 11221/RMG/SBN (18.98)	Carnival Ride		1
4	NEW	1	AVENGED SEVENFOLD HOPELESS 307804/WARNER BROS. (18.98)	Avenged Sevenfold		4
5	NEW	1	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine		5
6	2	2	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075 (18.98)	Raising Sand		2
7	NEW	1	BACKSTREET BOYS JIVE 16967/ZOMBA (18.98)	Unbreakable		7
8	5	4	JOSH GROBAN 143 REPRISE 217544/WARNER BROS. (18.98)	Noel		5
9	NEW	1	ANDREA BOCELLI SONY MUSIC DECCA 009988/UNIVERSAL CLASSICS GROUP (18.98) ⊕	The Best Of Andrea Bocelli: Vivere		9
10	8	3	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good		10
11	10	7	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2		11
12	7	2	KID ROCK TOP DOG ATLANTIC 290556*AG (18.98)	Rock N Roll Jesus		12
13	15	10	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		13
14	12	1	BRUCE SPRINGSTEEN COLUMBIA 13060 SONY MUSIC (18.98)	Magic		14
15	14	6	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		15
16	17	17	MILEY CYRUS WALT DISNEY HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		16
17	16	9	KANYE WEST ROC-A-FELLA DEF JAM 009541/IDJMG (13.98)	Graduation		17
18	19	12	KEYSHIA COLE CONFIDENTIAL IMANI/GEFFEN 009475*IGA (13.98)	Just Like You		18
19	18	14	SOULJA BOY TELL'EM COLLAPARK INTERSCOPE 009962*IGA (13.98)	souljaboytellem.com		19
20	44	13	GREATEST GAINER JONAS BROTHERS HOLLYWOOD 000282 (18.98) ⊕	Jonas Brothers		5
21	21	18	NICKELBACK ROADRUNNER 116300 (18.98) ⊕	All The Right Reasons		21
22	9	2	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		22
23	3	2	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		23
24	4	2	SERJ TANKIAN SERJICAL STRIKE/REPRISE 286076/WARNER BROS. (18.98)	Elect The Dead		24
25	NEW	1	PUSCIFER PUSCIFER 88800 (16.98)	V Is For Vagina		25
26	26	31	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift		13
27	NEW	1	PLAYAZ CIRCLE DTP De JAM 010083/IDJMG (13.98)	Supply & Demand		27
28	28	33	SUGARLAND MERCURY (NASHVILLE) 007411/UMGN (13.98)	Enjoy The Ride		4
29	29	26	FERGIE WILL I AM/A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess		2
30	NEW	1	BABY BASH ARISTA 05784/RMG (17.98)	Cyclone		30
31	20	13	MATCHBOX TWENTY MELISMA/ATLANTIC 297340 AG (19.98) ⊕	Exile On Mainstream		31
32	25	27	TIMBALAND MOSLEY BLACKGROUND/INTERSCOPE 008594*IGA (13.98)	Timbaland Presents Shock Value		32
33	13	2	JUANES UNIVERSAL LATINO 010159 (17.98) ⊕	La Vida... Es Un Ratico		13
34	22	8	SANTANA ARISTA LEGACY COLUMBIA 06293/RMG (18.98)	Ultimate Santana		34
35	48	47	MANNHEIM STEAMROLLER AMERICAN GRAMPHONE 1227 (18.98)	Christmas Song		35
36	23	15	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		4
37	NEW	1	WILL DOWNING PEAK 30221 CONCORD (18.98)	After Tonight		37
38	34	16	J. HOLIDAY MUSIC LINE 11805/CAPITOL (12.98)	Back Of My Lac'		38
39	32	25	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		39
40	11	2	NEIL YOUNG REPRISE 311932/WARNER BROS. (18.98) ⊕	Chrome Dreams II		40
41	30	21	50 CENT SHADY/AFTERMATH INTERSCOPE 008931*IGA (13.98)	Curtis		41
42	39	34	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry		3
43	33	22	FOO FIGHTERS ROSWELL RCA 11516*RMG (18.98)	Echoes, Silence, Patience & Grace		43
44	6	2	COHEED AND CAMBRIA COLUMBIA 16454*SONY MUSIC (19.98) ⊕	No World For Tomorrow		6
45	31	30	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition		24
46	41	35	LINKIN PARK MACHINE SHOP 4477/WARNER BROS. (18.98) ⊕	Minutes To Midnight		46
47	NEW	1	PROJECT PAT HYPNOTIZE MINDS 5023/KOCH (17.98)	Walkin' Bank Roll		47
48	100	109	THE 101 STRINGS ORCHESTRA MADACY SPECIAL PRODUCTS 52906/MADACY (13.98)	Halloween		48
49	35	20	ERIC CLAPTON DUCK REPRISE 194332/WARNER BROS. (25.98)	Complete Clapton		14
50	36	23	LEANN RIMES CURB 78994 (18.98)	Family		4



Band notches its best sales week with 94,000. The group's last set, "City of Evil," debuted and peaked at No. 30 with 33,000 in 2005.

Album jumps with a 124% gain after set was reissued with additional acoustic tracks and a music video DVD.



The album scores a 90% increase following its Oct. 30 rerelease with bonus songs and a DVD.



Andrea Bocelli's first greatest-hits set starts at No. 9 with 67,000. On Top Classical Crossover, it arrives at No. 2 behind Josh Groban's "Noel."



Now reduced to a quartet, Backstreet Boys start with 81,000 at No. 7. Their last set, "Never Gone," started stronger at No. 3 with 291,000 in 2005.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	50	43	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		2
52	45	29	JOHN FOGERTY FANTASY 35001 CONCORD (18.98)	Revival		14
53	37	19	SARA EVANS RCA NASHVILLE 08770/SBN (18.98)	Greatest Hits		8
54	58	53	SOUNDTRACK WALT DISNEY 881426 (12.98)	High School Musical		4
55	56	56	SOUNDTRACK WALT DISNEY 861698 (18.98) ⊕	Hannah Montana		3
56	51	41	RIHANNA RHP DEF JAM 809968*IDJMG (13.98)	Good Girl Gone Bad		2
57	67	57	MICHAEL BUBLE 143 REPRISE 108113/WARNER BROS. (18.98)	Call Me Irresponsible		1
58	49	54	PARAMORE FUELED BY RAMEN 159612 AG (13.98)	RIOT!		15
59	53	40	MAROON 5 A&M OCTONE 108917/IGA (18.98)	It Won't Be Soon Before Long		1
60	54	42	JUSTIN TIMBERLAKE JIVE 88827/ZOMBA (18.98)	FutureSex/LoveSounds		3
61	43	28	ANNIE LENNOX ARISTA 15260/RMG (18.98)	Songs Of Mass Destruction		9
62	121	113	PAGE SETTER FLYLEAF A&M/OCTONE 650005/IGA (12.98) ⊕	Flyleaf		57
63	55	46	VARIOUS ARTISTS UNIVERSAL EM/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		1
64	24	2	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet		24
65	46	11	ANGIE STONE STAX 30146 CONCORD (18.98)	The Art Of Love & War		65
66	38	5	JIMMY EAT WORLD TINY TIM INTERSCOPE 009921*IGA (13.98)	Chase This Light		5
67	60	81	CARRIE UNDERWOOD ARISTA ANISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		6
68	73	64	PLIES BIG GATES SLIP-N SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
69	79	52	CHRIS BOTTI COLUMBIA 07406 SONY MUSIC (15.98) ⊕	Italia		27
70	42	2	DWIGHT YOAKAM VIA 6129*NEW WEST (16.98)	Dwight Sings Buck		42
71	71	71	COMMON G.O.O.D. GEFFEN 009382*IGA (13.98)	Finding Forever		71
72	74	39	TOBY KEITH SHOW DOG NASHVILLE 015 (18.98)	A Classic Christmas		39
73	65	45	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		16
74	83	63	FEIST CHERRYTREE/POLYDOR/INTERSCOPE 008819/IGA (10.98)	The Reminder		16
75	77	66	BON JOVI MERCURY ISLAND 008902/UMGN/IDJMG (13.98)	Lost Highway		1
76	63	61	EDDIE VEDDER MIDWAY WRENCH J 15844/RMG (18.98)	Into The Wild (Soundtrack)		76
77	76	77	VARIOUS ARTISTS WORD-CURB PROVIDENT-INTEGRITY EMI CHRISTIAN 96677/SPARROW (19.98)	WOW Hits 2008		60
78	64	32	THE NAKED BROTHERS BAND NICK/COLUMBIA 16228 SONY MUSIC (11.98)	The Naked Brothers Band (Soundtrack)		23
79	78	59	DIANA KRALL VERVE 009412 VG (13.98) ⊕	The Very Best Of Diana Krall		19
80	59	38	JENNIFER LOPEZ EPIC 97754/SONY MUSIC (18.98) ⊕	Brave		12
81	NEW	1	OTEP KOCH 5044 (17.98)	The Ascension		81
82	85	60	JONI MITCHELL HEAR 30457 (18.98)	Shine		14
83	62	48	JAMES BLUNT CUBTARD ATLANTIC 286396/AG (18.98) ⊕	All The Lost Souls		7
84	61	36	SOUNDTRACK INTERSCOPE 008901/IGA (13.98)	Across The Universe		36
85	68	50	BROOKS & DUNN ARISTA NASHVILLE 11161/SBN (18.98)	Cowboy Town		13
86	75	76	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*UMRG (10.98)	Back To Black		6
87	92	82	FINGER ELEVEN WIND-UP 13112 (18.98)	Them Vs. You Vs. Me		31
88	81	65	BOB DYLAN LEGACY COLUMBIA 05928/SONY BMG (18.98)	Dylan		36
89	84	75	TIM MCGRAW CURB 78974 (18.98)	Let It Go		1
90	66	68	DETHKLOK WILLIAMS STREET 0002/ADULT SWIM (13.98)	The Dethalbum (Soundtrack)		21
91	88	73	SOUNDTRACK NEW LINE 39089 (16.98)	Hairspray		21
92	82	55	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203 VG (13.98)	Travlin' Light		92
93	NEW	1	ARMOR FOR SLEEP SIRE 132348/WARNER BROS. (13.98)	Smile For Them		93
94	87	74	AVRIL LAVIGNE RCA 03774/RMG (18.98) ⊕	The Best Damn Thing		1
95	NEW	1	SOUNDTRACK SONY MUSIC SOUNDTRAX/COLUMBIA 12038*SONY MUSIC (19.98)	I'm Not There		95
96	86	69	T.I. GRAND HUSTLE ATLANTIC 202172*AG (18.98)	T.I. Vs T.I.P.		1
97	27	2	SAY ANYTHING DOGHOUSE J 18701/RMG (15.98)	In Defense Of The Genre		27
98	141	2	VARIOUS ARTISTS WALT DISNEY 000845 (18.98)	Disney Channel Holiday		98
99	70	37	ALTER BRIDGE UNIVERSAL REPUBLIC 009955/UMRG (10.98)	Blackbird		13
100	97	87	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1

THE BILLBOARD 200 ARTIST INDEX

THE 101 STRINGS ORCHESTRA	48	ALTER BRIDGE	99	BACKSTREET BOYS	7
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		FOO FIGHTERS	43	JUANES	33

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MAFK KNOPFLER	151	LINKIN PARK	46
KORN	155	LITTLE BROTHER	180
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LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 79 adult top 40 stations, 101 adult contemporary stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

NOV
17
2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)
2	3	8	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
3	2	8	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
4	6	8	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
5	4	17	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
6	10	8	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	7	15	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
8	5	16	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
9	8	21	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
10	9	25	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
11	13	9	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
12	11	17	WHO KNEW	PINK (LAFACE/ZOMBA)
13	12	22	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)
14	18	10	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
15	15	11	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
16	17	11	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)
17	20	8	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
18	14	21	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
19	16	14	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
20	27	14	PARALYZER	FINGER ELEVEN (WIND-UP)
21	21	10	DON'T BLINK	KENNY CHESNEY (BNA)
22	19	21	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)
23	24	11	OVER YOU	DAUGHTRY (RCA/RMG)
24	23	9	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
25	26	13	FREE AND EASY (DOWN THE ROAD I GO)	DIERKS BENTLEY (CAPITOL NASHVILLE)

1306 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)	HIT PREDICT
1	1	18	#1 BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
2	2	20	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
3	3	16	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
4	4	14	OVER YOU	DAUGHTRY (RCA/RMG)	☆
5	7	14	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
6	5	22	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
7	6	27	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
8	8	16	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆
9	10	8	INTO THE NIGHT	SANTANA FEAT. GHAD KROEGER (ARISTA/RMG)	☆
10	9	14	HER EYES	PAT MONAHAN (COLUMBIA)	☆
11	13	15	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)	☆
12	14	15	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
13	11	27	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
14	12	43	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
15	17	5	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
16	18	11	LOVE SONG	SARA BAREILLES (EPIC)	☆
17	20	7	LOST HIGHWAY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
18	24	7	BREATHE IN BREATHE OUT	MAT KEARNEY (HOLLYWOOD/AWARE/COLUMBIA)	☆
19	22	15	CALLING YOU	BLUE OCTOBER (UNIVERSAL MOTOWN)	☆
20	21	19	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
21	23	9	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	☆
22	25	17	HOLLYWOOD	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
23	29	4	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)	☆
24	34	2	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
25	26	8	SEVEN DAYS OF LONELY	I NINE (J/RMG)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
2	2	26	HOME	DAUGHTRY (RCA/RMG)	☆
3	3	17	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
4	7	14	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
5	5	18	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY RED)	☆
6	4	29	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
7	6	21	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
8	8	29	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
9	9	32	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	☆
10	10	11	HOW LONG	EAGLES (EPC)	☆
11	11	25	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
12	12	7	TAKING CHANCES	CELINE DION (COLUMBIA)	☆
13	13	13	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
14	14	12	BAND OF GOLD	KIMBERLEY LOCKE (CUBB/REPRISE)	☆
15	16	11	FIRE AND RAIN	KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)	☆
16	17	14	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)	☆
17	18	6	LOST	FAITH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)	☆
18	19	8	SOMEBODY'S ME	ENRIQUE IGLESIAS (INTERSCOPE)	☆
19	20	7	NOTHIN' BETTER TO DO	LEANN RIMES (CUBB/REPRISE)	☆
20	22	3	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆
21	21	5	DREAM ON	KELLY SWEET (RAZOR & TIE)	☆
22	23	8	INCONSOLEABLE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
23	24	9	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
24	28	2	OVER YOU	DAUGHTRY (RCA/RMG)	☆
25	26	4	ALMOST LOVER	A FINE FRENZY (VIRGIN)	☆

HOT DIGITAL SONGS™

WKS. APPEARED	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	14	#1 APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
2	1	3	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	
3	3	17	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
4	4	16	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
5	5	8	NO ONE	ALICIA KEYS (MBK/J/RMG)	
6	7	15	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
7	6	15	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
8	9	6	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	
9	8	9	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	
10	10	8	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	
11	14	17	PARALYZER	FINGER ELEVEN (WIND-UP)	
12	12	3	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
13	11	8	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
14	22	5	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	
15	3	22	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
16	5	28	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
17	9	6	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	
18	6	13	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
19	20	10	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DOLBY/LIGHT/EPIC)	
20	21	5	INTO THE NIGHT	SANTANA FEAT. GHAD KROEGER (ARISTA/RMG)	
21	-	1	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
22	28	3	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
23	18	29	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
24	26	11	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
25	25	11	OVER YOU	DAUGHTRY (RCA/RMG)	

ADULT CONTEMPORARY™

WKS. APPEARED	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
28	29	6	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	
27	24	12	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
26	17	13	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
25	57	3	LOVE LIKE THIS	NATASHA BÉGIN/BELOFEAT. SEAN KINGSTON (PHONOGENCE/EPIC)	
30	32	6	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	
31	27	14	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	
32	30	5	SHAWTY IS DA SH*! (10)	THE-DREAM (DEF JAM/IDJMG)	
33	23	7	DO IT WELL	JENNIFER LOPEZ (EPIC)	
34	35	17	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
35	38	5	THRILLER	MICHAEL JACKSON (EPIC)	
36	40	5	1234	FEIST (CHERRYTREE POLYDOR/INTERSCOPE)	
37	36	31	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
38	33	24	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
39	31	22	FIRST TIME	LIFEHOUSE (GEFFEN)	
40	34	24	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
41	37	16	WHO KNEW	PINK (LAFACE/ZOMBA)	
42	42	5	SOULJA GIRL	SOULJA BOY TELLEM FEAT. I-15 (COLLIPARK/INTERSCOPE)	
43	44	6	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	
44	43	13	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	
45	68	6	I'M SHIPPING UP TO BOSTON	DROPKICK MURPHYS (HELLCAT/EPITAPH)	
46	45	31	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
47	55	4	STAY	SUGARLAND (MERCURY (NASHVILLE))	
48	47	12	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	
49	59	2	MONSTER MASH	BOBBY "BORIS" PICKETT (PARROT/RHINO)	
50	50	13	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	

ADULT CONTEMPORARY™

WKS. APPEARED	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
57	53	30	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
56	-	1	RADAR	BRITNEY SPEARS (JIVE/ZOMBA)	
53	46	21	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	
54	-	1	I'M LIKE A LAWYER... (ME & YO J)	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
55	73	3	FAKE IT	SEETHER (WIND-UP)	
56	49	22	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
57	51	15	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
58	60	3	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	
59	63	8	DON'T BLINK	KENNY CHESNEY (BNA)	
60	52	22	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	
61	54	16	SORRY, BLAME IT ON ME	AKON (KONVICT/IMPACT SRC/UNIVERSAL MOTOWN)	
62	39	20	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
63	56	17	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
64	58	6	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)	
65	-	1	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
66	48	14	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
67	41	4	BLUE MAGIC	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	
68	69	3	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)	
69	61	15	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)	
70	72	9	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	
71	64	6	HOOD FIGGA	GORILLA ZOE (BLOCK BAD BOY/ATLANTIC)	
72	-	1	LOVE SONG	SARA BAREILLES (EPIC)	
73	65	32	DON'T STOP BELIEVIN'	JOURNEY (LEGACY/COLUMBIA)	
74	-	6	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY)	
75	-	1	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	5	10	FAKE IT	SEETHER (WIND-UP)	☆
3	3	10	BIG CASINO	JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)	☆
4	2	21	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	☆
5	6	24	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
6	8	8	EMPTY WALLS	SERJ TANKIAN (SERJICAL STRIKE/REPRISE)	☆
7	4	18	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	☆
8	7	38	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
9	9	11	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD)	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	☆
10	12	16	I GET IT	CHEVELLE (EPIC)	☆
11	10	22	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	☆
12	11	15	THRASH UNREAL	AGAINST ME! (SIRE/REPRISE)	☆
13	14	15	WELL THOUGHT OUT TWINKLES	SILVERSON PICKUPS (DANGERBIRD)	☆
14	17	5	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
15	13	9	EVERYTHING'S MAGIC	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	☆
16	15	28			

