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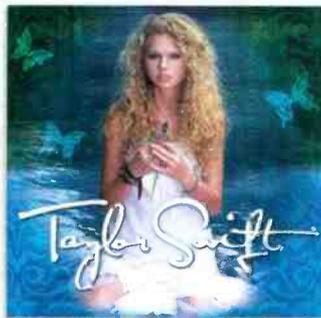
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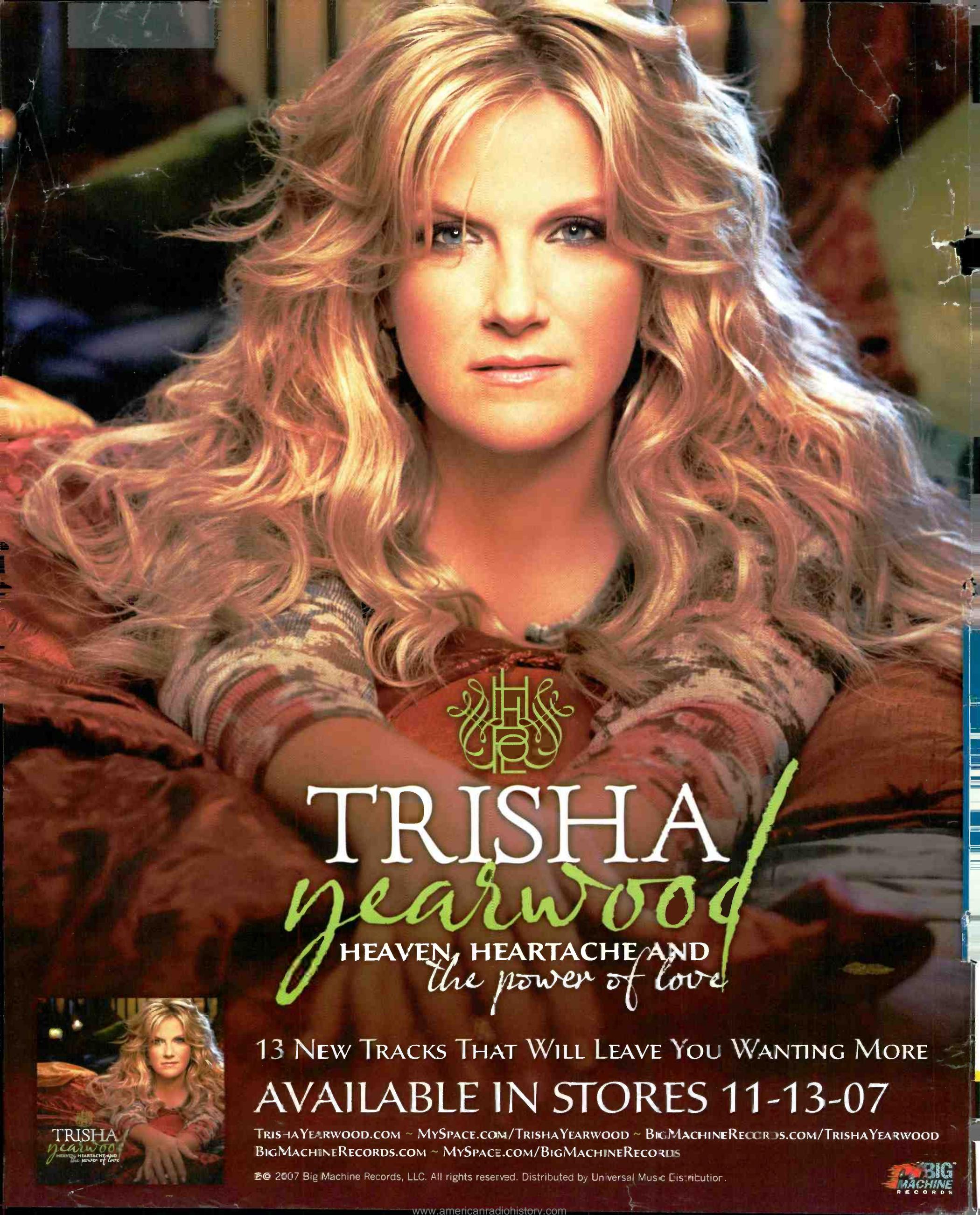
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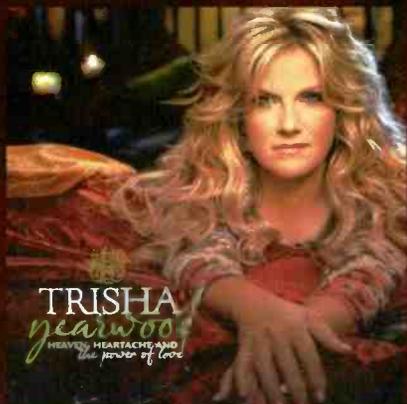
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ON THE CHARTS

ALBUMS		
	PAGE	ARTIST / TITLE
THE BILLBOARD 200	56	BRUCE SPRINGSTEEN / MAGIC
TOP BLUEGRASS	64	MERLE HAGGARD / THE BLUEGRASS SESSIONS
TOP BLUES	61	STEVIE RAY VAUGHAN / DOUBLE TROUBLE / THE REAL DEAL: GREATEST HITS VOL. 1
TOP CHRISTIAN	69	CASTING CROWNS / THE ALTAR AND THE DOOR
TOP COUNTRY	64	RASCAL FLATTS / STILL FEELS GOOD
TOP ELECTRONIC	67	UNDERWORLD / OBLIVION WITH BELLS
TOP GOSPEL	69	MARVIN SAPP / THIRSTY
TOP HEATSEEKERS	71	KENNA / MAKE SURE THEY SEE MY FACE
TOP INDEPENDENT	70	THRICE / THE ALCHEMY INDEX, VOLS. I & II: FIRE & WATER
TOP LATIN	66	LOS TEMERARIOS / RECUERDOS DEL ALMA
TOP R&B/HIP-HOP	61	ANGIE STONE / THE ART OF LOVE & WAR
TASTEMAKERS	70	BRUCE SPRINGSTEEN / MAGIC
TOP WORLD	70	SOUNDTRACK / THE DARJEELING LIMITED
SINGLES		
	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	59	FERGIE / BIG GIRLS DON'T CRY
ADULT TOP 40	59	COLBIE CAILLAT / BUBBLY
HOT COUNTRY	65	KENNY CHESNEY / DON'T BLINK
HOT DANCE CLUB PLAY	67	SILVA JAGUAR FEATURING DIRT BAG / BIG GIRL (NOW)
HOT DANCE AIRPLAY	67	BRITNEY SPEARS / GIMME MORE
HOT DIGITAL SONGS	59	CHRIS BROWN FEATURING T-PAIN / KISS KISS
HOT 100	58	SOULJA BOY TELL'EM / CRANK THAT (SOULJA BOY)
HOT 100 AIRPLAY	59	ALICIA KEYS / NO ONE
HOT SINGLES SALES	60	HIGH SCHOOL MUSICAL 2 CAST / WHAT TIME IS IT
HOT LATIN SONGS	66	JUANES / ME ENAMORA
MODERN ROCK	59	FOO FIGHTERS / THE PRETENDER
POP 100	60	TIMBALAND FEATURING ONEREPUBLIC / APOLOGIZE
POP 100 AIRPLAY	60	TIMBALAND FEATURING KERI HILSON / THE WAY I ARE
HOT R&B/HIP-HOP	63	ALICIA KEYS / NO ONE
HOT R&B/HIP-HOP AIRPLAY	62	ALICIA KEYS / NO ONE
R&B/HIP-HOP SINGLES SALES	62	TMI BOYZ / SWERVING
R&B/ADULT	62	ANGIE STONE FEATURING BETTY WRIGHT / BABY
RHYTHMIC	62	SOULJA BOY TELL'EM / CRANK THAT (SOULJA BOY)
HOT RINGMASTERS	21	SOULJA BOY TELL'EM / CRANK THAT (SOULJA BOY)
VIDEOS		
	PAGE	ARTIST / TITLE
TOP VIDEO CLIPS	71	ALICIA KEYS / NO ONE
TOP MUSIC VIDEO SALES	71	AC/DC / PLUG ME IN
THIS WEEK ON .biz		
		ARTIST / TITLE
TOP CLASSICAL	#1	CECILIA BARTOLI / MARIA
TOP CLASSICAL Crossover	#1	JOSH GROBAN / NOEL
TOP DIGITAL	#1	JIMMY EAT WORLD / CHASE THIS LIGHT
TOP INTERNET	#1	TOBY KEITH / A CLASSIC CHRISTMAS
TOP JAZZ	#1	CHRIS BOTTI / ITALIA
TOP CONTEMPORARY JAZZ	#1	HERBIE HANCOCK / RIVER: THE JONI LETTERS
TOP POP CATALOG	#1	EAGLES / THE VERY BEST OF
TOP REGGAE	#1	BOB MARLEY / FOREVER BOB MARLEY
TOP DVD SALES	#1	SURF'S UP
TOP TV DVD SALES	#1	HANNAH MONTANA: LIFE'S WHAT YOU MAKE OF IT
TOP VIDEO RENTALS	#1	EVAN ALMIGHTY
TOP VIDEO GAME RENTALS	#1	X360: HALO 3

# CONTENTS

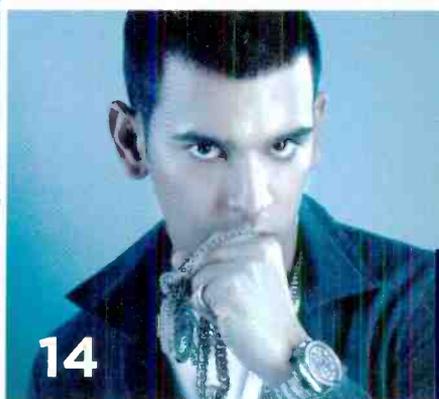
VOLUME 119, NO. 44



13



27



14

## UPFRONT

### 7 FUTURE FORMATS

Album cards, ringtones aim to bring digital retail into physical stores.