NOV 17 2007 POP Billboard

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
2	5	25	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	4	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
4	4	17	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
5	2	15	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
6	6	25	THE WAY I ARE	TIMBALAND FEAT. KENI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
7	8	15	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
8	7	11	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
9	11	8	NO ONE	ALICIA KEYS (MBK/J/RMG)
10	9	15	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)
11	20	22	PARALYZER	FINGER ELEVEN (WIND-UP)
12	10	31	WHO KNEW	PINK (LAFACE/ZOMBA)
13	12	41	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
14	21	7	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
15	17	10	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
16	15	15	OVER YOU	DAUGHTRY (RCA/RMG)
17	16	13	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
18	13	15	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
19	19	8	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
20	14	29	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
21	22	10	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
22	18	21	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
23	24	14	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
24	23	29	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
25	35	5	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
26	25	34	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY/RED)
27	26	15	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
28	27	31	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
29	28	33	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
30	30	37	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/NAPPY BOY/JIVE/ZOMBA)
31	32	20	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
32	37	8	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)
33	46	6	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
34	40	6	INTO THE NIGHT	SANTANA FEAT. CHAD KRUEGER (ARISTA/RMG)
35	31	26	FIRST TIME	LIFEHOUSE (Geffen)
36	45	6	I'M LIKE A LAWYER... (ME & YOU)	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
37	38	13	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
38	41	12	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
39	34	22	BARTENDER	T-PAIN FEAT. AKON (KONVIC/NAPPY BOY/JIVE/ZOMBA)
40	36	25	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
41	57	4	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
42	33	27	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
43	-	1	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
44	39	20	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (MANI/GEFFEN)
45	50	5	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
46	51	7	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
47	48	6	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
48	52	6	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
49	43	10	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
50	42	15	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	44	11	DO IT WELL	JENNIFER LOPEZ (EPIC)
52	58	6	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
53	56	10	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)
54	47	22	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
55	61	8	1234	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)
56	67	10	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
57	54	22	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
58	63	5	SOULJA GIRL	SOULJA BOY TELL'EM FEAT. I-15 (COLLIPARK/INTERSCOPE)
59	53	27	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
60	59	16	SORRY, BLAME IT ON ME	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
61	55	17	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
62	65	14	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
63	-	1	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
64	66	24	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
65	71	5	STAY	SUGARLAND (MERCURY (NASHVILLE))
66	68	13	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
67	75	27	LEAN LIKE A CHOLO	DOWN A.K.A. KIL0 (SILENT GIANT/MACHETE)
68	-	1	RADAR	BRITNEY SPEARS (JIVE/ZOMBA)
69	74	4	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)
70	60	20	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
71	82	4	FAKE IT	SEETHER (WIND-UP)
72	-	1	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
73	79	8	DON'T BLINK	KENNY CHESNEY (BNA)
74	-	1	GIRLFRIEND	BOW WOW & AMARION (T.U.G./COLUMBIA)
75	76	26	LIKE THIS	MIMS (CAPITOL)
76	73	6	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)
77	94	2	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
78	77	7	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
79	-	1	BLUE MAGIC	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
80	98	2	LOVE SONG	SARA BAREILLES (EPIC)
81	70	26	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
82	92	8	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET)
83	84	6	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
84	88	4	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)
85	87	24	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
86	80	2	THE HAND CLAP	HURRICANE CHRIS FEAT. BIG POPPA (POLO GROUNDS/J/RMG)
87	72	8	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
88	69	21	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
89	83	19	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
90	95	2	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
91	-	1	SEE YOU AGAIN	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
92	-	1	MUSIC IS MY HOT HOT SEX	CSS (SUB POP)
93	-	1	WHEN I'M GONE	SIMPLE PLAN (ATLANTIC/LAVA)
94	93	6	HE SAID SHE SAID	ASHLEY TISDALE (WARNER BROS.)
95	81	4	AS IF	SARA EVANS (RCA NASHVILLE)
96	89	4	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
97	78	7	BABY LOVE	NICOLE SCHERZINGER FEAT. WILL.I.AM (INTERSCOPE)
98	90	12	IF YOU'RE READING THIS	TIM MCGRAW (CURB)
99	100	20	TIME AFTER TIME	QUETZLIVE (RED INK/EPIC)
100	-	1	CALABRIA	ENUR FEAT. NATASHA (ULTRA)

POP 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	10	#1 APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
2	2	14	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
3	3	25	THE WAY I ARE	TIMBALAND FEAT. KENI HILSON & D.O.E. (MOSLEY/BLACKGROUND/INTERSCOPE)	
4	5	8	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
5	6	10	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
6	7	16	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
7	4	23	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
8	8	10	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
9	12	14	OVER YOU	DAUGHTRY (RCA/RMG)	☆
10	10	21	ROCKSTAR	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
11	11	13	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
12	14	9	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
13	9	20	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
14	16	9	PARALYZER	FINGER ELEVEN (WIND-UP)	
15	24	4	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
16	13	27	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
17	22	4	NO ONE	ALICIA KEYS (MBK/J/RMG)	
18	18	7	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
19	19	6	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
20	20	10	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	☆
21	15	33	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY/RED)	☆
22	17	23	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
23	23	10	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
24	21	30	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/NAPPY BOY/JIVE/ZOMBA)	
25	26	13	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆

☆26 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	33	3	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	☆
27	25	10	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	
28	31	6	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	
29	28	31	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
30	29	25	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
31	40	4	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	
32	37	5	I'M LIKE A LAWYER... (ME & YOU)	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
33	34	5	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
34	38	5	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	☆
35	30	20	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
36	41	6	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	
37	39	19	FIRST TIME	LIFEHOUSE (Geffen)	
38	32	18	BARTENDER	T-PAIN FEAT. AKON (KONVIC/NAPPY BOY/JIVE/ZOMBA)	
39	35	25	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
40	44	3	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
41	36	10	LET IT GO	KEYSHIA COLE (MANI/GEFFEN)	
42	46	27	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
43	-	1	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
44	42	16	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
45	45	12	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
46	49	15	LIKE THIS	MIMS (CAPITOL)	
47	-	1	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
48	47	28	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
49	-	1	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)	☆
50	-	1	INTO THE NIGHT	SANTANA FEAT. CHAD KRUEGER (ARISTA/RMG)	☆

HOT SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 WHAT TIME IS IT	10 WKS HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	3	10	SWERVING	TMI BOYZ (TMI FACE/2FACE)
3	5	8	FOUNDATIONS	KATE NASH (FICTION/GEFFEN)
4	10	41	REDNECK 12 DAYS OF CHRISTMAS	HERES YOUR SIGN CHRISTMAS JEFF FOXWORTHY/BILL ENIGALL (WARNER BROS. (NASHVILLE)/WRN)
5	8	35	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
6	1	13	MET A MAN ON TOP OF THE HILL	THE WANDY STATE (REMEMO/INTERSCOPE)
7	7	34	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
8	9	24	ONLY THE WORLD	MANDISA (SPARROW)
9	16	24	OOH WEE	AYANNA (ELESE)
10	12	5	SHE'S HOT	ROGUE SOULJAHZ (STICO & DA BANDIT) (IMAGINATION)
11	15	7	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
12	13	26	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
13	14	12	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
14	27	35	ROCKY TOP	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE)
15	20	9	LISTEN	TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)
16	29	17	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
17	18	12	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
18	24	63	KOOL AID	LIL BASS FEAT. JT MONEY (PIPELINE)
19	33	4	BOUNCE IT, SHAKE IT	MEeko (FENIX RPM)
20	26	2	BLUE MAGIC	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
21	30	10	STAND BACK	STEVIE NICKS (REPRISE)
22	28	14	WE WILL BECOME SILHOUETTES BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
23	17	18	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
24	-	2	THERE IS NO CITY AS PRETTY AS SAVANNAH	TIFFANY MILAGRO (TYBEE TI)
25	31	83	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)

HIT PREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

AFT ST Title/LABEL/Score Chart Rank

POP 100 AIRPLAY

NATASHA BEDINGFIELD FEAT. SEAN KINGSTON Love Like This EPIC (68.8) 26

FALL OUT BOY I'm Like A Lawyer... (Me & You) IDJMG (70.2) 35

☆ JUSTIN TIMBERLAKE DUET WITH BEYONCE Until The End Of Time ZOMBA (68.1) 35

PARAMORE Misery Business ATLANTIC (70.8) 34

SEAN KINGSTON Take You There EPIC (65.0) 48

THE LAST GOODNIGHT Pictures Of You VIRGIN (68.7) 48

SANTANA FEAT. CHAD KRUEGER Into The Night RMG (66.1) 50

THREE DAYS GRACE Never Too Late ZOMBA (67.8) -

TAYLOR SWIFT Tear Drop On

Billboard R&B/HIP-HOP

NOV
17
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	WILL DOWNING DTP/DEF JAM 010083/IDJMG (13.98)	After Tonight	1	1
2	2	3	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/JGA (13.98)	Just Like You	1	1
3	NEW	1	PLAYAZ CIRCLE DTP/DEF JAM 010083/IDJMG (13.98)	Supply & Demand	3	3
4	3	5	JILL SCOTT HIDDEN BEACH 00050 (18.98)	The Real Thing: Words And Sounds Vol. 3	1	1
5	1	3	KANYE WEST ROC-A-FELLA/DEF JAM 00E541/IDJMG (13.98)	Graduation	2	1
6	NEW	1	PROJECT PAT HYPNOTIZE MINDS 5023/KCCH (17.98)	Walkin' Bank Roll	1	1
7	6	5	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'	1	1
8	5	5	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/JGA (13.98)	souljaboytellem.com	1	1
9	1	3	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War	1	1
10	9	5	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day	1	1
11	NEW	1	BABY BASH ARISTA 05784/RMG (17.98)	Cyclone	11	11
12	8	10	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/JGA (13.98)	Curtis	1	1
13	1	13	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	2	2
14	4	2	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet	4	4
15	10	16	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am	5	5
16	12	13	COMMON G.O.O.D./GEFFEN 009382*/AGA (13.98)	Finding Forever	1	1
17	14	15	TIMBALAND MIDSELY/BLACKGROUND/INTERSCOPE 008594*/JGA (13.98)	Timbaland Presents Shock Value	3	3
18	13	9	JAGGED EDGE SO SO DEF/ISLAND URBAN 009493/IDJMG (13.98)	Baby Makin' Project	1	1
19	16	12	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This	1	1
20	15	7	SOUNDTRACK ATLANTIC 307772/AG (18.98)	Tyler Perry's Why Did I Get Married?	1	1
21	21	20	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	1	1
22	22	30	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.93)	FutureSex/LoveSounds	3	1
23	20	14	QUEEN LATIFAH FLAVOR UNIT/VERVE 009233/VG (13.98)	Trav'lin' Light	1	1
24	23	6	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo	8	8
25	NEW	1	DJ KHALED TERROR SQUAD 4229/KDCH (17.98)	We The Best	1	1
26	17	2	TRAE G-MAAB/RAP-A-LOT 4 LIFE 307368/ASYLUM (17.98)	Life Goes On	17	17
27	24	19	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	1	1
28	28	27	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You	1	1
29	18	1	LITTLE BROTHER ABB 81095 (15.98)	Getback	18	18
30	27	14	UGK UGK/JIVE 02633/ZOMBA (18.98)	Underground Kingz	1	1
31	26	21	JENNIFER LOPEZ EPIC 97754/SONY MUSIC (18.98)	Brave	1	1
32	29	34	AMY WINEHOUSE UNIVERSAL REPUBLIC 00E428*/UMRG (10.98)	Back To Black	5	5
33	19	2	THE TEMPTATIONS NEW DOOR 009451/UME (13.98)	Back To Front	19	19
34	32	7	CHAMILLIONAIRE CHAMILLITARY/UNIVERSAL MOTOWN 008812/UMRG (13.98)	Ultimate Victory	3	3
35	33	24	GUCCI MANE BIG CAT 4000/TOMMY BOY (13.98 CD/DVD)	Trap-A-Thor	1	1
36	27	22	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	1	1
37	35	21	FABOLOUS DESERT STORM/DEF JAM 308162*/IDJMG (13.98)	From Nothin' To Somethin'	1	1
38	NEW	1	AMANDA PEREZ UPSTAIRS 1036 (13.98)	The Hand Of Fate	1	1
39	42	57	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/JGA (13.98)	The Evolution Of Robin Thicke	1	1
40	34	10	YUNG JOC BLOCK/BAD BOY SOUTH 157180*/AG (18.98)	Hustlenomic\$	1	1
41	36	11	TALIB KWELI BLACKSMITH 277244*/WARNER BRDS (13.98)	Eardrum	2	2
42	91	75	PEABO BRYSON ATLANTIC 30233/CONCORD (18.98)	Missing You	41	41
43	37	30	TWISTA ATLANTIC 274044/AG (18.98)	Adrenaline Rush 2007	4	4
44	40	30	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/JMG (13.98)	Konvicted	1	1
45	NEW	1	BOYZ N DA HOOD BLOCK/BAD BOY SOUTH 135995/AG (18.98)	Back Up N Da Chev	10	10
46	NEW	1	BEBE WINANS KOCH 5035 (18.98)	Cherch	4	4
47	31	39	LEDISI VERVE 008909/VG (10.98)	Lost & Found	10	10
48	16	40	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	3	3
49	34	24	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	1	1
50	43	16	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25	1	1
51	52	25	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (15.98)	Sex Love & Pain	1	1
52	47	7	TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUS-C WORLD (15.98)	T57	1	1
53	48	8	CUPID ASYLUM/ATLANTIC 2423E4/AG (18.98)	Time For A Change	1	1
54	45	33	DIPLOMATS PRESENTS: HELL RELL DIPLOMATIC MAN 5952/KJCH (17.98)	For The Hell Of It	10	10
55	53	47	FANTASIA J 78962/RMG (18.98)	Fantasia	3	3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	50	52	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 00512*/UMRG (13.98)	Tha Carter II	1	1
57	NEW	1	THE PACK UP ALL NITE/JIVE 8872*/ZOMBA (13.98)	Based Boys	57	57
58	51	44	FOXX TRILL 290476/ASYLUM (13.98)	Street Gossip	21	21
59	54	50	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
60	65	54	MUSIQ SOULCHILD ATLANTIC 105404*/AG (18.98)	Luvanmusiq	1	1
61	44	43	RICK ROSS SUAVE HOUSE II 70020 (17.98)	Rise To Power	1	1
62	60	62	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	1	1
63	49	23	LUTHER VANDROSS LV/LEGACY/JIVE 11866/SONY BMG (53.9 -)	Love, Luther	23	23
64	56	46	KENNY "BABYFACE" EDMONDS MERCURY 009495/IDJMG (13.98)	Playlist	1	1
65	57	64	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 30756 -*/UMRG (13.98)	Like Father, Like Son	1	1
66	99	93	HOWARD HEWETT THE GROOVE 001/THE MACHINE PRODUCTIONS (15.98)	If Only...	66	66
67	81	71	TAMIA PLUS 1 3784/IMAGE (13.98)	Between Friends	1	1
68	56	6	DONELL JONES LAFACE 15490/ZOMBA (17.98)	The Best Of Donell Jones	1	1
69	63	61	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	1	1
70	55	59	JOSS STONE VIRGIN 76268* (18.98)	Introducing Joss Stone	1	1
71	67	72	CHRIS BROWN JIVE 82876/ZOMBA (18.98)	Chris Brown	2	2
72	33	51	KY-MANI MARLEY GHEITTO YOUTHS/VOX/REALITY 40651/AAO (13.98)	Radio	1	1
73	74	29	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52255/MADACY (13.98)	Forever Soul R&B	1	1
74	NEW	1	JAY-Z ROC-A-FELLA/DEF JAM 010229/IDJMG (13.98)	American Gangster	1	1
75	62	55	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth	1	1

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS

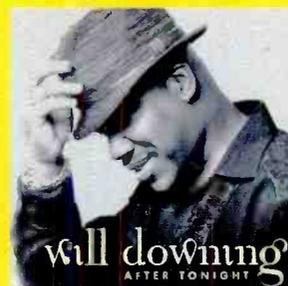
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	11	JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin	1	1
2	2	15	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	1	1
3	3	1	BETTIE LAVETTE ANTI- 86873*/EPITAPH	The Scene Of The Crime	1	1
4	5	11	OMAR KENT DYKES & JIMMIE VAUGHAN RUF 1122	On The Jimmy Reed Highway	1	1
5	4	36	SOUNDTRACK NEW WEST 6105	Black Snake Moan	1	1
6	NEW	1	FLOYD TAYLOR MALACO 7531	You Still Got It	1	1
7	RE-ENTRY	1	TOMMY CASTRO BLIND PIG 5111	Painkiller	1	1
8	6	41	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER EROS	10 Days Out: Blues From The Backroads	1	1
9	13	13	ROBBEN FORD CONCORD 230234	Truth	1	1
10	9	70	KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase	1	1
11	10	13	TINSLEY ELLIS ALLIGATOR 4916	Moment Of Truth	1	1
12	8	3	SHANNON CURFMAN PURDY 9179/CC ENTERTAINMENT	Fast Lane Addiction	1	1
13	NEW	1	SIR CHARLES JONES MARDI GRAS 1111	For Your Love: The Best Of Sir Charles Jones	1	1
14	12	17	TAB BENOIT WITH LOUISIANA'S LEROUX TELARC BLUES 83654/TELARC	Power Of The Pontchartrain	1	1
15	RE-ENTRY	1	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	1	1

BETWEEN THE BULLETS rgeorge@billboard.com

DOWNING LANDS FIRST R&B NO. 1

With a career spanning almost 20 years and three No. 1s on Top Contemporary Jazz, veteran Will Downing claims his first No. 1 on Top R&B/Hip-Hop Albums and his best Nielsen SoundScan week, with 21,000 sold.

Produced in part after a debilitating muscle disorder forced the crooner into a wheelchair, "After Tonight" marks his best Billboard 200 rank, at No. 37.



It's his second top 10 on the R&B albums chart, where sales at core urban retailers give Downing the edge over Keyshia Cole's Greatest Gainer (up 12%, No. 2) and Playaz Circle (No. 3), who each sold more units at the entire SoundScan panel. The latter's "Supply & Demand" loosens Kanye West's grip at No. 1 on Top Rap Albums.

—Raphael George

NOV 17 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
2	6	12	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZDMBA)	☆
3	3	9	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4	5	16	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
5	2	21	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
6	8	18	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
7	33		UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZDMBA)	☆
8	7	13	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
9	9	13	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆
10	12	9	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	☆
11	13	16	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
12	14	24	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆
13	10		TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
14	19	6	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
15	15	36	WHEN I SEE U	FANTASIA (J/RMG)	☆
16	11	27	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
17	18		SOULJA GIRL	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
18	16	21	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
19	17	24	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
20			ROC BOYS (AND THE WINNER IS)...	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
21	20	21	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆
22	37	2	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
23	21	27	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
24	25	13	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
25	26	28	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	22	15	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
27	17		HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
28	28	13	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
29	35	5	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
30			CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
31	27	22	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
32	34		I WANT YOU	COMMON (G.D.O.D./GEFFEN)	☆
33	38	10	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
34	39	24	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
35	53	7	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
36	32	53	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
37	29	40	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
38	31	30	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
39	33	21	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
40	52	8	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
41	36	9	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
42	46	5	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
43	40	11	MY LOVE	JOE (JIVE/ZOMBA)	☆
44	42	23	ME	TAMIA (PLUS 1/IMAGE)	☆
45	48	12	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
46	9		THE HAND CLAP	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
47	41	18	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
48	67		NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
49	43	54	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
50	45	20	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆

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	3	33	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
3	2	16	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
4	4	14	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
5	8	13	MY LOVE	JOE (JIVE/ZOMBA)	☆
6	5	24	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
7	7	30	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
8	6	36	WHEN I SEE U	FANTASIA (J/RMG)	☆
9	10	57	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
10	9	19	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
11	12	10	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
12	13	13	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
13	18	5	PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆
14	11	19	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
15	16	16	BRUISED BUT NOT BROKEN	JOSS STONE (VIRGIN/CAPITOL)	☆
16	17	15	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	☆
17	15	11	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
18	14	18	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
19	19	11	STOP BREAKING MY HEART	RAHSAAN PATTERSON (ARTISTRY)	☆
20	20	6	AFTER TONIGHT	WILL DOWNING (PEAK/CONCORD)	☆
21	22	4	DO YOU FEEL ME	ANTHONY HAMILTON (DEF JAM/IDJMG)	☆
22	23	8	I APOLOGIZE	ANN NESBY (IT'S TIME CHILD/SHANACHIE)	☆
23			JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
24			NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
25			HEARTSTRINGS	ELISABETH WITHERS (BLUE NOTE/CAPITOL)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 SWERVING	TINIE TEMP (TMI/FACEFACE)
2	3	34	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
3	4	14	OOH WEE	ATYANNA (ELESE)
4	5	10	SHE'S HOT	ROGUE SOULJAHZ (STICO & DA BANDIT) (IMAGINATION)
5	10	4	BOUNCE IT, SHAKE IT	MEKKO (FENIX/RPM)
6	6	6	SHAKE THAT BODY	PI FEAT. ELEPHANT MAN (TRACK PUSH)
7	7	10	BIG GIRL (NOW)	SILVA JAGUAR (RPM)
8	8	1	DON'T I LOOK GOOD	LIL RU (HEADHUNTER/CAPITOL)
9	9	12	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
10	11	2	BLUE MAGIC	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
11	13	1	BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)
12	23	40	UNTIL YOU COME BACK TO ME	CRYSTAL BOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
13	14	1	BOOM DI BOOM DI	SKULL (YG)
14	19	8	LISTEN	TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)
15	15	7	GET UP ON IT	EL GRECO FEAT. TERRAH (LEVEL 3)
16	16	1	I'M WIT IT	FASHO' (JMG)
17	14	13	KOOL AID	LIL BASS FEAT. JT MONEY (PIPELINE)
18	18	3	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
19	17	17	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)
20	17	17	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
21	21	1	I'M GETTIN MONEY	SOSA FEAT. JIM JONES (JUNGLE)
22	24	18	COME OVER	CHERYL PEPPI RILEY (CPR)
23	21	32	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
24	25	16	CASH DROP	CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)
25	26	16	STRONG ARM	J-MIZZ (T2/STREET PRIDE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	8	#1 KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
2	5	6	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
3	3	5	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4	1	1	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
5	4	13	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
6	6	13	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
7	7	20	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
8	12	15	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
9	8	18	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
10	11	11	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
11	9	20	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
12	8		UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
13	16	8	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
14	1	8	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
15	5		APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
16	13	21	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
17	10	20	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
18	18	1	SOULJA GIRL	SOULJA BOY TEL'EM FEAT. I-15 (COLLIPARK/INTERSCOPE)	☆
19	19	1	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	☆
20	13	13	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
21	14	14	GET BUCK IN HERE	DJ FELLI FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	☆
22	20	15	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
23	24	5	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
24	26	3	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
25	25	20	THE HAND CLAP	HURRICANE CHRIS FEAT. BIG POPPA (POLO GROUNDS/J/RMG)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (84.0)	2
KANYE WEST FEAT. T-PAIN Good Life IDJMG (87.9)	3
THE-DREAM Shawty Is A 10 IDJMG (80.3)	6
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	8
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (89.0)	10
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (77.7)	11
MARY J. BLIGE Just Fine GEFFEN (70.0)	14
J. HOLIDAY Suffocate CAPITOL (86.5)	29
MARIO Crying Out For Me RMG (86.3)	33
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8)	35
BIRDMAN FEAT. LIL WAYNE Pop Bottles UNIVERSAL MOTOWN (67.5)	40
TANK Heartbreaker UNIVERSAL MOTOWN (80.2)	45
TYRA B. Giv'n' Me A Rush WARNER BROS. (66.4)	54
☆ SEAN KINGSTON Take You There EPIC (71.0)	-
RHYTHMIC AIRPLAY	
ALICIA KEYS No One RMG (74.0)	2
KANYE WEST FEAT. T-PAIN Good Life IDJMG (89.9)	3
THE-DREAM Shawty Is A 10 IDJMG (71.9)	8
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.1)	10
JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (82.5)	12
TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (81.9)	15
CJ BELL 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)	27
SEAN KINGSTON Take You There EPIC (69.5)	29
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	30
PITBULL FEAT. LLOYD Secret Admirer TVT (70.1)	31
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (86.3)	36
MARY J. BLIGE Just Fine GEFFEN (71.5)	37
FERGIE Dumpty INTERSCOPE (68.2)	40

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	11	#1 DON'T BLINK 4 WEEKS PRODUCER (SONGWRITER) K. CANDON, 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. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		2
3	3	14	SO SMALL M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		3
4	4	10	MORE THAN A MEMORY A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)	Garth Brooks PEARL/BIG MACHINE		1
5	7	10	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker ASYLUM-CURB		5
6	5	9	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait MCA NASHVILLE		6
7	3	8	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		7
8	3	11	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner MCA NASHVILLE		8
9	5	3	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CURB		3
10	10	13	OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		10
11	2	14	EVERYBODY D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE		11
12	13	16	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. J. NES, A. SMITH)	Montgomery Gentry COLUMBIA		12
13	14	15	AS IF J. SHANKS (S. EVANS, H. LINDESEY, J. SHANKS)	Sara Evans RCA		13
14	16	17	FAMOUS IN A SMALL TOWN F. LIDDELL, M. WROCKE (M. AMBERT, I. HOWARD)	Miranda Lambert COLUMBIA		14
15	11	7	ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVE LAKE)	Brad Paisley ARISTA NASHVILLE		1
16	20	3	AIR POWER WINNER AT A LOSING GAME D. HUFF, R. RASCAL FLATTS (G. LEVOX, J. DEMARQUE, J. D. ROONEY)	Rascal Flatts LYRIC STREET		16
17	15	12	TAKE ME THERE D. HUFF, R. RASCAL FLATTS (E. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts LYRIC STREET		1
18	18	20	STAY B. GALLIMORE, K. BUSH, J. NITTLES (J. D. NETTLES)	Sugarland MERCURY		18
19	19	13	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHERMET, D. BROWN)	LeAnn Rimes ASYLUM-CURB		19
20	17	13	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH		17
21	21	21	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (B. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE		21
22	23	5	GREATEST GAINER READY, SET, DON'T GO F. MOLLIN, A. ARMATO, T. JAMES (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus With Miley Cyrus WALT DISNEY/LYRIC STREET		22
23	22	16	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDIS (C. MILLS, T. SILLERS)	Trisha Yearwood BIG MACHINE		22
24	24	11	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA		24
25	25	20	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton WARNER BROS./WRN		25
26	30	3	LETTER TO ME F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		26
27	25	26	HOW LONG EAGLES (J. D. SOUTHER)	Eagles A&R/LOST HIGHWAY/MERCURY		25
28	23	29	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVE, ACE A. GORLEY)	Jason Aldean BROKEN BOW		26
29	23	32	INTERNATIONAL HARVESTER C. MORGAN, P. DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW		26
30	27	30	WHAT KINDA GONE S. HENDRICKS, C. DAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		27



Singer's 16th top 10 becomes his first top five in seven years. He last saw that part of the chart when "The Chain of Love" reached No. 3 in May 2000.



Third single from "Waking Up Laughing" swipes Hot Shot Debut, drawing 1 million impressions at 29 monitored signals.



Second track from forthcoming "Prayer of a Common Man" bows with 960,000 impressions. Album slated for release March 11.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	31	33	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANDON, N. GOODMAN)	Rodney Atkins CURB		31
32	32	34	RED UMBRELLA B. GALLIMORE, F. HILL (A. MAYO, C. LINDESEY, B. WARREN, B. WARREN)	Faith Hill WARNER BROS./WRN		32
33	33	31	TANGLED UP J. STROUPE, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINDESEY)	Billy Currington MERCURY		31
34	34	35	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION		34
35	35	36	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. AMES)	Bucky Covington LYRIC STREET		35
36	41	49	GET MY DRINK ON T. KEITH (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		36
37	36	37	I GOT MY GAME ON F. ROGERS (J. JOHNSON, G. G. TERRY III, J. COLLINS)	Trace Adkins CAPITOL NASHVILLE		34
38	38	40	ROLLIN' WITH THE FLOW J. RITCHIE (J. HAYES)	Mark Chesnut LOFTON CREEK		38
39	40	42	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA		38
40	39	41	I'M WITH THE BAND W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADS, P. SEWETT, J. WESTBROOK)	Little Big Town EQUITY		39
41	37	39	BETWEEN RAISING HELL AND AMAZING GRACE B. KENNY, RICH (W. K. ALPHIN, E. JAMES)	Big & Rich WARNER BROS./WRN		37
42	42	45	LOVE DON'T LIVE HERE P. WOODLEY, V. SHAW (D. FAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE		42
43	43	47	THE STRONG ONE J. STROUPE, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY		42
44	57	2	GOD MUST BE BUSY T. BROWN, R. DUNN, K. BROOKS (C. D. NIELSEN, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE		44
45	46	44	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		44
46	44	46	SOMETHIN' ABOUT A WOMAN J. RITCHIE (J. OWEN, B. REGAN, J. RITCHIE)	Jake Cwen RCA		44
47	50	51	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		47
48	HOT SHOT DEBUT	1	FOR THESE TIMES M. MCBRIDE (L. SATCHER)	Martina McBride RCA		48
49	48	48	GOES DOWN EASY M. WRIGHT, J. NIEBANK (T. HAMBROSE, D. L. MURPHY, G. NICHOLSON)	Van Zant COLUMBIA		48
50	47	52	TILL WE AIN'T STRANGERS ANYMORE D. HUFF (J. BON JOVI, R. SAMBORA, E. JAMES)	Bon Jovi Featuring LeAnn Rimes ISLAND/CURB/MERCURY		47
51	NEW	1	LOVE'S A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH		51
52	49	50	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCLEROY)	Lee Brice ASYLUM-CURB		49
53	RE-ENTRY	6	BETTER GET TO LIVIN' K. WELLS, B. PARTON (D. PARTON, K. WELLS)	Dolly Parton JOLLY		53
54	53	54	ONCE A WOMAN GETS A HOLD OF YOUR HEART J. RICH (J. RICH, R. MCCONNELL)	Hearland COUNTRY THUNDER		53
55	51	56	SINNERS LIKE ME J. JOYCE (E. CHURCH, J. SPILLMAN)	Eric Church CAPITOL NASHVILLE		51
56	56	53	YOU DON'T HAVE TO GO HOME G. WILSON, J. RICH, M. WRIGHT (G. WILSON, V. MCGHEE, J. RICH)	Gretchen Wilson COLUMBIA		56
57	54	3	JUST GOT STARTED LOVIN' YOU J. RICH (J. J. TITO, J. FEMINO, D. V. WILLIAMS)	James Otto WARNER BROS./WRN		54
58	52	57	THE POWER OF ONE C. HOWARD (M. POST, L. HENGBER, B. E. NASH)	Bonnie Raitt CURB		52
59	58	55	WHAT IF IT'S ME F. MYERS (J. MYERS, J. STONE)	Andy Griggs MONTAGE		52
60	60	2	MAKE YOU MINE M. KNOX (F. CLAWSON, J. STONE)	Crossin Dixon BROKEN BOW		60

HIT PREDICTOR

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					
DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	2	SARA EVANS As If RCA (89.7)	13	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	28
CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	3	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	14	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	30
GARTH BROOKS More Than A Memory BIG MACHINE (91.5)	4	RASCAL FLATTS Winner At A Losing Game LYRIC STREET (82.2)	15	RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	31
CLAY WALKER Fall ASYLUM-CURB (93.3)	5	SUGARLAND Stay MERCURY (87.4)	16	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	35
GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	6	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	18	MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (88.5)	38
JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	7	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.3)	19	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	39
JOSH TURNER Firecracker MCA NASHVILLE (88.6)	8	GARY ALLAN Watching Airplanes MCA NASHVILLE (83.5)	20	☆ LITTLE BIG TOWN I'm With The Band EQUITY (77.4)	40
TAYLOR SWIFT Our Song BIG MACHINE (85.1)	10	BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	22	CLINT BLACK The Strong One EQUITY (74.4)	43
KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	11	CHUCK WICKS Stealing Cinderella RCA (76.0)	24	☆ BON JOVI FEAT. LEANN RIMES	50
MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	12	BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.5)	26		

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BETWEEN THE BULLETS wjessen@billboard.com

WITH DAUGHTER'S HELP, CYRUS SPRINTS FAST

Billy Ray Cyrus, with daughter Miley Cyrus, claims the Greatest Gainer on Hot Country Songs with "Ready, Set, Don't Go," the elder Cyrus' highest perch in seven years (23-22).

The single improves by more than 2.7 million impressions in its first seven days after promotion duties shifted from independent firm C05 to Disney corporate sister label Lyric Street.

This marks Billy Ray's best chart position since "You Won't Be Lonely Now" peaked at No. 17 in November 2000. He last hit the top 10 when "Easy



BILLY RAY AND MILEY CYRUS

Man" stopped at No. 3 in March 1999. The new song is detected at 108 of the 111 stations monitored for this chart, a net gain of 14 stations during the tracking week.

Billy Ray's eye-catching increase only slightly eclipses that of Brad Paisley's "Letter to Me," which also closes the tracking week with an improvement exceeding 2.7 million impressions (30-26). Atop the chart, Kenny Chesney logs a fourth week with "Don't Blink," his ninth cumulative week at the summit so far this year.

—Wade Jensen

NOV 17 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	8	#1 ME ENAMORA G. SANTAOLALLA, JUANES	Juanes UNIVERSAL LATINO	1
2	3	3	5	SEXY MOVIMIENTO N. SIVEL, N. SIVEL (J.L. MORAERA, LUNA, L. VEGUILLA, MALAVE, E.F. PADILLA, V. MARTINEZ)	Wisín & Yandel MACHETE	2
3	4	4	11	ESTOS CELOS J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3
4	2	2	4	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	2
5	11	8	23	A TI SI PUEDO DECIRTE E. PEREZ, L.J. SAN ROMAN	El Chapo De Sinaloa DISA	4
6	15	23	5	ALGUIEN SOY YO J. SHANKS (E. IGLESIAS, J. SHANKS, K. DIOGUARD)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	6
7	5	5	5	NO TE VEO DJ BLASS (J. BORGES, BONILLA, H.L. PADILLA, R. ORTIZ, J. MUÑOZ, M. DE JESUS, BALZ)	Casa De Leonés WARNER LATINA	4
8	7	7	12	LA TRAVESIA J.L. GUERRA (J.L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISIA	6
9	6	6	17	ELLA ME LEVANTO MR. G (R. AYALA)	Daddy Yankee EL CARTEL/INTERSCOPE	2
10	17	13	14	BASTO R. MUÑOZ, R. MARTINEZ (M. MENDOZA)	Intocable EMI TELEVISIA	5
11	16	18	21	LAGRIMAS DEL CORAZON J.L. TERPAZAS (P. SOSA)	Grupo Montez De Durango DISA	4
12	10	9	26	BASTA YA J. MILLER (M.A. SOLIS)	Conjunto Primavera FONOVISA	1
13	12	11	11	DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	1
14	8	10	10	AYER LA VI E. LIND (W.O. LANDRON, M. RIVERA, E. LIND)	Don Omar VI/MACHETE	8
15	9	20	5	NO PUEDO OLVIDARLA M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solís FONOVISA	9
16	14	17	11	CHUY Y MAURICIO J. ONTIVEROS, MEZA (J. ONTIVEROS)	El Potro De Sinaloa MACHETE	14
17	33	44	4	BAILA MI CORAZON C. LOPEZ, BELANOVA (D. GUERRERO, R. ARREGLO, A. HUERTA)	Belanova UNIVERSAL LATINO	17
18	19	19	19	TE PIDO QUE TE QUEDES A. RAMIREZ, CORRAL (A. RAMIREZ, CORRAL)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA/EDIMONSA	16
19	31	30	10	SI NOS DUELE NOT LISTED (V. LA ROIZ)	Victor Manuelle SONY BMG NORTE	19
20	26	41	5	QUITARTE TU NÓTALOKA, DJ. GIANN, DEXTER, GREENZ (T. CALDERON, R. ORTIZ, G. STAR)	Tego Calderon WARNER LATINA	20
21	34	35	5	NO ESTAMOS SOLOS C. GUIDETTI, S. KRYS, J. TORRES (C. GUIDETTI, E. RAMAZZOTTI, KABALLA)	Eros Ramazzotti & Ricky Martin SONY BMG NORTE	21
22	18	22	10	PAZ EN ESTE AMOR D.A.R. (D.A.R.)	Fidel Rueda MACHETE	18
23	23	24	10	SOLO PARA TI M. DOMM, TEMAS, PHURTADO (M. DOMM)	Camila SONY BMG NORTE	18
24	30	33	5	CARITA DE ANGEL SANTANA (A. RIVERA, C. COLON)	Invasion Featuring Angel & Khriz VI/MACHETE	24
25	27	26	10	YO TE QUIERO EL NASI, NEGUY (J.L. MORAERA, LUNA, L. VEGUILLA, MALAVE, V. MARTINEZ, E.F. PADILLA)	Wisín & Yandel WY/MACHETE	19



Recent adds in Houston, Miami, Los Angeles and Puerto Rico help duo splash onto chart with a 108% audience gain.

First single from hugely popular act's upcoming "Empezar Desde Cero" (due Nov. 20) enters Hot Latin Songs at No. 32 with a 195% audience gain.