11 Global

14 Latin

15 Digital

Entertainment

17 On The Road

18 Retail Track

19 Legal Matters

20 The Indies

22 Q&A: Tim Riley

ON THE COVER: Eddie Vedder and Sean Penn photographed by David Johnson.

## FEATURES

### COVER STORY

### 24 THE FILM AND TV INTERVIEW: SEAN PENN AND EDDIE VEDDER

Penn, Vedder make sweet music for hard-hitting film.

### 27 MUSICAL FAMILY

Bumper crop of fall films putting fresh spins on old art form.

### 30 JINGLE ALL THE WAY

High-profile releases could add up to a blockbuster year for holiday music.

### 33 STRENGTH IN NUMBERS

AIMP celebrates 30 years of uniting to support publishers.

## MUSIC

### 47 DANCE FEVER

Shaggy rediscovers reggae roots on indie label debut.

48 Jazz Notes

49 Global Pulse, Beatbox

50 Rhythm & Blues, Real Talk

52 Reviews

54 Happening Now

## IN EVERY ISSUE

6 Opinion

55 Over The Counter

55 Market Watch

56 Charts

75 Marketplace

76 Mileposts

77 Executive

Turntable,

Backbeat,

Inside Track



20

360 DEGREES OF BILLBOARD

## HOME FRONT

### Conferences

#### R&B/HIP-HOP

Billboard's R&B/Hip-Hop Conference & Awards has three days of panels, artist showcases, an awards party and the Billboard Q&A with Steve Rifkind, founder of Loud Records and SRC. More at [billboardevents.com](http://billboardevents.com).

#### FILM & TV MUSIC

The conference will feature top executives, artists, music supervisors, directors and composers, including Sean Penn, Eddie Vedder, Michael Brook, Alan Menken, Judd Apatow, and Jesse Harris. See [billboardevents.com](http://billboardevents.com).

#### TOURING

Billboard's Touring Conference & Awards gathers the best of the concert industry, such as Arthur Fogel, Randy Phillips, Kevin Morrow, Sean Moriarty, Peter Grosslight and many more. Go to [billboardevents.com](http://billboardevents.com).

### Blogging

#### THE JADED INSIDER

At New York's Heineken Red Star Soul Finale this week, JI rubbed shoulders with Fantasia Barrino and Ralph McDaniels while taking in performances by Alicia Keys and others. More at [jadedinsider.com](http://jadedinsider.com).

# Lengua, Frankly

## The Growing Importance Of Spanish-Language Media

BY JOSÉ CANCELA

The musical language may come from Mark Anthony, Shakira or Luis Miguel; the images could be those of Don Francisco, Jorge Ramos or Thalía; and the rhythms may be reggaeton, salsa or norteñas. But the impact is undeniable. These are the voices, beats and images shaping America's new media landscape. And they are doing it in Español.

Once considered a niche market with limited reach, Spanish-language media is now one of the most influential players in the U.S. media world. Its success is largely linked to its ability to connect with the fastest-growing demographic in the nation.

At 44 million-plus, Hispanics are the largest minority in the United States. Those numbers translate into more than \$900 billion—that's billion with a "b"—in buying power by 2009. And that kind of power has produced an economic clout that has been steadily growing in places as unlikely as North Carolina, where the Hispanic population grew nearly 400% from 1990 to 2000, according to the Pew Hispanic Center, a Washington, D.C.-based Latino think tank.

But this new media landscape is not simply populated by Latinos who are drawn by language. Whether newcomers setting down roots in the South or second-generation Hispanic Americans in Los Angeles' San Fernando Valley, they are all tuning in for more than the comfort of the language, but for an equally important reason—content.

That powerful combination of language and content is the secret behind Spanish-language media's irresistible appeal.

Indeed, Spanish-language media touches 90% of the United States' adult Spanish-speaking population, more than 24 million people in any given week. That is greater than the combined populations of New York and Connecticut, according to a survey conducted by Sergio Bendixen for New California Media and the Center for American Progress and Leadership Council on Civil Rights.

The study dispelled any notions that Spanish-language media's future is limited because it caters to monolingual Hispanics.