An 11% audience gain yields the veteran songstress her 37th chart appearance as song is serviced in ballad, merengue, salsa and cumbia styles.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	21	15	11	SOLO DIME QUE SI E. MARTINEZ (TITO EL BAMBINO)	Tito "El Bambino" EMI TELEVISIA	9
27	24	25	7	INTOCABLE A. AVILA (A. SYNTEK)	Aleks Syntek EMI TELEVISIA	21
28	40	38	4	AYER BLACK: GUAYABA (J. MORALES)	Black: Guayaba MACHETE	28
29	HOT SHOT DEBUT	1	1	PA'L NORTE E. CABRA, PANASUYO (R. PEREZ, E. CABRA, PANASUYO, ORISHAS)	Calle 13 Featuring Orishas SONY BMG NORTE	29
30	13	-	2	QUE BONITO BANDA EL RECODO (P. PUENTE, GONZALEZ)	Banda El Recodo FONOVISA	13
31	47	-	3	GREATEST GAINER LAS DE LA INTUICION S. MEBARAK, R. (S. MEBARAK, R., L.F. FOCHOA)	Shakira EPIC/SONY BMG NORTE	31
32	NEW	-	1	INALCANZABLE C. LARA (C. LARA)	RBD EMI TELEVISIA	32
33	25	37	17	ZUN DADA DJ MEMO (G.A.C. PADILLA, R. DIAZ, F.G. ORTIZ TORRES)	Zion BABY/CMG/SRC/UNIVERSAL MOTOOWN	12
34	29	-	2	SOBRE MIS PIES R. CAMACHO (I. CHAVEZ, ESPINOZA)	La Arrolladora Banda El Limón DISA/EDIMONSA	29
35	22	12	10	SIN QUE LO SEPAS TU LOS TEMERARIOS (M.A. VAZQUEZ)	Los Temerarios FONOVISA	12
36	42	39	7	PERDONAME PREDICADOR (E. MOSQUERA, A. VARGAS)	La Factoría UNIVERSAL LATINO	36
37	32	29	16	5 LETRAS DOLBE, A. NALES (J. MARTINEZ, R. ORTIZ)	Alexis & Fido SONY BMG NORTE	29
38	36	32	10	OLVIDAME TU DUELO (E. PAZ)	Duelo UNIVISION	2
39	37	31	16	POR AMARTE PAGUIAR (L. ARRIGAGA, J.E. MURGIA)	Pepe Aguilar EMI TELEVISIA	29
40	35	36	16	MUEVELO C. "CK" MARTINEZ (C. "CK" MARTINEZ, J. GOMEZ, M. SIFUENTES, T. BUTLER)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	11
41	28	27	10	CUANDO REGRESAS J.A. MEDINA (M.A. SOLIS)	Patrulla 81 DISA	24
42	43	-	2	CUESTA ABAJO A. POSSE (C. GARDEL, A. LE PERA)	Jerry Rivera EMI TELEVISIA	42
43	NEW	-	1	NO SE ME HACE FACIL A. BAQUEIRO (G. MARCO)	Alejandro Fernandez SONY BMG NORTE	43
44	45	-	2	AHORA QUE ESTUVISTE LEJOS PRIVERA (D. VITE)	Jenni Rivera FONOVISA	44
45	NEW	-	1	ME LLEGA, ME LLEGA C. CABRAL "JUNIOR" (M. QUINTERO, LARA)	Pablo Montero FONOVISA	45
46	46	-	2	CONTEO REGRESIVO NOT LISTED (J.J. HERNANDEZ)	Gilberto Santa Rosa SONY BMG NORTE	46
47	41	43	10	ES DE VERDAD R. BARBA (R. BARBA)	Belinda EMI TELEVISIA	41
48	39	34	14	TUYA S. KRYS, J. PENA (J. PENA, O. BERMUDEZ)	Jennifer Pena UNIVISION	5
49	NEW	-	1	HOY QUIERO CONFESARME C. CABAN (J.L. PERALES)	Olga Tanon UNIVISION	49
50	49	-	2	CALABRIA R.R. KOLSCH (R.R. KOLSCH, N. SAAD)	Enur Featuring Natasha ULTRA	49

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	2	#1 JUANES 2 WKS UNIVERSAL LATINO 010159 (17.98) ⊕	La Vida... Es Un Ratico		1
2	3	2	2	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 50237/EMI TELEVISIA (16.98)	NOW Latino 3		2
3	4	4	7	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98)	Para Siempre		2
4	5	3	3	GLORIA ESTEFAN BURGUNDY 09055/SONY BMG NORTE (17.98)	90 Millas		1
5	2	1	3	LOS TEMERARIOS AFG SIGMA/FONOVISA 352162/UG (12.98)	Recuerdos Del Alma		1
6	6	7	35	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion		2
7	7	6	16	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s		6
8	8	5	17	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio		1
9	16	14	15	GREATEST GAINER MARC ANTHONY SONY BMG NORTE 11824 (16.98)	EI Cantante (Soundtrack)		1
10	10	9	31	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idoló		1
11	HOT SHOT DEBUT	1	1	IVAN NULIFE 010176/MACHETE (14.98)	Ivan: La Voz		11
12	11	8	8	LOS PRIMOS DE DURANGO ASL 730020/MACHETE (10.98)	Voy A Convencerte		4
13	12	12	46	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (16.98 CD/DVD) ⊕	K.O.B.: Live		2
14	15	10	10	ROCIO DURCAL DISCOS 605 16118/SONY BMG NORTE (14.98) ⊕	Canta A Mexico		10
15	19	-	1	DON OMAR VI 010164/MACHETE (18.98)	King Of Kings Live		15
16	9	-	1	LA ARROLLADORA BANDA EL LIMON DISA 721127 (12.98)	Y Que Quede Claro		9
17	14	13	13	VARIOUS ARTISTS DISCOS 605 14450/SONY BMG NORTE (14.98)	Top Latino V3		9
18	18	20	10	MANA WARNER LATINA 63661 (16.98) ⊕	Amar Es Combatir		1
19	17	18	11	GRUPO MONTEZ DE DURANGO DISA 724115 (12.98)	Agarrese!		1
20	13	11	11	LOS TEMERARIOS DISA 726637 (12.98 CD/DVD) ⊕	La Mujer De Los Dos: Exitos De Pelicula		8
21	22	17	17	GRUPO MONTEZ DE DURANGO DISA 721111 (12.98)	En Directo De Mexico A Guatemala		8
22	20	16	16	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 721112 (12.98)	Las Favoritas De Corridos, Rancheras Y Mas.		6
23	21	15	11	RICARDO ARJONA SONY BMG NORTE 11335 (15.98)	Quien Dijo Ayer		2
24	24	21	11	GLORIA TREVI UNIVISION 311057/UG (13.98)	Una Rosa Blu		9
25	NEW	-	1	BANDA EL RECODO FONOVISA 353335/UG (12.98)	Que Bonito... Es Lo Bonito!		25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	33	12	MARTINEZ CRUZ PRESENTA LOS SUPER REYES WARNER LATINA 262652 (15.98)	El Regreso De Los Reyes		3
27	29	26	22	DADDY YANKEE EL CARTEL/INTERSCOPE 008937/IGA (13.98)	El Cartel: The Big Boss		1
28	23	25	24	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial		23
29	37	36	10	CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98) ⊕	El Indomable		4
30	NEW	-	1	VARIOUS ARTISTS J & N 50235/SONY BMG NORTE (12.98)	Bachatahits 2008		30
31	27	19	5	TITO "EL BAMBINO" EMI TELEVISIA 02365 (13.98)	It's My Time		8
32	26	-	2	INTOCABLE EMI TELEVISIA 58875 (15.98)	Crossroads: Cruce De Caminos		1
33	34	29	21	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre		1
34	36	43	18	LOS BUKIS FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables		12
35	33	32	17	BRAZOS MUSICAL DE DURANGO DISA 729316 (5.98)	Linea De Oro: La Abeja Miop...		21
36	30	24	11	LOS TIGRES DEL NORTE FONOVISA 353266/UG (12.98)	Herencia Musical: 20 Corridos Prohibidos		7
37	28	23	5	AK-7 UNIVISION 311225/UG (12.97)	El Avion De Las Tres		23
38	39	30	5	WISIN & YANDEL MACHETE 010020 (16.98) ⊕	Tomando Control: Live		7
39	40	38	10	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra		20
40	35	27	11	LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Los Puros Huesos...		27
41	31	35	23	VARIOUS ARTISTS MOCK & ROLL 60201/SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007		26
42	NEW	-	1	DUELO UNIVISION 311202/UG (11.98)	Historia De Exitos		42
43	38	34	5	ALACRANES MUSICAL UNIVISION 311201/UG (11.98)	20 Alacranazos		25
44	52	50	3	JUAN LUIS GUERRA Y 440 EMI TELEVISIA 88392 (14.98)	La Llave De Mi Corazon		1
45	42	31	10	LOS TUCANES DE TIJUANA UNIVISION 311069/UG (10.98)	La Mejor... Coleccion: De Canciones		19
46	68	66	77	PAGE SETTER DON OMAR VI 006662/MACHETE (15.98)	King Of Kings		1
47	41	39	7	VARIOUS ARTISTS MACHETE 009902 (12.98)	Bachata: Simply The Best		32
48	43	28	4	CAFE TACUBA UNIVERSAL LATINO 009986 (14.98)	Si No		20
49	45	37	7	PONZONA MUSICAL ASL 730021/MACHETE (10.98)	Son De Amores		25
50	58	56	4	LOS INVASORES DE NUEVO LEON FREDDIE 1987 (11.98)	30 Corridos: Historias Nortenas		37

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	49	51	16	MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti...		31
52	48	41	16	VALENTIN ELIZALDE UNIVERSAL LATINO 010095 (13.98 CD/DVD) ⊕	Homenaje A Una Vida Vol. 1		41
53	32	-	2	ALEGRES DE LA SIERRA EDIMAL 622381/UNIVERSAL LATINO (11.98) ⊕	Acustico		32
54	44	-	7	LOS HURACANES DEL NORTE UNIVISION 311061/UG (12.98)	Vientos Huracanados		44
55	46	42	16	EL CHAPO DE SINALOA DISA 729333 (8.98)	15 Autenticos Exitos		21
56	50	48	8	LALO MORA DISA 729338 (5.98)	Linea De Oro: El Hombre Que Mas Te Amo...		44
57	RE-ENTRY	15	15	HECTOR LAVOE FANIA 130144/EMUSICA (19.98)	A Man And His Music		15
58	69	65	11	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1990 (7.98)	Cruzando Fronteras		23
59	65	44	9	MANU CHAO BECAUSE 68496/NACIONAL (16.98)	La Radiolina		1
60	51	58	14	EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo		13
61	60	53	5	LA ARROLLADORA BANDA EL LIMON DISA 729342 (8.98)	15 Autenticos Exitos		50
62	57	54	18	LOS BUKIS / BRONCO / LOS TEMERARIOS FONOVISA 353269/UG (10.98)	B.B.T.3		17
63	62	49	10	BEYONCE MUSIC WORLD/COLUMBIA 12804/SONY MUSIC (8.98)	Irreemplazable (EP)		3
64	RE-ENTRY	13	13	ALEJANDRO FERNANDEZ SONY BMG NORTE 10111 (16.98)	Viento A Favor		2
65	66	63	51	LOS CADETES DE LINARES BCI LATINO 41260/BCI (16.98)	Las Mas Canonas		33
66	RE-ENTRY	16	16	HECTOR LAVOE FANIA/EMUSICA 130265/UNIVERSAL LATINO (14.98)	El Cantante: The Originals		5
67	73	59					

LATIN

Billboard DANCE

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LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ME ENAMORA	JUANES (UNIVERSAL LATINO)
2	4	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	2	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
4	5	TODO CAMBIO	CAMILA (SONY BMG NORTE)
5	3	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
6	11	NO ESTAMOS SOLOS	EROS RAMAZZOTTI & RICKY MARTIN (SONY BMG NORTE)
7	6	SOLO PARA TI	CAMILA (SONY BMG NORTE)
8	7	INTOCABLE	ALEKS SYNTEK (EMI TELEVISION)
9	15	BAILA MI CORAZON	BELANOVA (UNIVERSAL LATINO)
10	38	INALCANZABLE	RBD (EMI TELEVISION)
11	19	AYER	BLACK: GUAYABA (MACHETE)
12	9	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
13	10	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
14	13	POR AMARTE	PEPE AGUILAR (EMI TELEVISION)
15	28	NO SE ME HACE FACIL	ALEJANDRO FERNANDEZ (SONY BMG NORTE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	JUANES	LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
2	2	VARIOUS ARTISTS	NDW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISION)
3	3	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISITA/UG)
4	4	CAMILA	TODO CAMBIO (SONY BMG NORTE)
5	5	IVAN	IVAN: LA VOZ (NULIFE/MACHETE)
6	6	ROCIO DURCAL	CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)
7	7	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
8	8	MANA	AMAR ES COMBATIR (WARNER LATINA)
9	9	RICARDO ARJONA	QUIEN DIJO AYER (SONY BMG NORTE)
10	10	GLORIA TREVI	UNA ROSA BLU (UNIVISION/UG)
11	11	CAFE TACUBA	SI NO (UNIVERSAL LATINO)
12	12	MANU CHAO	LA RADIOLINA (BECAUSE/NACIONAL)
13	13	BEYONCE	IREEMPLAZABLE (EP) (MUSIC WORLD/COLUMBIA/SONY MUSIC)
14	14	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
15	15	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
2	2	AYER LA VI	DON OMAR (VI/MACHETE)
3	4	NO TE VEO	CASA DE LEONES (WARNER LATINA)
4	11	ME ENAMORA	JUANES (UNIVERSAL LATINO)
5	9	QUITARTE TO	TEGO CALDERON (WARNER LATINA)
6	7	YO TE QUIERO	WISIN & YANDEL (VI/MACHETE)
7	12	CARITA DE ANGEL	INVASION FEATURING ANGEL & KHRIZ (VI/MACHETE)
8	6	ZUN DADA	ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)
9	8	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
10	8	SOLO DIME QUE SI	TITO "EL BAMBINO" (EMI TELEVISION)
11	14	PERDONAME	LA FACTORIA (UNIVERSAL LATINO)
12	10	5 LETRAS	ALEXIS & FIDIO (SONY BMG NORTE)
13	3	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
14	13	LORARAS	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
15	26	PA'L NORTE	CALLE 13 FEATURING ORISHAS (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DON OMAR	KING OF KINGS LIVE (VI/MACHETE)
2	3	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
3	2	TITO "EL BAMBINO"	IT'S MY TIME (EMI TELEVISION)
4	4	WISIN & YANDEL	TOMANDO CONTROL: LIVE (MACHETE)
5	6	DON OMAR	KING OF KINGS (VI/MACHETE)
6	7	VARIOUS ARTISTS	LOS VAQUEROS: WILD WILD MIXES (VI/MACHETE)
7	7	WISIN & YANDEL	WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)
8	5	HECTOR "EL FATHER"	THE BAD BOY (VI/MACHETE)
9	9	WISIN & YANDEL	PA'L MUNDO (MACHETE)
10	8	TEGO CALDERON	EL ABAYARDE CONTRAATACA (WARNER LATINA)
11	10	ZION	THE PERFECT MELODY (BABY/CMG/SRC/UNIVERSAL MOTOWN/UMG)
12	11	VARIOUS ARTISTS	ECHO PRESENTA: INVASION (VI/MACHETE)
13	14	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
14	14	CALLE 13	RESIDENT 0 VISITANTE (SONY BMG NORTE)
15	15	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)

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	8	BASTO	INTOCABLE (EMI TELEVISION)
4	5	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
5	4	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
6	10	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
7	9	BASTA YA	CONJUNTO PRIMAVERA (FONOVISITA)
8	7	TE PIDO QUE TE QUEDES	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
9	12	MIL HERIDAS	CUISILLAS (MUSART/BALBOA)
10	6	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
11	11	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
12	3	QUE BONITO	BANDA EL RECODO (FONOVISITA)
13	15	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
14	13	SIN QUE LO SEPAS TU	LOS TEMERARIOS (FONOVISITA)
15	14	CUANDO REGRESAS	PATRUILLA 81 (DISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
2	1	LOS TEMERARIOS	RECUERDOS DEL ALMA (AFG SIGMA/FONOVISITA/UG)
3	4	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	5	LOS PRIMOS DE DURANGO	VOY A CONVENCERTE (ASL/MACHETE)
5	6	LA ARROLLADORA BANDA EL LIMON	Y QUE QUEDE CLARO (DISA)
6	7	GRUPO MONTEZ DE DURANGO	AGARRAREI (DISA)
7	8	LOS TEMERARIOS	LA MUJER DE LOS DOS: EXITOS DE PELICULA (DISA)
8	9	GRUPO MONTEZ DE DURANGO	EN DIRECTO DE MEXICO A GUATEMALA (DISA)
9	10	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	LAS FAVORITAS DE CORRIDOS, RANCHERAS Y MAS... (DISA)
10	11	BANDA EL RECODO	QUE BONITO... ES LO BONITO (FONOVISITA/UG)
11	12	MARTINEZ CRUZ PRESENTA LOS SUPER REYES	EL REGRESO DE LOS REYES (WARNER LATINA)
12	13	TIERRA CALI	ENAMORADO DE TI: EDICION ESPECIAL (VENEMUSIC/UNIVERSAL LATINO)
13	14	CHRISTIAN CASTRO	EL INDOMABLE (UNIVERSAL LATINO)
14	15	INTOCABLE	CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISION)
15	16	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	6	AMAZING	SEAL WARNER BROS.
2	2	1	LOVE TODAY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
3	4	0	IN MY ARMS	PLUMB CURB
4	6	9	YOUR LOVE IS MINE	CORINNE BAILEY RAE SAVOY JAZZ WORLD WIDE/AVCY JAZZ
5	12	5	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM/IDJMG
6	1	8	DO IT	NELLY FURTADO MOSLEY/GEFFEN
7	14	4	DO IT WELL	JENNIFER LOPEZ EPIC
8	7	10	STRONGER	INEZ SILVER LABEL/TOMMY BOY
9	8	8	TWO TIMES BLUE	DEBBIE HARRY VS. SOULSEEKERZ FIVE SEVEN/ELEVEN SEVEN
10	5	8	DISRESPECTFUL	CHAKA KHAN FEAT. MARY J. BLIGE BURG JNDY/2000/COLUMBIA
11	8	8	SOMEWHERE BEYOND	MICHAEL GRAY FEAT. STEVE EDWARDS THRIVE/ICE/THRIVE
12	13	9	BE WITH YOU	TAXI DOLL WWW.TAXIDOLL.COM
13	15	9	D.A.N.C.E.	JUSTICE VICE/DOWNTOWN/ATLANTIC/LAVA
14	19	6	NO, NO, NO	QND MIND TRAIN
15	1	1	KEEP YOUR BODY WORKING	TONY MORAN FEAT. MARIHA WASH DANCE & MUSIC PRODUCTIONS
16	22	5	MIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
17	8	8	I NEED A MIRACLE 2007	KLM MUSIC FEAT. COCO STAR THRIVE/DANCE/THRIVE
18	10	13	I'M NOT FEATURING YOU	TAYLOR DAYNE SILVER LABEL/TOMMY BOY
19	18	13	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA MUTE
20	8	9	HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC
21	26	6	HIGHER	TIFFANY DAUMAN
22	25	6	CROCODILE	UNDERWORLD SIDE ONE
23	21	9	PIECE OF MY LOVE	DEBBY HOLIDAY NEBULA 9
24	30	4	SOMEBODY'S ME	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
25	17	9	WAIT FOR YOU	ELLIOTT YAMIN HICKORY/RED