Instead, it confirmed that the majority of adult Latinos living in this country rely on Spanish-language media as their primary source for news and entertainment. Maria Elena Salinas, Eddie "Piolin" Sotelo, Cristina and Don Francisco may be unfamiliar to most non-

Hispanics, but they are household names to millions of Latinos.

Even with 24-hour cable news cycles on English-language TV, Hispanics in America find that the 90 seconds or less given to Latino news simply is not enough.

For a more complete story of, say, Mexico's continuing political drama, soccer championships such as the World Cup or even emerging musical trends bubbling up in Puerto Rico or New York recording studios, Latinos in this coun-

The audience—whether for print or broadcast—ranges from new immigrants looking for news from home, to Generation N who want to stay plugged in to the latest music and cultural trends. The growth is just as dramatic on the airwaves. Spanish-language radio stations now number close to 750. In many of the top media markets a Spanish station is always in a leadership position. And that number is expected to increase in the coming years as radio executives push to attract young Latino listeners and the

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**'Maria Elena Salinas, Eddie "Piolin" Sotelo, Cristina and Don Francisco may be unfamiliar to most non-Hispanics, but they are household names to millions of Latinos.'**

—JOSÉ CANCELA



CANCELA

try turn to Spanish-language networks and cable services. Just look at the ratings that Univision now garners with the Latin Grammy Awards. CBS never even came close to the almost 11.3 million Latinos who tuned in last year.

English-language networks may reduce Latin-American political figures to convenient labels—foe or friend, leftist strongman or military leader. But Spanish-language media provide a broader context for political coverage, exploring beyond black and white to more subtle shades of gray.

Similarly, Spanish-language print media are defying industry trends, showing impressive growth while English-language dailies continue to disappear. Spanish-language dailies quintupled in the last 30 years. And readership jumped from 440,000 to more than 1 million, according to the Latino Print Network, a California group that tracks the growth of Hispanic publications.

Latino population continues to grow.

As conclusive and impressive as the demographic and ratings data are—ultimately they are only numbers. For Latinos, the attraction to Spanish-language media springs from a fundamental reality. In Spanish-language media, Hispanics can find what no one else provides—stories about themselves in their own language. When you understand this, then you understand how the medium is also helping to preserve and promote the use of the Spanish language beyond first- and second-generation Hispanics. And you come to the quick realization why the Spanish language is here to stay.

*José Cancela is principal of Hispanic USA (hispanicusa.net), a full-service Hispanic market communications firm, and author of "The Power of Business en Español: 7 Fundamental Keys to Unlocking the Potential of the Spanish-Language Hispanic Market."*

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**SCORE CARD**  
Oscar voters adapt to new film-music rule



**CLIPSE TO COLUMBIA**  
Hip-hop duo jumps labels from Jive



**FRANK DISCUSSION**  
Merlin's new president ponders indies' future



**DOUBLE UP DATES**  
Leonard Rowe promotes R. Kelly tour



**PATRON SAINTS**  
Sponsors fund indie acts' recordings

8

10

11

17

20

**>>> WILDFIRES DISRUPT SOCIAL CONCERT BIZ**

More than a dozen wildfires burned from the Mexican border to Los Angeles last week, causing many concerts throughout the area to be canceled or postponed. Promoters AEG Live and Nederlander Concerts didn't report any cancellations, but Live Nation canceled or postponed most concerts scheduled in San Diego, according to company officials. Jennifer Lopez/Marc Anthony and the Jesus and Mary Chain were among the acts affected.

**>>> SONY BMG POSTS LOSS IN Q2**

Sony BMG Music Entertainment continues to claw its way back toward profitability—even with overall revenue falling—posting a net loss of \$8 million on sales of \$851 million in its fiscal second quarter that ended Sept. 30. That compares with a wider net loss of \$39 million on sales of \$948 million in 2006's fiscal second quarter.

**>>> MICROSOFT INVESTS IN FACEBOOK**

Microsoft beat Google in a battle to invest in socializing Web site Facebook, agreeing to pay \$240 million for a 1.6% stake in the company. Microsoft also clinched exclusive rights to sell ads on Facebook outside the United States as part of the investment that valued Facebook at \$15 billion.

AMELIA HALVERSON

# UPPER

DIGITAL BY ED CHRISTMAN

## Future Formats

Album Cards, Ringles Aim To Bring Digital Retail Into Physical Stores

The music industry continues to build bridges between the digital and physical world.

In the latest attempts, iTunes digital download album cards highlighting specific titles are getting high marks in the early part of the rollout.

Meanwhile, merchants await the introduction of the "ringle"—which aims to revive the CD single in the physical world and allow brick-and-mortar merchants to participate in the ringtone phenomenon.

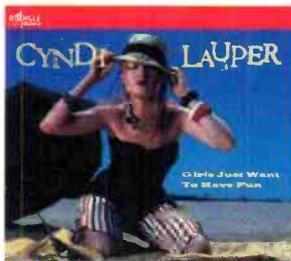
**IT'S IN THE CARDS**

On Oct. 2 the iTunes digital album cards for KT Tunstall's "Drastic Fantastic" and Eddie Vedder's soundtrack to "Into the Wild," priced at \$14.99 and \$11.99, respectively, debuted at Starbucks. And a few weeks earlier, the Safeway grocery chain—which represents a new frontier for music merchants—began merchandising eight other titles: single-artist albums from Maroon 5, Norah Jones and Kelly Clarkson, priced at \$14.99 each; plus five compilations, priced at \$19.99 each: "Best of Comedy Central Stand-Up" and four greatest-hits collections themed by decade from the '60s through the '90s. Safeway is testing the cards in 1,000 of its 1,800 stores.

The glossy plastic cards

measure 4.5 inches by 6.25 inches and display the album cover on the front under a black strip, which contains an iTunes logo and a description of the album. The backs of cards list the albums' songs and bonus material—in the case of Tunstall, six music videos, a digitally accessed CD booklet and a behind-the-scenes video—as well as a scratch-off that reveals the code to be used in redeeming the card at the iTunes store.

Retailers pay nothing for the cards, which are not activated until paid for at the register. So far, "people are pleasantly surprised by the results," Sony BMG Music Entertainment senior VP/GM of U.S. digital sales Adam Mirabella says. The Vedder card comprises 6% of overall scans for "Into the



Cyndi Lauper's 'Girls Just Want to Have Fun' ringle, above; decade-themed iTunes 'Greatest Hits' cards available at Safeway, below.



KT Tunstall, left, and Eddie Vedder iTunes digital album cards, now for sale at Starbucks.

Wild," which has scanned 95,000 units, according to Nielsen SoundScan—including 36,000 in digital downloads, 5,720 of those from the digital cards.

"This is a new product and the customers are just learning about it," EMI Music Marketing senior VP of sales Darren Stupak says. "So the sales can only get better."

While some majors were initially afraid the iTunes digital album card could hurt CD sales, Starbucks Entertainment CEO Ken Lombard sees it as a way to expand the coffee merchant's overall musical offering. "It won't take away from the CDs we are carrying," he says.

iTunes VP Eddie Cue says Apple views the cards as "a way to leverage digital in the physical space."

Talbot Roche, senior VP of prepaid cards at Safeway subsidiary Blackhawk Network, says plans are under way to roll out the cards to its other accounts, such as Albertson and Kroger.

And conventional music merchants are open to the concept as well.

"We would carry both the CD album and the card," one retail executive at a traditional chain says. "The more ways we participate in getting music into the hands of the consumer helps keep the customer active in our stores."

**RINGLES GETTING READY**

In the meantime, Sony BMG Music Entertainment and Universal Music Group had been shooting for an October debut of the ringle, but Sony has pushed that launch back to Nov. 6, according to Amazon. UMG's debut has probably been moved to next year.

Retail sources say they have been told by the two majors that the holdup is due to both companies working on improving customers' experience in redeeming ringtones from the discs. Sources close to UMG also say that if a new format is introduced later in the holiday selling season, it might get lost in the retail shuffle.

Nevertheless, traditional retailers have high hopes for the

ringle, which they believe could fill a long-vacant sales niche. "We used to do a hell of a lot of single sales, and the ringle could bring back the single in the store," one senior retail executive says. "Also, we are not participating in the ringtone business at all, so we like that aspect of it."

The two majors see ringles as a way to get consumers to place CDs into the computer, which would help acclimate customers to the concept of "connectivity" to label and artist sites. Labels consider connectivity a key ingredient in helping buttress physical product going forward.

Amazon already lists some 101 ringles, with Cyndi Lauper's "Girls Just Want to Have Fun" regularly turning up at the top of its ringles page. Amazon is preselling the title for \$4.97. Other top pre-order titles come from such artists as Carrie Underwood, Pink and Beyoncé.

Ringles on the release schedule are a mixture of current records and old favorites. Genres range from pop, R&B, rock and country to new age, Christmas and Latin.

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MOBILE BY ANTONY BRUNO

## AFTER THE HYPE

At Mobile Conferences, Industry Sets Sights On The Long Haul

Reality has set into the mobile entertainment industry.

The hype that once permeated mobile conferences like Billboard's Mobile Entertainment Live and the CTIA's Wireless I.T. & Entertainment—which took place Oct. 22-25 in San Francisco—is officially gone, replaced with the acceptance that much more work must be done before the promise of a converged entertainment and mobile industries is realized.

In fact, the only new area of mobile entertainment to receive even a passing attempt at hype-building at the conferences was social networking.

"I believe mobile is the next frontier in social networking," Facebook co-founder

Dustin Moskovitz said during his keynote address, where he introduced a new version of Facebook tightly integrated with the RIM BlackBerry smart phone.