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	31	3	PICK BAND OF GOLD	KIMBERLEY LOCKE CURB/REPRISE	
2	16	9	IT'S GOT TO BE LOVE	RACHEL PANAY ACT 2/MUSIC PLANT	
3	32	1	HUSTLER	SIMIAN MOBILE DISCO INTERSCOPE	
4	29	9	WHAT I WANT	BOB SINCLAIR PRESENTS FIREBALL YELLOW/SILVER LABEL/TOMMY BOY	
5	30	1	KINGDOM	DAVE GAHAN MUTE/VIRGIN	
6	28	8	WE ARE ONE	KELLY SWEET RAZOR & TIE	
7	36	4	YOU JUST DON'T GET IT	CHRIS THE GREEK PANAGHI DJG	
8	33	2	LIFT YOUR VOICES	GEORGIE PORGIE MUSIC FLANT	
9	7	12	WALK AWAY	TONY MORAN FEAT. KRISTINE W. DANCE MUSIC PRODUCTIONS INC./TOMMY BOY	
10	46	3	SOUND OF YOUR VOICE	ALTAR FEAT. AMANNOA MAMA HOUSE	
11	36	13	BUT BEAUTIFUL	BILLIE HOLIDAY LEGACY/COLUMBIA	
12	47	2	LIKE SOMETHING 4 PORN!	FELIX DA HOUSECAT NETIWERK	
13	38	4	BRAND NEW DISEASE	JESSICA VALE EXPLICIT	
14	42	2	ONE LAST KISS	STEVIE JEWEL BELLA PRINCESSA	
15	40	3	NO SUBMISSION	MATT DAREY VS. TALL PAUL FEAT. ALABAMA 3 TWISTED/KCOH	
16	41	3	MORE	JUNKIE XL NETWORK	
17	42	3	BUSY CHILD	THE CRYSTAL METHOD GEFFEN	
18	43	2	GOODNIGHT TONIGHT	DJ SCOTTY K FEAT. KNOCKHOPPER DAUMAN	
19	44	NEW	NEW	NEW	
20	45	34	12	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
21	46	NEW	STARS	ERIKA JAYNE RM RECORDS	
22	47	39	9	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON MOBILE/BLACKGROUND/INTERSCOPE/UNIVERSAL
23	48	NEW	SENTIMIENTO	IVY QUEEN UNIVISION	
24	49	NEW	NEW	NEW	
25	50	48	16	MAKE IT LAST	DAVE AUDE FEAT. JESSICA SUTTA AUDACIOUS

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	4	2	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECT 1603/ULTRA	
2	3	11	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
3	2	3	TIESTO	IN SEARCH OF SUNRISE & IRIZA BLACK HOLE 36759/NETWEEK	
4	1	2	DAVE GAHAN	HOURLASS MUTE 08721*/VIRGIN	
5	7	52	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
6	5	3	UNDERWORLD	OBLIVION WITH BELLS SIDE ONE 21581/	
7	13	51	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 (SIRE/MUTE/REPRISE 44256/WARNER BROS)	
8	11	12	PAUL VAN DYK	IN BETWEEN MUTE 9364*	
9	17	4	DJ 4 STRINGS	ULTRA TRANCE 07 ULTRA 51570	
10	15	30	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58435	
11	12	12	BLAQK AUDIO	CXCCELLS TINY EVIL/INTERSCOPE 009512/IGA	
12	8	7	METRO STATION	METRO STATION RED INK 10521	
13	9	17	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
14	14	70	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
15	16	9	DJ SKRIBBLE	THRIVEMIX 04 THRIVEDANCE 90766/THRIVE	
16	10	2	PREFUSE 73	PREPARATIONS WARP 10158	
17	18	10	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94158*/ASTRA/WEA	
18	20	30	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
19	RE-ENTR	RE-ENTR	CSS	CANSEL DE SER SEXY SUB POP 717	
20	22	2	MARK FARINA	LIVE IN TOKYO OM 30784	
21	23	76	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT/FLAWLESS/GEFFEN 004587/IGA	
22	24	30	LCD SOUNDSYSTEM	SOUND OF SILVER IFA 85114*/CAPITOL	
23	RE-ENTR	RE-ENTR	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS 49400*	
24	19	5	JOHNNY VICIOUS	THRIVEMIX PRESENTS DANCE CLASSICS THRIVEDANCE 90766/THRIVE	
25	RE-ENTR	RE-ENTR	THE STARLITE SINGERS	BEST OF DISCO MADACY SPECIAL PRODUCTS 52228/MADACY	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	7	GIMME MORE	4 WKS BRITNEY SPEARS JIVE/ZOMBA
2	2	17	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IDJMG
3	15	15	CARRY ME AWAY	CHRIS LAKE FEAT. ENMA HEWITT NERVOUS
4	7	7	IN MY ARMS	PLUMB CURB
5	6	13	AGAIN	KIM LEONI ROBBINS
6	4	13	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
7	10	14	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
8	8	17	LOVE IS GONE	DAVID GUETTA FEAT. CHRIS WILLIS PERFECTO/ULTRA
9	5	11	I WANT YOUR SOUL	ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA
10	15	9	WHO KNEW	PINK LAFACE/ZOMBA
11	12	12	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
12	13	21	FEELS LIKE HOME	MECK FEAT. DINO YOSHI "OSHI/DEEP DISH
13	9	15	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA MUTE
14	11	20	STRANGER	HILARY DUFF HOLLYWOOD
15	14	11	GET DOWN	TODD TERRY STRICTLY RHYTHM
16	16	4	I WISH YOU WOULD	MARTIJN TEN VELDEN ROBBINS
17	NEW	NEW	AMAZING	SEAL WARNER BROS.
18	NEW	NEW	CALABRIA	ENUR FEAT. NATASHA ULTRA
19	20	4	I WANT TO LIVE	DEEPAE REO STICK/STRICTLY RHYTHM
20	19	5	HANDS UP	OUT OF OFFICE NERVOUS
21	18	11	WAIT FOR YOU	ELLIOTT YAMIN HICKORY/RED
22	17	16	STOP ME	MARK RONSON FEAT. DANIEL MERRIWEATHER ALLI/O/RCA/RMG
23	NEW	NEW	LET ME THINK ABOUT IT	IDA CORR LIFTED/KICK/DECO/WAX
24	24	2	WITH EVERY HEARTBEAT	ROBYN WITH KLEERUP KONTAKT
25	NEW	NEW	EVERYBODY DANCE (CLAP YOUR HANDS)	DEBORAH COX DECO

HITS OF THE WORLD Billboard

NOV
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2007

JAPAN		SINGLES		(SOUNDSCAN JAPAN)	NOVEMBER 6, 2007
THIS WEEK	LAST WEEK				
1	NEW	TABI-TACHI NO UTA	MR. CHILDREN TOY'S FACTORY		
2	NEW	ASHES (FIRST LTD VERSION/CD/DVD)	GLAY EMI		
3	1	HANA NO NA	BUMP OF CHICKEN TOY'S FACTORY		
4	2	MAY DAY	BUMP OF CHICKEN TOY'S FACTORY		
5	NEW	CHISANA TENOHIRA	AQUA TIMEZ EPIC		
6	NEW	MOU KIMI GA INAI	FUNKY MONKEY BABYS DREA		
7	NEW	KOI O SHITEIRU/FUYU GA HAJIMARU-YO	EVERY LITTLE THING AVEX TRAX		
8	4	SAIGO NO KAWA	CHEMISTRY DEFSTAR		
9	6	AKANE IRO NO YAKUSOKU	IKIMONO GAKARI EPIC		
10	9	KOKO NI IRU YO FT. TERUMA AOYAMA	SOULJA UNIVERSAL		

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE)	NOVEMBER 6, 2007
THIS WEEK	LAST WEEK				
1	1	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
2	3	GARCON	KOXIE AZ		
3	2	ELLE	MELISSA M. UP		
4	5	JACQUES A DIT	CHRISTOPHE WILLEM VOGUE		
5	NEW	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA		
6	4	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC		
7	7	KAMATE	ORA MATE MUSIC ONE		
8	6	BABY WHEN THE LIGHT	DAVID GUETTA FT. COZI VIRGIN		
9	9	4 MOTS SUR UN PIANO	PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA		
10	8	RISE UP	YVES LARDCK DATA		

ITALY		SINGLES		(FIMI/NIELSEN)	NOVEMBER 5, 2007
THIS WEEK	LAST WEEK				
1	1	NON SIAMO SOLI	EROS RAMAZOTTI/RICKY MARTIN ARIOLA		
2	NEW	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA		
3	NEW	NO ONE	ALICIA KEYS J		
4	2	LIVING DARFUR	MATTAFFI VIRGIN		
5	NEW	TAKING CHANCES	CELINE DION COLUMBIA		
6	3	DISINCANTAMENTE	LA DIFFERENZA UNIVERSO		
7	NEW	CAMBIARE PAGINA	PAOLA & CHIARA TREPETRE		
8	4	VASCO EXTENDED PLAY	VASCO ROSSI CAPITOL		
9	5	INCONSOLABE	BACKSTREET BOYS JIVE/ZOMBA		
10	6	RULE THE WORLD	TAKE THAT POLYDOR		

SWEDEN		SINGLES		(GLF)	NOVEMBER 2, 2007
THIS WEEK	LAST WEEK				
1	6	VASTERBRON & VAMPIRES	LAAKSO V2		
2	5	100 AR FRAN NU (BLUNDAR)	MARTIN STENMARCK UNIVERSAL		
3	3	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
4	4	IF ONLY YOU	DANNY FT. THERESE ARIOLA		
5	1	PARLOR AT SVIN	MAGNUS UGGLA ATLANTIC/CUSTARD		

ALBUMS			
1	1	KENT	TILLBAKA TILL SAMTIDEN RCA
2	NEW	MAGNUS UGGLA	PARLOR AT SVINEN UGGLA
3	NEW	BENNY ANDERSSON	BAO 3 MONO
4	2	CHRISTER SJOGREN	ALSKADE ANDLIGA SANGER EMI
5	3	BRUCE SPRINGSTEEN	MAGIC COLUMBIA

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)	NOVEMBER 4, 2007
THIS WEEK	LAST WEEK				
1	1	BLEEDING LOVE	LEONA LEWIS SYCO		
2	2	RULE THE WORLD	TAKE THAT POLYDOR		
3	NEW	HOME	WESTLIFE S		
4	7	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
5	5	VALERIE	MARK RONSON FT. AMY WINEHOUSE COLUMBIA		
6	4	ABOUT YOU NOW	SUGARBABES ISLAND		
7	6	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA		
8	8	UNINVITED	FREEMASONS FT. BAILEY TZUKE LOADED		
9	9	GOODBYE MR A	HOOSIERS RCA		
10	3	THE HEART NEVER LIES	MCFLY ISLAND		

AUSTRALIA		SINGLES		(ARIA)	NOVEMBER 4, 2007
THIS WEEK	LAST WEEK				
1	1	THE WAY I ARE	TIMBERLAND FT. KERI WILSON INTERSCOPE		
2	2	BEAUTIFUL GIRLS	SEAN KINGSTON EPIC		
3	3	IN THIS LIFE	DELTA GOODREM SONY BMG		
4	5	HOOK ME UP	THE VERONICAS WARNER		
5	4	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD		
6	8	INTO THE NIGHT	SANTANA FT. CHAD KROEGER ARIOLA		
7	6	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA		
8	7	HOW FAR HAVE WE COME	MATCHBOX TWENTY ATLANTIC		
9	9	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM		
10	NEW	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		

SPAIN		SINGLES		(PROMUSICAE/MEDIA)	NOVEMBER 7, 2007
THIS WEEK	LAST WEEK				
1	2	Y AHORA VOY A SALIR (RANXEIRA)	MANGO DE OZ DRD		
2	1	KINGDOM	DAVE GAHAN VIRGIN		
3	4	AERODYNAMIK/LA FORME	KRAFTWERK EMI		
4	8	HW RE-EDITED EP VII	VARIOUS ARTISTS HOUSE WORKS		
5	3	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL		
6	9	GUARDAME UN SECRETO	COOPER ELEPHANT		
7	15	SHINE ON ME	OUIS & FERRAN FT. TIKARO J MATINEE/HOUSE WORKS		
8	5	LOS RAPEROS NUNCA NUEREN	SHOTTA BOA		
9	18	LEOPARDO NO VIAJA	LEOPARDO NO VIAJA DRD		
10	NEW	CHICAGO NEW YORK	PACO MAROTO CENTRAL ROCK		

IRELAND		SINGLES		(IRMA/CHART TRACK)	NOVEMBER 2, 2007
THIS WEEK	LAST WEEK				
1	1	BLEEDING LOVE	LEONA LEWIS SYCO		
2	45	HOME	WESTLIFE RCA		
3	3	RULE THE WORLD	TAKE THAT POLYDOR		
4	2	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA		
5	4	IF THAT'S OK WITH YOU	SHAYNE WARD SYCO		

ALBUMS			
1	NEW	BRITNEY SPEARS	BLACKOUT JIVE/ZOMBA
2	1	BRUCE SPRINGSTEEN	MAGIC COLUMBIA
3	2	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE
4	NEW	EAGLES	LONG ROAD OUT OF EDEN POLYDOR
5	6	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE

GERMANY		SINGLES		(MEDIA CONTROL)	NOVEMBER 6, 2007
THIS WEEK	LAST WEEK				
1	1	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD		
2	3	DU HAST DEN SCHOENSTEN ARSCH...	ALEX C. POLYDOR		
3	2	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
4	NEW	UNBELIEVABLE	MARK MEDLOCK/DIETER BOHLEN SONY BMG		
5	NEW	NO ONE	ALICIA KEYS J		
6	8	ABOUT YOU NOW	SUGARBABES ISLAND		
7	NEW	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA		
8	7	1973	JAMES BLUNT ATLANTIC/CUSTARD		
9	6	I'M LOVIN' (L.R.H.P)	JIMI BLUE UNIVERSAL		
10	4	HAMMA!	CULCHA CANDELA URBAN		

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN BDS/SOUNDSCAN)	NOVEMBER 17, 2007
THIS WEEK	LAST WEEK				
1	1	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL		
2	2	INTO THE NIGHT	SANTANA FT. CHAD KROEGER ARISTA/SONY BMG		
3	4	BUBBLY	COLBIE CAILLAT UNIVERSAL REPUBLIC/UNIVERSAL		
4	3	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL		
5	7	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/UNIVERSAL		
6	8	GIMME MORE	BRITNEY SPEARS JIVE/SONY BMG		
7	5	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM CDLLIPARK INTERSCOPE/UNIVERSAL		
8	6	THE WAY I ARE	TIMBALAND FT. KERI WILSON MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL		
9	9	SEVEN DAY FOOL	JULY BLACK UNIVERSAL		
10	10	WAKE UP CALL	MAROON 5 A&M/OCTONE/UNIVERSAL		

BRAZIL		ALBUMS		(SUCESSO MAGAZINE)	NOVEMBER 6, 2007
THIS WEEK	LAST WEEK				
1	1	SOUNDTRACK	HIGH SCHOOL MUSICAL 2 WALT DISNEY		
2	3	MARIA RITA	SAMBA MEU WARNER		
3	11	GRUPO REVELACAO	GRUPO REVELACAO 100% SONY BMG		
4	4	VICTOR & LEO	AO VIVO EM UBERLANDIA SONY BMG		
5	12	IVETE SANGALO	MTV AO VIVO MERCURY/UNIVERSAL		
6	19	CAIO MESQUITA	NATAL LUAR		
7	6	CESAR MENOTTI & FABIANO	COM VOCE UNIVERSAL		
8	14	ZECA PAGODINHO	ACUSTICO MTV UNIVERSAL		
9	NEW	BRITNEY SPEARS	BLACKOUT JIVE/ZOMBA		
10	25	CASSIA ELLER	ACUSTICO MTV UNIVERSAL		

NEW ZEALAND		SINGLES		(RECORD PUBLICATIONS LTD.)	NOVEMBER 7, 2007
THIS WEEK	LAST WEEK				
1	1	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
2	3	NO ONE	ALICIA KEYS J		
3	2	KISS KISS	CHRIS BROWN FT. T-PAIN JIVE/ZOMBA		
4	7	CRANK THAT	SOULJA BOY UNIVERSAL		
5	4	CLUMSY	FERGIE UNIVERSAL		

ALBUMS			
1	NEW	EAGLES	LONG ROAD OUT OF EDEN POLYDOR
2	1	VARIOUS ARTISTS	OUTRAGEDUS FORTUNE.WESTSIDE RULES WEA
3	3	SANTANA	ULTIMATE SANTANA ARISTA
4	2	KORA	KORA KORA/BORDER
5	4	MATCHBOX TWENTY	EXILE DN MAINSTREAM WARNER

EURO DIGITAL TRACKS

EURO DIGITAL TRACKS		SINGLES		(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2007
THIS WEEK	LAST WEEK				
1	1	BLEEDING LOVE	LEONA SYCO		
2	3	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
3	2	RULE THE WORLD	TAKE THAT POLYDOR		
4	4	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA		
5	5	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLI/O/COLUMBIA		
6	7	ME ENAMORA	JUANES UNIVERSAL		
7	8	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
8	6	ABOUT YOU NOW (RADIO EDIT)	SUGARBABES ISLAND		
9	NEW	HOME	WESTLIFE S		
10	10	1973 (ALBUM VERSION)	JAMES BLUNT CUSTARD/ATLANTIC		
11	NEW	NO ONE (RADIO EDIT)	ALICIA KEYS MBK/J		
12	9	ABOUT YOU NOW	SUGARBABES ISLAND		
13	NEW	HOT STUFF (LET'S DANCE) (ORIGINAL VERSION)	CRAIG DAVID TEACUP		
14	14	BIG GIRLS DON'T CRY	FERGIE WILL I AM A&M/INTERSCOPE		
15	11	UNINVITED	FREEMASONS FT. BAILEY TZUKE LOADED		
16	NEW	NO ONE	ALICIA KEYS MBK/J		
17	20	DU HAST DEN SCHOENSTEN ARSCH DER WELT	ALEX C. FAETURING Y-ASS KING SIZE/POLYDOR		
18	NEW	HATE THAT I LOVE YOU	RIHANNA FT. NE-YO SRP/DEF JAM		
19	16	AVO TECHNOLOGY	50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE		
20	12	GOODBYE MR. A	THE HOOSIERS RCA		

FLANDERS		SINGLES		(ULTRATOP/GFK)	NOVEMBER 7, 2007
THIS WEEK	LAST WEEK				
1	1	JIJ BENT ZO	JERDEN VAN DER BOOM RED BULLET		
2	12	TOBY TOBY	MEGA MINDY STUDIO 100		
3	2	SHUT YOUR EYES	SNOW PATROL FICTION/POLYDOR		
4	7	AAA ANTHEM	REGI FT. BART PEETERS MOSTIKO		
5	10	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA		