But the mobile music market is another story. Ringtones have peaked, and while full-song downloading activity has increased—to the tune of 200% during the last year, according to Universal Music Group executive VP Amanda Marks—mobile music has not yet become the mass-market phenomenon initially expected. Part of the problem is marketing.

"We haven't worked well to broadly promote this," Warner Music Group senior VP of strategy and product develop-

ment George White said on a panel at the CTIA conference. "We've built a lot of great stuff, but there's a lot more we could be doing."

He specifically points to bundled services. While labels have created multiple mobile products around each new release, few of these applications are accessible from a single location on the mobile phone.

Who's at fault?

Labels blame the operators: "It's still very clunky to buy a ringtone on these handsets," White said. "There's enormous opportunity and potential in doing that better."

But according to service providers, it's the labels: "The productization of music for the



Matchbox Twenty's PAUL DOUCETTE, left, downloads one of his songs via the new AT&T Napster Mobile service at Mobile Entertainment Live while CTIA VP of wireless Internet development MARK DESAUTELS, center, and AT&T VP of consumer data services MARK COLLINS look on.

mobile marketplace is very shallow," said Larry Moores, senior VP of global marketing and business development for RealNetworks, which provides the technology behind such mobile music personalization products as ringtones, ringback tones and more. "It's like throwing a bunch of CDs into a truck and then dumping them in the Wal-Mart parking lot without jewel cases or CD covers."

Beyond that debate, the shows primarily focused on the mundane tasks of building the right set of capabilities that will motivate consumers to use content services more. In the meantime, disruptive technologies on the horizon are waiting to divert the momentum that has been achieved to date. One of the more significant of these are place-shifting services like Sling Media's Slingbox.

The Slingbox allows users to stream any content accessible on the TV to Internet-connected laptops and mobile phones. This now includes digital music. With Rhapsody accessible on the TV through a deal with TiVo and iTunes files through the Apple TV, Slingbox users can stream both types of music to their mobile phone without paying any extra fees.

As Sling Media CEO Blake Krikorian said during his keynote appearance at Mobile Entertainment Live, "Consumers are at a point in time now where it's not just about choice, it's about control."

### >>>REPORT: XL HANDLING RADIOHEAD CD OUTSIDE U.S.

XL Recordings will distribute the physical edition of Radiohead's new album, "In Rainbows," outside the United States, according to the New York Times. The company last year released Radiohead frontman Thom Yorke's solo album, "The Eraser." Label representatives, as well as Radiohead manager Bryce Edge, declined comment when contacted by Billboard. As first reported here earlier this month, the band is poised to market "In Rainbows" on CD in the States through Side One Recordings.

### >>>DIDDY INKS \$100M VODKA BRANDING DEAL

Hip-hop mogul Sean "Diddy" Combs has signed a deal to develop Diageo PLC's Ciroc vodka brand for a 50/50 split in the profits. The multiyear deal could be worth more than \$100 million for Combs over the course of the deal, depending on the brand's performance, according to Diageo. Combs says he will be involved with marketing, distribution decisions and attracting tastemakers to the product, according to reports.

### >>>IFPI TARGETS PRERELEASE LEAKS

The IFPI is putting the clamps on prerelease leaks. In the wake of a two-year investigation by the IFPI and BPI into the activities of oink.cd, described by the IFPI as a major player in the black market for distributing major albums weeks before the official release date, the IFPI is threatening a new wave of actions targeting anyone responsible for ripping and uploading works ahead of release, including music journalists.

## MOBILE MOVEMENT Conference Highlights And New Initiatives

■ AT&T introduced a full-song over-the-air download service powered by Napster, featuring individual songs for \$2 each or a five-pack of tracks for \$7.50.

■ RealNetworks unveiled a new ringback tone format for the United States called multimedia ringbacks. Already live in South Korea, the format allows users to prompt a music video to play on the phone screen of the person calling them, in addition to the song they hear. No carrier launch partners were revealed.

■ Mobile music distributor and "label" INgrooves partnered with technology provider Emdigo for a new set of 3-D artist-based wallpaper images called



Tila Tequila and Too Short. They also include 15-second audioclips. They will be available in November for \$3 each. ■ Groove Mobile and indie digital distributor The Orchard teamed up to deliver a pilot direct-to-consumer full-song mobile music download offer featuring the song "Can't Hold Back"

music screen savers. The next-generation wallpaper images feature animated images of various INgrooves artists, such as

from hip-hop artist Aceyalone. Fans can buy the song for \$2, regardless of their carrier affiliation. However, they will require a music-capable phone. The track is delivered digital rights management-free.

■ Apple announced that the iPhone moved 1.1 million units in the third quarter—becoming the most popular device on the AT&T network for the period.