ALBUMS			
1	NEW	CLOUSEAU	CLOUSEAU 20 CAPITOL
2	3	SOULWAX	MOST OF THE REMIXES PARLOPHONE
3	1	VARIOUS ARTISTS	JUNIOR EUROSONG 2007 CAPITOL
4	5	K3	KUSJES STUDIO 100
5	2	MILK INC.	THE BEST OF ANTLER-SUBWAY

ARGENTINA		ALBUMS		(CAPIF)	OCTOBER 22, 2007
THIS WEEK	LAST WEEK				
1	NEW	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL II LAT UNIVERSAL		
2	1	ANDRES CALAMARO	LA LENGUA POPULAR DRD		
3	4	RICARDO ARJONA	QUIEN OJO AYER SONY BMG		
4	5	SODA STEREO	ME VERAS VOLVER SONY BMG		
5	2	VARIOUS ARTISTS	ACTUAR, BAILAR, CANTAR SONY BMG		
6	NEW	JEAN CARLOS	ESENCIAS DE AYER Y HOY D&N		
7	8	VARIOUS ARTISTS	PATITO FE0 EMI		
8	3	SOUNDTRACK	HIGH SCHOOL MUSICAL 2 WALT DISNEY		
9	21	CACHO CASTANA	Y YA NADA FUE LO MISMO EMI		
10	7	ISMAEL SERRANO	SUENOS DE UN HOMBRE DESPIERTO UNIVERSAL		

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. NOVEMBER 7, 2007
1	1	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
2	15	GIMME MORE BRITNEY SPEARS JIVE/ZOMBA
3	2	HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD
4	5	BLEEDING LOVE LEONA LEWIS SYCO
5	4	ABOUT YOU NOW SUGABABES ISLAND
6	7	RULE THE WORLD TAKE THAT POLYDOR
7	10	GARÇON KOKIE AZ
8	3	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/EPIC
9	NEW	NO ONE ALICIA KEYS J
10	16	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
11	NEW	HOME WESTLIFE S
12	6	THE WAY I ARE TIMBERLAND FT. KERI WILSON INTERSCOPE
13	14	DU HAST DEN SCHOENSTEN ARSCH... ALEX C. POLYDOR
14	9	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE
15	8	1973 JAMES BLUNT ATLANTIC/CUSTARD

ALBUMS

THIS WEEK	LAST WEEK	NOVEMBER 7, 2007
1	NEW	BRITNEY SPEARS BLACKOUT JIVE/ZOMBA
2	NEW	EAGLES LONG ROAD OUT OF EDEN POLYDOR
3	NEW	EROS RAMAZZOTTI EZ ARMIJA
4	5	AMY WINEHOUSE BACK TO BLACK ISLAND
5	2	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
6	1	KATIE MELUA PICTURES DRAMATICO
7	3	BRUCE SPRINGSTEEN MAGIC COLUMBIA
8	NEW	BACKSTREET BOYS UNBREAKABLE JIVE ZOMBA
9	6	SOUNDTRACK HIGH SCHOOL MUSICAL 2 DISNEY
10	63	ROBERT PLANT/ALISON KRAUSS RAISING SAND DECCA
11	12	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
12	10	MARIO BARTH MAENNER SIND PRIMITIV. ABER GLUECKLICH! SPASSG
13	25	ANDREA BOCELLI VIVERE SUGAR
14	15	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
15	8	HOOSIERS THE TRICK TO LIFE RCA

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. NOVEMBER 7, 2007
1	1	1973 JAMES BLUNT CUSTARD/ATLANTIC
2	2	HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD
3	5	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE
4	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
5	3	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/EPIC
6	7	2 HEARTS KYLIE MINOGUE PARLOPHONE
7	6	ABOUT YOU NOW SUGAR BAYES ISLAND
8	9	SORRY, BLAME IT ON ME AKON KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN
9	11	APOLOGIZE TIMBALAND FT. ONEREPUBLIC
10	10	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE
11	8	THE WAY I ARE TIMBERLAND FT. KERI WILSON INTERSCOPE
12	13	GIMME MORE BRITNEY SPEARS
13	12	BIG GIRL (YOU ARE BEAUTIFUL) MIKA CASABLANCA/ISLAND
14	15	HOT STUFF CRAIG DAVID SIRE
15	29	NO ONE ALICIA KEYS

SALES DATA COMPILED BY
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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	2	10	#1 CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY	
2	6	97	GREATEST FLYLEAF	FLYLEAF A&M/OCTONE 650005/IGA	
3	3	5	VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY/EMI CHRISTIAN 6677/EMI CMG	
4	1	2	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG	
5	7	3	MICHAEL W. SMITH	IT'S A WONDERFUL CHRISTMAS REUNION 10123/PROVIDENT-INTEGRITY	
6	9	58	CHRIS TOMLIN	SEE THE MORNING SIX STEPS SPARROW 2828/EMI CMG	
7	11	10	POINT OF GRACE	HOW YOU LIVE WORD-CURB 887090	
8	12	6	DAVID CROWDER BAND	REMEDY SIX STEPS SPARROW 2684/EMI CMG	
9	8	2	RELIENT K	LET IT SNOW BAINY... LET IT REINDEER CAPITOL/GOTEE 7240/EMI CMG	
10	4	2	GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND	TOGETHER GAITHER MUSIC GROUP 2729/EMI CMG	
11	25	3	RANDY TRAVIS	SONGS OF THE SEASON WORD-CURB 887146	
12	15	88	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
13	14	37	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
14	5	5	VARIOUS ARTISTS	SONGS 4 WORSHIP. COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY	
15	13	28	VARIOUS ARTISTS	RELIVE: SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 10822/PROVIDENT-INTEGRITY	
16	20	5	VARIOUS ARTISTS	INTEGRITY'S WORSHIP 24:7 INTEGRITY 4263/PROVIDENT-INTEGRITY	
17	21	15	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	
18	18	5	AMY GRANT	GREATEST HITS SPARROW 2797/EMI CMG	
19	26	4	JIM BRICKMAN	HOMECOMING SLG 17706/WORD-CURB	
20	22	81	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
21	19	80	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
22	28	13	THIRD DAY	CHRONOLOGY, VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY	
23	NO DISC	0	BEBE WINANS	CHERCH KOCH 5035	
24	27	57	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
25	16	3	JARS OF CLAY	CHRISTMAS SONGS GRAY MATTERS/NETTWERK 30725/PROVIDENT-INTEGRITY	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
26	23	7	THOUSAND FOOT KRUTCH	THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG	
27	24	5	EMERY	I'M ONLY A MAN TOOTH & NAIL 6641/EMI CMG	
28	29	57	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
29	39	66	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
30	31	9	HILLSONG	SAVIOUR KING HILLSONG/INTEGRITY 4257/PROVIDENT-INTEGRITY	
31	30	7	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
32	34	14	MANDISA	TRUE BEAUTY SPARROW 5720/EMI CMG	
33	NEW		DAVID PHELPS	A DAVID PHELPS CHRISTMAS: ONE WINTER NIGHT WORD-CURB 887232	
34	32	35	RELIENT K	FIVE SCORE AND SEVEN YEARS AGO GOTEE/CAPITOL 0592/EMI CMG	
35	38	31	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	
36	NEW		MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE WITH SISSEL	SPIRIT OF THE SEASON MORMON TABERNACLE CHOIR 0711	
37	NEW		VARIOUS ARTISTS	MARY DID YOU KNOW? WORD-CURB 887317/WARNER EROS.	
38	36	41	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY	
39	RE-ENTRY		UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
40	47	31	THE ALMOST.	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
41	41	16	TODD AGNEW	BETTER QUESTIONS ARDENT/INO/COLUMBIA 2547/PROVIDENT-INTEGRITY	
42	RE-ENTRY		NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144	
43	42	53	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
44	45	21	JON MCLAUGHLIN	INDIANA ISLAND 008882/EMI CMG	
45	37	5	PHIL WICKHAM	CANNONS SIMPLE INO 4255/PROVIDENT-INTEGRITY	
46	NEW		CHRIST TABERNACLE CHOIR	WE ARE ONE VITAL NEW DAY 1541/WORD-CURB	
47	RE-ENTRY		VARIOUS ARTISTS	MAX LUCAO: 3:16. SONGS OF HOPE INDELIBLE CREATIVE GROUP 70012/WORD-CURB	
48	44	4	PLUMB	BLINK CURB 78978/WORD-CURB	
49	50	61	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	
50	48	56	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	18	#1 MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA	
2	2	6	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003	
3	3	9	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC	
4	NO DISC	0	DETRICK HADDON PRESENTS VOICES OF UNITY	TOGETHER IN WORSHIP TYSCOT 984160	
5	4	5	VICKIE WINANS	HAPPY HOLIDAYS FROM VICKIE WINANS DESTINY JOY 8047	
6	5	6	MARVIN WINANS	ALONE BUT NOT ALONE PURESPRINGS GOSPEL 86278/EMI GOSPEL	
7	NEW		BEBE WINANS	CHERCH KOCH 5035	
8	14	4	GREATEST VARIOUS ARTISTS	WOW GOSPEL CHRISTMAS VERITY/WORD-CURB/EMI CHRISTIAN 95761/EMI GOSPEL	
9	8	30	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094	
10	7	4	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 5 INTEGRITY GOSPEL/INTEGRITY/GOSPC CENTRIC 12755/ZOMBA	
11	6	7	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
12	10	40	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02495/ZOMBA	
13	9	31	J MOSS	V2... PAJAM GOSPO CENTRIC 87214/ZOMBA	
14	12	9	LEE WILLIAMS AND THE SPIRITUAL QC'S	SO MUCH TO BE THANKFUL FOR MCG 7056	
15	11	7	BYRON CAGE	LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
16	13	6	DONNIE MCCLURKIN	THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15368/SONY BMG	
17	28	31	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	
18	17	52	BISHOP PAUL S. MORTON	STILL STANDING TELL LAH 6528/LIGHT	
19	19	9	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NOTHING BUT WORSHIP TYSCOT/NEW LIFE/VERITY 10028/ZOMBA	
20	15	5	RICKY DILLARD & NEW G	THE 7TH EPISODE: LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL	
21	18	26	VARIOUS ARTISTS	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 08764/ZOMBA	
22	43	2	YOUTHFUL PRAISE FEATURING JJ HAIRSTON	EXALTED... LIVE IN BALTIMORE EVIDENCE GOSPEL 6922/LIGHT	
23	20	6	FRED HAMMOND	THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 15385/SONY BMG	
24	21	35	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	
25	26	3	YOLANDA ADAMS	WHAT A WONDERFUL TIME COLUMBIA 09432/SONY MUSIC	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
26	27	38	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA	
27	22	76	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC	
28	16	9	BEVERLY CRAWFORD	LIVE FROM LOS ANGELES JDI 1271	
29	23	58	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA	
30	33	7	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
31	24	10	THE CANTON SPIRITUALS	DRIVEN VERITY 10029/ZOMBA	
32	29		YOLANDA ADAMS	THE BEST OF ME ELEKTRAT/ATLANTIC 156604/AG	
33	31	6	HEZEKIAH WALKER	THE ESSENTIAL HEZEKIAH WALKER VERITY/LEGACY 15389/SONY BMG	
34	34	19	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYSCOT 984159/TASEIS	
35	36	52	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
36	30	65	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
37	35	10	MYRON BUTLER & LEVI	STRONGER EMI GOSPEL 83642	
38	37	17	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029	
39	40	6	PHIL TARVER	DRAW NEARER KINGDOM 5005	
40	32	39	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506	
41	39	22	RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA	
42	25	2	JOE PACE	JOE PACE PRESENTS: WORSHIP FOR THE KINGDOM 2/PROCLAIMITY/NUSPRING 66752/EMI GOSPEL	
43	42	22	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 05266/SONY MUSIC	
44	38	21	WILLIAM MURPHY III	THE SOUND: LIVE IN ATLANTA M3M 8020	
45	47	101	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
46	45	31	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
47	41	24	MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH	
48	NEW		JOHN P. KEE	THE ESSENTIAL JOHN P. KEE NEW LIFE/TYSCOT/VERITY/LEGACY 15908/SONY BMG	
49	RE-ENTRY		VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10199/ZOMBA	
50	NEW		VARIOUS ARTISTS	LOVE'S HOLIDAY: A GOSPEL CHRISTMAS SONY BMG CUSTOM MARKETING GROUP 19530/TIME LIFE	

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY
nielsen
SoundScan

NOV 17 2007 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.
● Albums with the greatest sales gains this week.

GREATEST GAINER **GG** Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓟ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

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 CERTIFICATIONS

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). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓜ Certification of 400,000 units (Multi-Platinum).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT				ARTIST	TITLE (IMP/INT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART				
1	NEW	1 WK	1	PUSCIFER	V IS FOR VAGINA PUSCIFER 88800 (16.98)	
2	2	4		MANNHEIM STEAMROLLER	CHRISTMAS SONG AMERICAN GRAM/PHONE 1227 (18.98)	
3	NEW			PROJECT PAT	WALKIN' BANK ROLL HYPNOTIZE MINDS 5023/KOCH (17.98)	
4	6	8	1	GREATEST GAINER THE 101 STRINGS ORCHESTRA	HALLOWEEN MADACY SPECIAL PRODUCTS 52906/MADACY (13.98)	
5	1	2		DWIGHT YOAKAM	DWIGHT SINGS BUCK VIA 6129*/NEW WEST (16.98)	
6	NEW			OTEP	THE ASCENSION KOCH 5044 (17.98)	
7	3	6		DETHKLOK	THE BETHALBUM (SOUNDTRACK) WILLIAMS STREET 0002/AOULT SWIM (13.98)	
8	4	17		SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	
9	NEW			LEVON HELM	DIRT FARMER DIRT FARMER 79844/VANGUARD (16.98)	
10	NEW			THURSDAY	KILL THE HOUSE LIGHTS VICTORY 408 (16.98 CD/DVD) Ⓢ	
11	NEW			SAVES THE DAY	UNDER THE BOARDS VAGRANT 476 (15.98)	
12	9	21		DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
13	7	5		DASHBOARD CONFSSIONAL	THE SHADE OF POISON TREES VAGRANT 477* (13.98)	
14	NEW			TAKING BACK SUNDAY	NOTES FROM THE PAST VICTORY 381 (16.98)	
15	10	41		CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
16	29	2		ELVIS PRESLEY	HOME FOR THE HOLIDAYS SONY BMG SPECIAL PRODUCTS 52671/MADACY (21.98)	
17	8	6		IRON AND WINE	THE SHEPHERD'S DOG SUB POP 710* (15.98)	
18	12	7		DROPKICK MURPHYS	THE MEANEST OF TIMES BORN & BRED 001*/ILG (15.98)	
19	14	23		JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
20	5	3		THRICE	THE ALCHEMY INDEX VOLS. I & II: FIRE & WATER VAGRANT 478 (13.98)	
21	16	6		SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003 (17.98)	
22	13	4		BAND OF HORSES	CEASE TO BEGIN SUB POP 745* (15.98)	
23	11	2		NICK SWARDSON	PARTY COMEDY CENTRAL 0056 (15.98 CD/DVD) Ⓢ	
24	NEW			AMANDA PEREZ	THE HAND OF FATE UPSTAIRS 1036 (13.98)	
25	17	11		SIXX: A.M.	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
26	18	33		ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
27	21	17		SPOON	GA GA GA GA MERGE 295* (15.98)	
28	20	6		GUCCI MANE	TRAP-A-THON BIG CAT 4000/TOMMY BOY (13.98 CO/OVD) Ⓢ	
29	37	2		PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA (18.98) Ⓢ	
30	26	6		INGRID MICHAELSON	GIRLS AND BOYS CABIN 24 03/ORIGINAL SIGNAL (11.98)	
31	15	7		MOTION CITY SOUNDTRACK	EVEN IF IT KILLS ME EPITAPH 86862 (16.98)	
32	25	24		SOUNDTRACK	ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	
33	30	47		RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98) Ⓢ	
34	19	6		DOWN	DOWN III: OVER THE UNDER DOWN 286176/ILG (18.98)	
35	23	9		CHODOS	BONE PALACE BALLET EQUAL VISION 141 (15.98)	
36	NEW			DEITRICK HADDON PRESENTS VOICES OF UNITY	TOGETHER IN WORSHIP TYSCOT 984160 (17.98)	
37	24	4		VICKIE WINANS	HAPPY HOLIDAYS FROM VICKIE WINANS DESTINY JOY 8047 (14.98)	
38	28	11		AS I LAY DYING	AN OCEAN BETWEEN US METAL BLADE 14632 (13.98)	
39	27	40		TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
40	49	40		VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
41	NEW			THE COLOR FRED	BEND TO BREAK EQUAL VISION 145 (12.98)	
42	NEW			KIDSING!	KIDSING! 60 HYMNS, CHRUSES & SILLY SONGS: VOLUME 1 THOMAS NELSON 5401 (9.98)	
43	38	5		SHARON JONES & THE DAP-KINGS	100 DAYS, 100 NIGHTS DAPTONE 012 (15.98)	
44	31	4		BEIRUT	FLYING CLUB CUP BA OA BING 055 (13.98)	
45	46	29		VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	
46	NEW			THE PACK	BASED BOYS UP ALL NITE/JIVE 88727/ZOMBA (13.98)	
47	48	2		VARIOUS ARTISTS	WOLFMAN JACK'S HALLOWEEN FUN FOR KIDS ST. CLAIR 0008 (5.98)	
48	NEW			BEBE WINANS	CERCH KOCH 5035 (18.98) Ⓢ	
49	NEW			SARAH MOORE/MICHELLE AMATO/MICHELLE LINDAHL	CELTIC LADIES CHRISTMAS MADACY SPECIAL PRODUCTS 53227/MADACY (13.98)	
50	32	6		ALL TIME LOW	SO WRONG, IT'S RIGHT HOPELESS 693 (13.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled by major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See charts legend for rules and explanations. BILLBOARD.BIZ CHART: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard.com's website. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS				ARTIST	TITLE (IMP/INT & NUMBER/DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART				
1	NEW	1 WK	1	BRITNEY SPEARS	BLACKOUT JIVE 19073/ZOMBA	
2	1	2		ROBERT PLANT / ALISON KRAUSS	RAISING SAND ROUNDER 619075*	
3	NEW			PUSCIFER	V IS FOR VAGINA PUSCIFER 88800	
4	NEW			AVENGED SEVENFOLD	AVENGED SEVENFOLD HOPELESS 303804/WARNER BROS.	
5	3	2		NEIL YOUNG	CHROME DREAMS II REPRISE 311932/WARNER BROS. Ⓢ	
6	NEW			SOUNDTRACK	I'M NOT THERE SONY MUSIC SOUNDTRAX/COLUMBIA 12038*/SONY MUSIC	
7	8	5		BRUCE SPRINGSTEEN	MAGIC COLUMBIA 17060*/SONY MUSIC	
8	4			SERJ TANKIAN	ELECT THE DEAD SERJAL STRIKE/REPRISE 286076/WARNER BROS.	
9	13			KANYE WEST	GRADUATION ROC-A-FELLA/DEF JAM 009541/IDJMG	2
10	2			COHEED AND CAMBRIA	NO WORLD FOR TOMORROW COLUMBIA 16454*/SONY MUSIC Ⓢ	
11	5	2		RYAN ADAMS & THE CARDINALS	FOLLOW THE LIGHTS (EP) LOST HIGHWAY 010177*	
12	NEW			LEVON HELM	DIRT FARMER DIRT FARMER 79844/VANGUARD	
13	6	2		WEEN	LA CUCARACHA CHOCODOG 619077*/ROUNDER	
14	NEW			PROJECT PAT	WALKIN' BANK ROLL HYPNOTIZE MINDS 5023/KOCH	
15	11	4		KID ROCK	ROCK N ROLL JESUS TOP DOG/ATLANTIC 290556*/JAG	