■ Mywaves, a direct-to-consumer mobile content provider, landed a distribution deal with Columbia Records for nine artist-branded music video channels.

■ Impact Mobile introduced a mobile ticketing application called Jump-TXT Access. —AB

FILM MUSIC BY AYALA BEN-YEHUDA

## Keeping Score

New Academy Rule Intends To Ensure Oscar Voters Hear Songs Within The Film

A new Academy of Motion Picture Arts and Sciences (AMPAS) rule is changing the way film music is marketed to Oscar voters.

The academy's board of governors decided in June to ban mailings of CDs, music videos and sheet music for consideration in the best original song and original score categories.

The change resulted from "the feeling that sending out CDs of songs and scores is an all-too-convenient way to bypass the way that our members are

supposed to be evaluating music, and that's in the context of a film," AMPAS executive administrator Ric Robertson says. (For more on music in films, see story, page 24.)

Fox Music president Robert Kraft, whose studio put out the music-driven "Once," says it's unlikely that the ruling will result in music being featured more prominently in a film simply to get awards voters' attention. (Members can opt not to receive mailings on forms sent out by studios.)

"All you have to do is hear the song on a CD or MP3 to be reminded of its goose-bump effect," Kraft says. "Without the ability to remind people in three months when the mailings all go out, I'm not sure exactly how we're going to proceed."

Publicist Ray Costa, who represents film composers, record labels and studios on scores and soundtrack projects, says he can hold screenings and distribute CDs to members of the Society of Composers and Lyricists, or



GLEN HANSARD, left, and MARKETA IRGLOVA in a still from 'Once.'

the Recording Academy, whose membership may overlap with AMPAS'.

Or, "If members happen to get a birthday card from me that happens to be one of the original songs that Jesse Harris wrote for 'The Hottest State' and it plays on the greeting card, I don't think I'm violating any rule," Costa says.

Separate mailers are needed to ensure composers aren't credited for elements of the score they didn't write, Costa adds.

Robertson says Web sites with the tracks are allowed, but that links can't be sent directly to Oscar voters. The rule will be revisited after next spring's Academy Awards, he notes.

Kraft predicts it won't hold. "I wish I could tell you that everybody could watch a film and understand the musical component without hearing the music separately to evaluate it. It's a very specific skill."



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## >>> VIRGIN MOBILE OFFERS USER-GEN RINGTONES

Virgin Mobile USA introduced a user-generated mobile content service called Studio V that, among other things, will allow users to create and share ringtones they make themselves. Subscribers can upload their creations to the Studio V service and earn cash-reward credits for each time they are downloaded by others. Ringtones can be created using a catalog of precleared audio.

## >>> LATIN ACTS SET FOR FIRST ARKA FEST

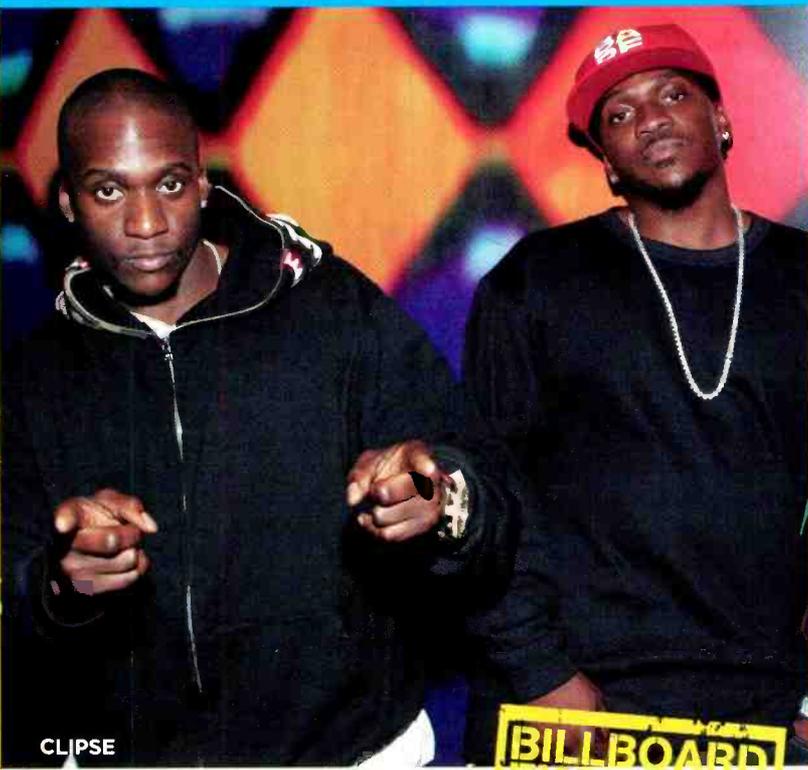
A lineup of nearly 100 Latin alternative rock, ska and punk bands from the United States and Latin America is set to take over Los Angeles' Pico Rivera Sports Arena in the first Arka Fest. Billing itself as "the first U.S. national and international Spanish rock festival," the Oct. 27-28 event will feature bands including Delux, Pastilla and La Gusana Ciega on four stages.