TOP WORLD				ARTIST	TITLE (IMP/INT & NUMBER/DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART				
1	1	6	1	SOUNDTRACK	THE DARJEELING LIMITED FOX 9240/ABKCO	
2	2	40		CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	
3	3	17		RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 Ⓢ	
4	9	2		SARAH MOORE/MICHELLE AMATO/MICHELLE LINDAHL	CELTIC LADIES CHRISTMAS MADACY SPECIAL PRODUCTS 53227/MADACY	
5	4	19		ISRAEL "IZI" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
6	RE-ENTRY			MICKEY HART AND ZAKIR HUSSAIN	GLOBAL DRUM PROJECT SHOUT! FACTORY 31070/SONY BMG	
7	5	53		VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
8	NEW			YOUSOU N'DOUR	ROKKU MI ROKKA NONESUCH 266044/WARNER BROS.	
9	6	9		MANU CHAO	LA RADIOLINE BECAUSE 68496/NACIONAL	
10	8	11		LOREENA MCKENITT	NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459/VG Ⓢ	
11	11	28		CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	
12	7	50		LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
13	12			JOHN CRUZ	ONE OF THESE DAYS LILIKOI 02	
14	13	2		MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE	CELTIC LADIES MADACY SPECIAL PRODUCTS 53173/MADACY	
15	14	36		THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	

TOP CAST ALBUMS				FROM: .biz	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT / DISTRIBUTING LABEL)	
1	2	97	1	WICKED	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
2	1	95		JERSEY BOYS	ORIGINAL BROADWAY CAST RECORDING (RHINO)
3	3	16		LEGALLY BLONDE: THE MUSICAL	ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)
4	4	97		MAMMA MIA!	ORIGINAL CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
5	5	85		THE LION KING	ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)
6	6	47		SPRING AWAKENING	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
7	8	97		AVENUE Q: THE MUSICAL	ORIGINAL BROADWAY CAST RECORDING (RCA VICTOR)
8	7	5		GREASE	NEW BROADWAY CAST RECORDING (MASTERWORKS BROADWAY/SONY BMG MASTERWORKS)
9	9	93		HAIRSPRAY	ORIGINAL BROADWAY CAST RECORDING (SONY CLASSICAL/SONY MUSIC)
10	10	97		MONTY PYTHON'S SPAMALOT	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
11	-	-		CAMELOT	ORIGINAL CAST RECORDING (COLUMBIA/SONY BMG MASTERWORKS)
12	12	54		MARY POPPINS	ORIGINAL LONDON CAST RECORDING (WALT DISNEY)
13	11	89		THE COLOR PURPLE	ORIGINAL BROADWAY CAST RECORDING (ANGEL)
14	-	-		ANNIE	ORIGINAL BROADWAY CAST RECORDING (LEGACY/COLUMBIA/SONY MUSIC)
15	14	35		THE PHANTOM OF THE OPERA	ORIGINAL LONDON CAST RECORDING (REALLY USEFUL/UNIVERSAL CLASSICS GROUP)

MUSIC VIDEO

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.
1	NEW	#1 THE OTHER SIDE OF THE MIRROR: LIVE AT THE NEWPORT FOLK FESTIVAL 1963-1965 COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 714466 (19.98 DVD)	Bob Dylan	
2	1	3 PLUG ME IN COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC	
3	NEW	KILL THE HOUSE LIGHTS VICTORY 408 (16.98 CD/DVD)	Thursday	
4	NEW	ELVIS: #1 HIT PERFORMANCES RCA/SONY BMG VIDEO 714372 (14.98 DVD)	Elvis Presley	
5	NEW	THE UNHOLY ALLIANCE TOUR: PREACHING TO THE PERVERTED AMERICAN/COLUMBIA/SONY BMG VIDEO 713925 (14.98 DVD)	Slayer	
6	NEW	QUEEN ROCK MONTREAL & LIVE AID EAGLE VISION/EAGLE ROCK 30228 (19.98 DVD)	Queen	
7	7	125 FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
8	4	154 GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
9	2	2 TOGETHER SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44781 (19.98 DVD)	Weather Vocal Band And Ernie Haase & Signature Sound	
10	11	6 THE GOSPEL MUSIC OF JOHNNY CASH SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44792 (19.98 DVD)	Johnny Cash	
11	5	6 REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmore	
12	NEW	LIVE PROSTHETIC/RAZOR & TIE 829*1 (14.98 DVD)	All That Remains	
13	6	5 ELTON 60: LIVE AT MADISON SQUARE GARDEN ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000998 (19.98 DVD)	Elton John	
14	3	3 R.E.M. LIVE WARNER BROS./WARNER MUSIC VISION 292668 (25.98 CD/DVD)	R.E.M.	
15	9	200 PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (19.98 CD/DVD)	Rob Zombie	
16	8	193 THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
17	NEW	QUEEN ROCK MONTREAL EAGLE VISION/EAGLE ROCK 30227 (14.98 DVD)	Queen	
18	12	40 A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
19	15	12 KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 2 1978-1991 VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 00108 (34.98 DVD)	Kiss	6
20	NEW	LIVE FROM THE ARTISTS DEN ATO VIDEO/RED INK 21582 (14.98 CD/DVD)	Patty Griffin	
21	18	TRAPPED IN THE CLOSET: CHAPTERS 13-22 JIVE/ZOMBA VIDEO/SONY BMG VIDEO 711332 (19.98 DVD)	R. Kelly	
22	22	185 NUMBER ONES EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
23	16	6 IMMAGINE IN CORNICE RHINO HOME VIDEO/WARNER MUSIC VISION 288636 (19.98 DVD)	Pearl Jam	
24	14	7 VOLKERBALL UNIVERSAL MUSIC GMBH/FONTANA DISTRIBUTION 50716 (19.98 CD/DVD)	Rammstein	
25	23	209 LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY BMG VIDEO 56963 (14.98 DVD)	AC/DC	6

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6 #1 NO ONE 5 WKS ALICIA KEYS MBK/J/RMG	ALICIA KEYS
2	10	3 BLUE MAGIC JAY-Z ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z
3	2	8 KISS KISS CHRIS BROWN FEAT. T-PAIN JIVE/ZOMBA	CHRIS BROWN
4	3	7 DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE DTP/DEF JAM/IDJMG	PLAYAZ CIRCLE
5	7	8 GOOD LIFE KANYE WEST FEAT. T-PAIN ROC-A-FELLA/DEF JAM/IDJMG	KANYE WEST
6	14	7 I'M SO HOOD DJ KHALID FEAT. T-PAIN, TRICK DADDY, ROCK HOSS & PLUS TERROR SQUAD/KOCH	DJ KHALID
7	9	5 HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO SRP/DEF JAM/IDJMG	RIHANNA
8	8	4 THE HAND CLAP HURRICANE CHRIS FEAT. BIG POPPA POLO GROUNDS/J/RMG	HURRICANE CHRIS
9	6	9 BABY DON'T GO FABOLOUS FEAT. JERMAINE DUPRI DEBERT STORM/DEF JAM/IDJMG	FABOLOUS
10	5	6 MY DRINK N' MY 2 STEP CASSIDY FEAT. SWIZZ BEATZ FULL SURFACE/J/RMG	CASSIDY
11	4	6 SHAWTY IS A 10 THE-DREAM DEF JAM/IDJMG	THE-DREAM
12	NEW	HYPNOTIZED PLIES FEAT. AKON BIG GATES/SJP-N-SLIDE/ATLANTIC	PLIES
13	11	4 BUBBLI COLBIE CAILLAT UNIVERSAL REPUBLIC	COLBIE CAILLAT
14	21	2 APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	TIMBALAND
15	12	5 GIMME MORE BRITNEY SPEARS JIVE/ZOMBA	BRITNEY SPEARS
16	16	2 JUST FINE MARY J. BLIGE Matriarch/Geffen	MARY J. BLIGE
17	22	4 OVER YOU DAUGHTRY RCA/RMG	DAUGHTRY
18	13	14 BED J. HOLIDAY MUSIC LINE/CAPITOL	J. HOLIDAY
19	15	4 PICTURES OF YOU THE LAST GOODNIGHT VIRGIN	THE LAST GOODNIGHT
20	25	4 HOW FAR WE'VE COME MATCHBOX TWENTY MELISSA ATLANTIC	MATCHBOX TWENTY
21	19	3 CAN'T HELP BUT WAIT TREY SONGZ SONG BOOK/ATLANTIC	TREY SONGZ
22	18	5 1234 FEIST CHERRYTREE/POLYDOR/INTERSCOPE	FEIST
23	20	9 WAKE UP CALL MARDON 5 A&M/OCTONE/INTERSCOPE	MARDON 5
24	17	5 HOOD FIGGA GORILLA ZOE BLOCK/BAD BOY SOUTH/ATLANTIC	GORILLA ZOE
25	NEW	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AM NA IMANI/Geffen	KEYSHIA COLE

THIS WEEK	ARTIST	TITLE
1	ALICIA KEYS	NO ONE
2	RIHANNA FEAT. NE-YO	HATE THAT I LOVE YOU
3	THE-DREAM	SHAWTY IS A 10
4	THE LAST GOODNIGHT	PICTURES OF YOU
5	CHRIS BROWN FEAT. T-PAIN	KISS KISS
6	BRITNEY SPEARS	GIMME MORE
7	KEVIN MICHAEL FEAT. WYCLEF JEAN	IT DON'T MAKE ANY DIFFERENCE TO ME
8	LINKIN PARK	SHADOW OF THE DAY
9	J. HOLIDAY	BED
10	JAY-Z	BLUE MAGIC

THIS WEEK	ARTIST	TITLE
1	TRACE ADKINS	I GOT MY GAME ON
2	KENNY CHESNEY	DON'T BLINK
3	GARY ALLAN	WATCHING AIRPLANES
4	JOSH TURNER	FIRECRACKER
5	RASCAL FLATTS	TAKE ME THERE
6	SARA EVANS	AS IF
7	MONTGOMERY GENTRY	WHAT OD YA THINK ABOUT THAT
8	SUGARLAND	STAY
9	TAYLOR SWIFT	OUR SONG
10	BIG & RICH	BETWEEN RAISING HELL AND AMAZING GRACE

THIS WEEK	ARTIST	TITLE
1	COMMON	THE PEOPLE
2	MUSIQ SOULCHILD	TEACHME
3	ANTHONY HAMILTON	DO YOU FEEL ME
4	JILL SCOTT	MY LOVE
5	ALICIA KEYS	NO ONE
6	ANGIE STONE FEAT. BETTY WRIGHT	BABY
7	CHRISTETTE MICHELE	IF I HAVE MY WAY
8	AMY WINEHOUSE	REHAB
9	BEN HARPER AND THE INNOCENT CRIMINALS	IN THE COLORS
10	RAHEEM DEVAUGHN	WOMAN

LAUNCH PAD

NOV 17 2007

THIS WEEK	LAST WEEK	ARTIST	Title
1	NEW	#1 LEVON HELM DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer
2	NEW	GRAHAM COLTON UNIVERSAL REPUBLIC 009810/UMRG (13.98)	Here Right Now
3	NEW	EMMY ROSSUM Geffen 010157/IGA (9.98)	Inside Out
4	NEW	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD)	Party
5	NEW	IVAN NULIFE 010176/MACHETE (14.98)	Ivan: La Voz
6	21	2 GREATEST GAINER SONDRE LERCHE VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)
7	7	5 INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys
8	NEW	THE COLOR FRED EQUAL VISION 145 (12.98)	Bend To Break
9	RE-ENTRY	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98)	Inhuman Rampage
10	NEW	BLOODSIMPLE BULLY GOAT/REPRISE 121468/WARNER BROS. (13.98)	Red Harvest
11	2	3 SOILWORK NUCLEAR BLAST 1879 (15.98)	Sworn To A Great Divide
12	12	5 SHARON JONES & THE DAP-KINGS DAPTONE 012 (15.98)	100 Days, 100 Nights
13	NEW	BEIRUT BA DA BING 055 (13.98)	Flying Club Cup
14	NEW	THE PACK UP ALL NITE/JIVE 88727/ZOMBA (13.98)	Based Boys
15	1	3 DAVE GAHAN MUTE 08721* VIRGIN (18.98)	Hourglass
16	13	4 FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist
17	13	4 JENS LEKMAN SECRETLY CANADIAN 160* (15.98)	Night Falls Over Kortedala
18	NEW	SKINDRED BIELER BROS. 70020 (15.98)	Roots Rock Riot
19	13	2 BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
20	NEW	NICOLE ATKINS COLUMBIA 84775/RED INK (12.98)	Neptune City
21	NEW	SLIDAWG AND THE REDNECK RAMBLERS IMI/MADACY SPECIAL PRODUCTS 53117/MADACY (6.98)	A Blue Collar Christmas
22	14	21 TIERRA CALI VENEZUELA 653210/UNIVERSAL LATINO (13.98 CD/DVD)	Enamorado De Ti: Edicion Especial
23	4	3 EXODUS NUCLEAR BLAST 1938 (15.98)	Atrocity Exhibition
24	15	2 RISSI PALMER 1720 7001 (13.98)	Rissi Palmer
25	31	2 SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life
26	11	3 KENNA STAR TRAK INTERSCOPE 008809/IGA (9.98)	Make Sure They See My Face
27	NEW	SLIDAWG AND THE REDNECK RAMBLERS IMI/MADACY SPECIAL PRODUCTS 53116/MADACY (6.98)	A Redneck Christmas
28	29	54 LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies
29	32	3 THE SPILL CANVAS ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine
30	20	4 AK-7 UNIVISION 311225/UG (12.97)	El Avion De Las Tres
31	NEW	BUCK 65 STRANGE FAMOUS 11* (15.98)	Situation
32	23	3 HURT CAPITOL 94656 (12.98)	Vol. II
33	13	3 JOSE GONZALEZ IMPERIAL 9367*/MUTE (15.98)	In Our Nature
34	NEW	MICKY HART AND ZAKIR HUSSAIN SHOUT! FACTORY 31070/SONY BMG (18.98)	Global Drum Project
35	30	2 LOS HUMILDES VS. LA MIGRA BCL LATINO 41593/BCL (6.98)	Los Humildes Vs. La Migra
36	NEW	BOBAFLEX TVT 6180 (15.98)	Tales From Dirt Town
37	25	4 LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Los Puros Huesos...
38	44	4 STARS ARTS & CRAFTS 028* (15.98 CD/DVD)	In Our Bedroom After The War
39	2*	THE LAST GOODNIGHT VIRGIN 03896 (12.98)	Poison Kiss
40	NEW	PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block
41	9	3 SALLY ANTHONY GRACIE 31023/IMPERIAL (12.98)	Goodbye
42	RE-ENTRY	SOPHIE MILMAN LINUS 270077/KOCH (17.98)	Make Someone Happy
43	35	5 CAFE TACUBA UNIVERSAL LATINO 009986 (14.98)	Si No
44	RE-ENTRY	WITHIN TEMPTATION ROADRUNNER 618021 (11.98)	The Heart Of Everything
45	36	5 PONZONA MUSICAL ASL 730021/MACHETE (10.98)	Son De Amores
46	RE-ENTRY	JOE BONAMASSA J & R ADVENTURES 60283 (17.98)	Sloe Gin
47	RE-ENTRY	LOS INVASORES DE NUEVO LEON FREDDIE 1987 (11.98)	30 Corridos: Historias Nortenas
48	42	1 MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti...
49	17	2 JESCA HOOP ENTERTAINMENT/COLUMBIA 74700/REC INK (11.98)	Kismet
50	40	13 FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)

THIS WEEK ON: **BREAKING & ENTERING**
Neptune City, N.J., native Nicole Atkins launches into orbit with her debut album, aptly named after her hometown, which bows this issue at No. 20 on Top Heatseekers. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.
The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches the top 10, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanation. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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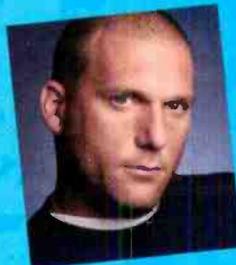
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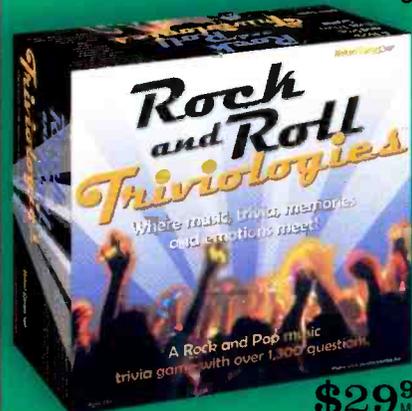
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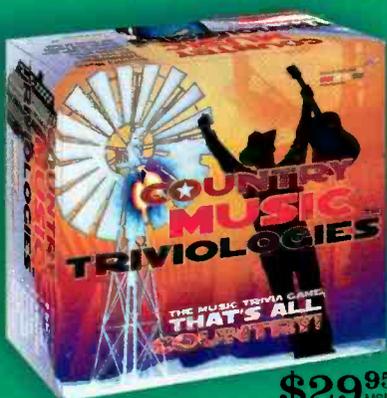
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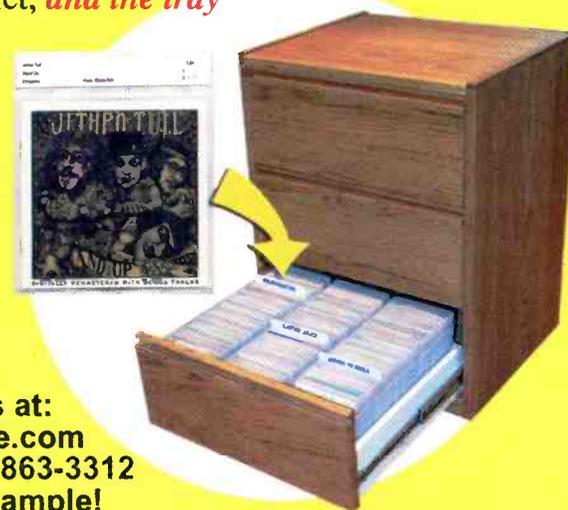
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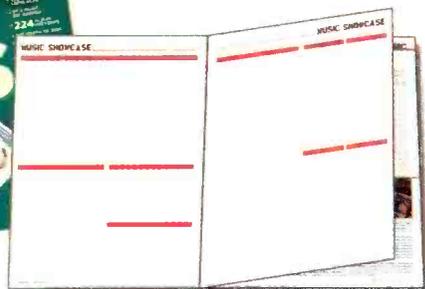
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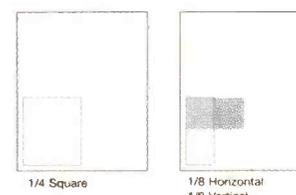
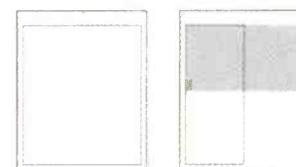
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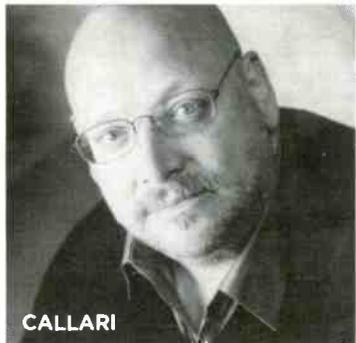
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Frank Callari, 55

Frank Callari, 55, manager of the Mavericks, Ryan Adams, Junior Brown and Lucinda Williams, among others, died Oct. 26 of natural causes. He was 55.

After graduating in 1973 from the École Hôtelière de Lausanne in Switzerland, with a bachelor's in hotel/restaurent management, Callari became the GM at a New York hotel. In 1976, his desire to get involved in the music industry led him to attend New York University, where he graduated with a bachelor's in music technology.



CALLARI

While attending NYU, Callari became PD of its radio station, WNYU, presaging a stint as a club DJ and dance record remixer in New York.

Callari moved to Miami in 1988, where he eventually met and began managing the Mavericks. The band signed to MCA Records, and he and

the group moved to Nashville in 1992.

Callari and then-Mercury Nashville label chief Luke Lewis (now Universal Music Group chairman) launched Nashville-based Lost Highway Records in 2001, which is home to Williams, Adams, Shelby Lynne and Mary Gauthier, among others. For the first few years of the label's existence, Callari was senior VP of A&R.

—Ken Tucker

DEATHS

Steven J. Massarsky, 59, entertainment entrepreneur, died Oct. 5 from cancer in New York.

Massarsky received degrees from Brown University and Rutgers University School of Law and began his

career managing the political campaigns of such figures as George McGovern and John Kerry. Later, he formed his own management company, with the Allman Brothers Band and the Wailers on the roster, and he helped launch the career of Cyndi Lau-

per. He soon added an entertainment law practice, working with clients from Nintendo to Aerosmith.

After co-founding Voyager Communications Group in 1989, he created Valiant Comics, which was sold to Acclaim Entertainment and of which Massarsky became president/publisher. Four years later, the comic book retail industry awarded him the title publisher of the year.

Massarsky is survived by his mother, Yetta; two sisters, Ellen and Marilyn; and fiancée, Pui King Hui.

Joseph Corbett Donohue Jr., 66, marketing, PR and label executive, passed away Oct. 5 from cancer in San Clemente, Calif.

Donohue started his career as a production assistant for "The Steve Allen Show" and later worked as a producer for KHJ-TV and Norman Gerard Productions. After a stint in the Peace Corps, Donohue worked as the music editor at Variety and held executive positions at Elektra, ABC/Dunhill, A&M and Motown Records.

Donohue also led marketing and artist development operations for a wide range of clients with his own company, Donohue Marketing Communications.

Donohue is survived by his brother, Michael; his daughter, Jessica; and his stepchildren, Daniela

Sea and Payson Muller.

Jacqueline Breyer, aka Lady Jaye Breyer P-Orridge, 38, Psychic TV keyboardist and conceptual artist, died Oct. 9 at her home in Brooklyn. The cause was a heart condition possibly related to stomach cancer.

A nurse and volunteer, Breyer met and married Throbbing Gristle and Psychic TV band member Neil Megson, aka P-Orridge, in 1993. The couple attempted to mirror one another through cosmetic surgery. Photographs of this contemporary art project have been included in exhibitions including "Painful But Fabulous," displayed in European capitals and U.S. art institutions.

In 2006, a new lineup of Psychic TV named PTV3 recorded an album featuring members of the Yeah Yeah Yeahs, Butthole Surfers and Lady Jaye on keyboard and vocals.

David Kent, 54, British music lawyer of international law firm Seddons, died Oct. 18 of pancreatic cancer.

Kent, an expert in commercial contract negotiation, intellectual property rights and media-related dispute resolution, served as head of media and entertainment at London-based Seddons since 1997.

A former musician, Kent worked as

an in-house lawyer for EMI (then Thorn EMI) beginning in 1980, until he joined Seddons as a partner in 1988. He leaves behind his wife, Marilyn, and daughter Charlotte.

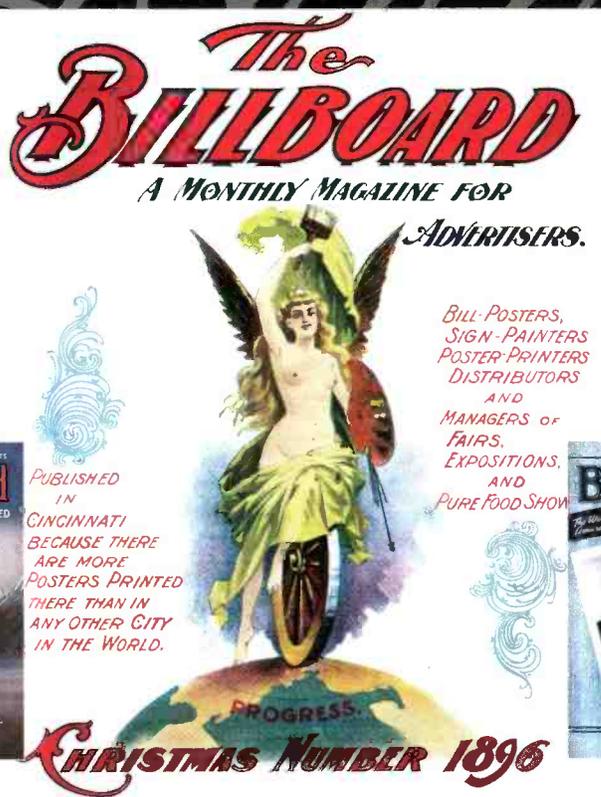
Paul Raven, 46, bassist with influential British post-punk group Killing Joke, died Oct. 20 in his sleep of an apparent heart attack in Geneva, Switzerland, where he had been recording.

Born in Wolverhampton, England, Raven earned his stripes in local punk band the Neon Hearts, with which he recorded an album in 1979.

Raven joined Killing Joke in 1982, replacing original bassist Youth, and made his debut with the band on the 1983 single "Birds of a Feather." The band's 1985 album "Night Time" was its biggest commercial success, reaching No. 11 on the U.K. album chart and producing the hit single "Love Like Blood."

The band fired Raven in 1987, although he rejoined two years later. That lineup of Killing Joke folded in 1991, but Raven appeared in a new version of the band in 2003. He also played with Prong; Murder, Inc.; Pigface; and Godflesh, in addition to touring with Ministry in 2006 and working on that band's albums "Rio Grande Blood" (2006) and "The Last Sucker" (2007).

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RECORD COMPANIES: Island Def Jam Music Group in New York promotes **Karen Kwak** to executive VP of A&R operations. She was senior VP.

The Zomba Label Group promotes **Peter Thea** to executive VP and **Dan Zucker** to executive VP of business affairs. Thea was senior VP, and Zucker was senior VP of business affairs.

Koch Records in New York promotes **Veronica Villarreal** to VP of marketing at business development. She was director of marketing and business development.

Universal Records South names **Denise Roberts** director of national promotion. She was director of affiliate relations and marketing at Blair Garner Programming.

Downtown Records in New York names **Allyson Levy** national director of promotion. She was regional manager of promotion for the Northeast at Jive Records.

Sugar Hill Records in Nashville promotes **Molly Nagel** to senior director of artist development and names **Donica Christensen** director of artist and media relations. Nagel was director of publicity, and Christensen most recently owned and operated Nashville-based Hollerback PR.



KWAK

THEA

VILLARREAL

ROSEN

PUBLISHING: The ASCAP board elects recording artist **Valerie Simpson** as director. Simpson, a songwriter for more than four decades, has served on the board of the ASCAP Foundation since 1997.

BMI promotes **Stuart Rosen** to VP of legal. He was assistant VP of legal affairs.

RELATED FIELDS: The Country Music Assn. expands the title of COO **Tammy Genovese** to CEO. She will now focus on long-term strategic issues and external business relationships, including the CMA board, its numerous corporate sponsors and network TV partner ABC.

—Edited by Mitchell Peters

GOODWORKS

HARD ROCK'S 'ROCKTOBER' RAISES £45,000

The Hard Rock Cafe's annual Rocktober concert series in the United Kingdom has helped raise £45,000 (\$94,700) for the Caron Keating Foundation, an organization that offers financial support to cancer victims and their families. This year's Rocktober culminated in a month's worth of gigs in October from such artists as Lil' Chris, Nerina Pallot, Ghosts and Ross Copperman. The campaign ended with a Nov. 1 concert from British act Wet Wet Wet at London's Hard Rock Cafe. Artists who contributed to last year's Rocktober included the Go-Go's, Alexa Ray Joel, Spice Girl Melanie C and Bonnie Tyler.

BETTER LIFE FOUNDATION AIDS GULF COAST

Rock act 3 Doors Down will hold its fourth annual concert for the Better Life Foundation Dec. 1 at the Hard Rock Hotel & Casino in Biloxi, Miss. The event will benefit children's charities along the Gulf Coast. "This concert we're doing is just another way for us to try and give back to the area we so dearly love," 3 Doors Down frontman Brad Arnold says. Tickets for the concert, which will feature performances from 3 Doors Down, Sara Evans and other as-yet-unannounced acts, went on sale Oct. 11. General admission tickets are priced between \$100 and \$125, while VIP tickets range from \$300 to \$500. The Better Life Foundation has worked locally to aid those affected by Hurricane Katrina.



THE 2007 HOLLYWOOD REPORTER/BILLBOARD FILM & TV MUSIC CONFERENCE

The sixth annual Film & TV Music Conference took place Nov. 7-8 at the Beverly Hilton Hotel in Los Angeles. The event featured sessions and panels on music for film, TV, Internet, gaming and commercials, as well as other industry-related topics. The event attracted more than 600 attendees, including many of the industry's most influential executive and creative talents: award-winning composers and directors, top-tier music supervisors and key studio, network, record label and publishing professionals, plus VIPs from the advertising, gaming and commercial fields. PHOTOS: COURTESY OF CHAD BUCHANAN/GETTY IMAGES

- 1 Part cipants from the "Songwriter Spotlight Panel" sat down with Billboard group editorial director **Tamara Conniff** for an intimate discussion. From left are songwriters **Sondre Lerche** and **Jesse Harris**, Conniff and songwriter **Glen Ballard**.
- 2 This group of experts critiqued submissions of TV music video clips from audience members during the panel "The Secrets Behind TV Music." In the back row, from left, are Super Music Vision music supervisor **Thomas Glubic**, composer **Jeff Beal**, composer **Russ Landau**, Disney Channel director of production/executive in charge of music **Steven Vincent**, Hit the Ground Running music supervisor **Kier Lehman** and Discovery music supervisor **David Ries**. In the front row, from left are Whirly Girl Music owner/music supervisor **Frankie Pine** and the Hollywood Reporter VP/executive editor **Paula Parisi**.
- 3 Pictured are speakers from the panel "The Secrets Behind Feature Films Composition." From left are Hollywood Reporter film and TV music contributing writer **Chuck Crisafulli**; New Line Cinema senior VP of music **Elin Scully**; composer **Aaron Zigman**; GTM music supervisor **Maureen Crowe**; Yari Film Group executive in charge of music, music publishing/supervision **Richard Glasser**; Creative Control Entertainment president/music supervisor **Joel C. High**; Billboard group editorial director **Tamara Conniff**; and composer **Marco Beltrami**.
- 4 The two leads of Fox Searchlight's hit movie "Once," **Glen Ballard**, far right, and next to him, **Marketa Irglova**, pose backstage with Billboard group editorial director **Tamara Conniff** and Warner/Chappell Music executive VP **Glen Brunman**.
- 5 During the panel "The Secrets Behind Video Game Music," experts critiqued music videoclip submissions from audience members. From left are BioShock composer **Garry Schyman**, **Crysis**, "Prince of Persia" composer **Inor Zur**, Blizzard Entertainment composer and director of audio/video **Resse Brower**, Bungie Studios (the "Halo" series) audio director/composer **Marty O'Donnell**, "God of War" composer **Gerard K. Marino**, "Coram" composer **Mike Regar**, and SongStew Entertainment's **Jonathan Mchugh**.
- 6 Kraft-Engel Management agent **Richard Kraft**, left, sits down for a one-on-one with composer **Alan Menken**. This keynote Q&A was sponsored by BMI.

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INSIDE TRACK

COUNTRY COOKIN'

Golden voice prince **Paul Tolleff** had made a habit out of lining classic bands back onto the stage at his Coachella festival each spring, and he's worked that magic yet again for the second Stagecoach Country Music Festival, to be held May 2-4 in Indio, Calif. The event will feature a one-off performance from the Judds, playing what's believed to be their first live show since 2000. A host of country heavy-hitters round out the Stagecoach bill, including **Rascal Flatts**, **Tim McCraw**, **Big & Rich**, **Carrie Underwood**, **Gratchen Wilson**, **Dwight Yoakam**, **George Strait**, **Trace Adkins**, **Dierks Bentley**, **Earl Scruggs** and **Ralph Stanley**. More than 40 acts will be featured on four stages, as will activities

such as laser and roping clinics, fiddling demonstrations, trail boss seminars, mechanical bull rides and a BEG contest open to the public. Tickets go on sale Nov. 16 via Ticketmaster.

STAND NEXT TO THEIR FIRE

U.K. band **McFly** is seemingly up for anything when it comes to hyping a new release, even lighting themselves on fire. On Nov. 3, the quartet played London's G-A-Y nightclub to publicize its new "Greatest Hits" album, which dropped Nov. 5. Following the performance, at the urging of the club's promoter, the cheeky band's **Darry Jones** and **Dougie Poynter** dropped trou and lit their pubic hair on fire. Now, really. Fittingly, **McFly**



THE JUDDS

branded the album's release date as **McFlyerworks Day**. Clearly, when these guys think of a marketing idea, they really stick to it. According to the Official U.K. Charts Co., based on midweek sales figures, **McFly** is on its way to scoring its fourth top 10 album.



THE 2007 HOLLYWOOD REPORTER/BILLBOARD FILM & TV MUSIC CONFERENCE

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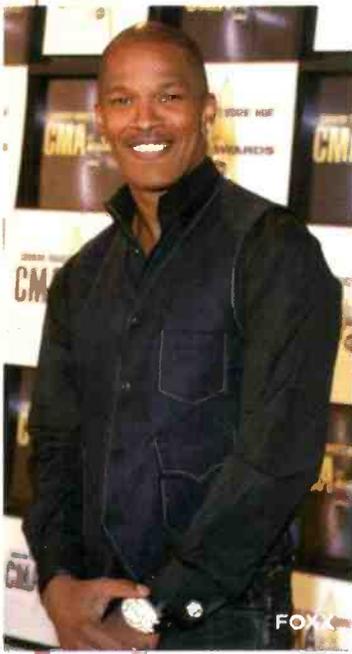
- 1 Discussing the film "Into the Wild," from left, are musician/activist **Eddie Vedder**, Billboard group editorial director **Tamara Conniff**, director **Sean Penn**, composer **Michael Brook** and ASCAP senior VP of film and TV repertory **Nancy Knutsen**. ASCAP sponsored the director/composer keynote.
- 2 Primary Wave sponsored a live performance by **Shwayze** during the second day of the conference.
- 3 This panel of industry experts dissected the trailer business and critiqued submissions from audience members of music applied to trailers. From left are Ignition Creative music supervisor **Drew Sherrod**, the Winogradsky Co. president **Steve Winogradsky, Esq.**, Parodi Fair composer **Starr Parodi**, Ignition Creative editor **Goktug Sarloz**, and Fox creative senior VP **Mike Southery**.
- 4 The team behind "Walk Hard: The Dewey Cox Story" discusses the comedy that charts the rise of rocker **Dewey Cox**. In the front row are ASCAP songwriters **Mike Viola**, left, and **Dan Bern**. In the back row, from left, are music supervisor **Tom Wolfe**, ASCAP songwriter **Charlie Wadhams** and composer **Mike Andrews**, Billboard group editorial director **Tamara Conniff**, director and ASCAP member **Jake Kasdan**, producer **Judd Apatow** and ASCAP senior director of film and TV membership **Diana Szyzkiewicz**.
- 5 Top film and TV executives and composers came together to discuss the state of the industry at the "Master Class" panel sponsored by Berklee College of Music. From left are Walt Disney Studios president of film music and soundtracks **Mitchell Leib**, Electronic Arts worldwide executive of music and marketing **Steven Schnur**, composer **Harry Gregson-Williams**, Kraft-Engel management agent **Laura Engel**, Fox Music president **Robert Kraft**, Billboard group editorial director **Tamara Conniff**, Berklee College of Music's **Peter Gordon**, Sony Pictures president of worldwide music **Lia Vollack**, Lionsgate president of music and publishing **Jay Fares** and Billboard director of charts/senior analyst **Geoff Mayfield**.
- 6 Industry heavyweights discussed the ins and outs of the business during the panel "The Indie Revolution." From left are "Rendition" composer **Mark Kilian**, Bicycle Music Co. president/CEO **Allan Tepper**, "Rendition" composer **Paul Hepker**, "Evening" composer **Jan A.P. Kaczmarek** and "Waitress" composer/songwriter/producer **Andrew Hollander**.
- 7 Pictured with ASCAP senior VP of film and TV repertory **Nancy Knutsen** are "Ratatouille" director **Brad Bird**, left, and composer **Michael Giacchino**, right.
- 8 Billboard R&B senior correspondent **Gail Mitchell** moderated the ASCAP-sponsored "Vanguard Address." From left are singer/songwriter/composer **Lisa Coleman**, Mitchell, ASCAP senior director of film and TV music **Michael Todd** and singer/songwriter/composer **Wendy Melvoin**.

INSIDE TRACK

CRAZY LIKE A FOXX

Actor/singer/comedian **Jamie Foxx** revealed some of his plans for 2008 backstage at the Country Music Assn. Awards, at which he performed with country supergroup **Rascal Flatts**. An already-thin (but fit) Foxx announced that he'll lose 10-15 pounds to play **Nathaniel Ayers**, a homeless person in "The Soloist" with **Robert Downey Jr.**, early next year. The movie is based on the

true story of musical prodigy **Ayers**, who developed schizophrenia in his second year at **Juilliard** and ended up playing violin and cello on the streets of downtown **Los Angeles**. Foxx is also working on a new album, which includes a return of favor by **Rascal Flatts**. He'll also be doing some stand-up comedy soon, "going back to what I know and like to do," he said while plugging his **Foxxhole Radio** channel on **Sirius Satellite Radio**. "We go buck wild," Foxx said of the channel.



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