## >>> PRIMARY WAVE, REVEILLE SIGN DEAL

Primary Wave Music Publishing has entered a two-year marketing and administration agreement with Reveille, the independent production company that produces "Ugly Betty," "The Office" and other TV programs. Under the deal, Primary Wave will administer the music publishing rights held by Reveille for its TV programming, which is distributed in more than 100 countries.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Lars Brandle, Antony Bruno, Susan Butler, Ed Christman, Jonathan Cohen, Mitchell Peters and Reuters.

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CLIPSE BY HILLARY CROSLY

# MOVIN' OUT

The Clipse Ends Tumultuous Tenure With Jive To Join Columbia

This time last year, the Clipse complained to anyone who'd listen how unhappy it was on Jive Records. Now, the act's wish to leave has been granted.

Sibling MCs Malice and Pusha T have ended their deal with Jive and the Neptunes' Star Trak Entertainment in favor of a new arrangement with Columbia, Billboard has learned.

The Clipse is the second hip-hop act to join Columbia's urban roster in the last few weeks, following Jim Jones.

"We're ecstatic," Pusha T says. "We just want to come into a situation that's fresh and everyone's trying to win. We haven't been in that situation for so long."

The Clipse emerged early this decade on Star Trak, which at the time was distributed by Arista. The duo's 2002 debut, "Lord Willin'," was a critical and commercial smash, and has sold 948,000 copies in the United States, according to Nielsen SoundScan.

When Arista was restructured in 2004, the label's artists were split between J and Jive. But Star Trak joined Interscope, leaving the Clipse behind at Jive. The act lobbied to be allowed to follow Star Trak to its new home, but Jive refused, resulting in a lawsuit that sought to break the Clipse's four-album deal. (Jive had no comment at press time.)

"The group wasn't responsible for the confusion, but they paid the price," the Clipse's manager Tony Draper says.

Although the suit was settled after Jive agreed to a distribution deal for the Clipse's own Re-Up Gang Records label, the relationship con-

tinued to deteriorate, with release dates for the group's sophomore album constantly shifting. In the meantime, the duo independently released its mixtape series, "We Got It for Cheap," which garnered significant underground buzz.

A second album, "Hell Hath No Fury," emerged last November via Jive, but struggled out of the gate. It has sold just 194,000 copies, according to Nielsen SoundScan.

By then, the Clipse was in talks with a variety of labels about a new deal, eventually settling on a five-year, 50/50 profit-sharing arrangement with Columbia for Re-Up Gang Records.

The Clipse will own the masters for its Re-Up Gang artists, Ab Liva and Sandman. Through the label, the Clipse can also release as many albums as it likes within that time frame. In trade, Jive will receive two points on future Clipse albums, with Re-Up Gang Records and Columbia each paying one point.

Next year, the Clipse will issue a Re-Up Gang album as well as a new studio disc, but for the first time, the latter will not be produced solely by the Neptunes. Instead, the brothers are anticipating working with Timbaland, Danjahandz and Dame Grease.

"I can honestly say that we were all friends before the music and will be friends to the end," Malice says of his relationship with the Neptunes. "Everything is business. If we had our way, we would always be on Star Trak. But it's what's working for you and what's not. We just want good energy, and Columbia has both the urgency and the muscle."

# HOME FRONT

360 DEGREES OF BILLBOARD

## HOLIDAY CHART COMES EARLY THIS YEAR

With such high-profile acts as Josh Groban, Toby Keith and Mannheim Steamroller bringing Christmas albums to market in October (see story, page 30), Billboard brings the Top Holiday Albums chart back for an earlier encore than usual.

The complete 50-title chart, compiled by Nielsen SoundScan, returned to billboard.biz Oct. 18. A 25-title digest also appears on billboard.com. The chart will return to the magazine's pages in the Nov. 24 issue and run every other week through the first issue of 2008.

Groban's "Noel" and Mannheim's "Christmas Song" hit stores Oct. 9. They entered the seasonal chart at Nos. 1 and 2, respectively. This week, Toby Keith enters at No. 2 with "Classic Christmas," which also bows at No. 8 on Top Country Albums.

Last week, with first-week sales of 64,000, Groban's set became the first Christmas album to debut in The Billboard 200's top 10 this early in the year since 1992, when Garth Brooks' "Beyond the Season" started at No. 5. "Noel" entered The Billboard 200 at No. 10, and this week moves to No. 4 on the big chart.

Although seasonal albums appear on the current albums charts only during the first year of release, all holiday albums, both new and those released in earlier years, are eligible to appear on Top Holiday Albums. While Hanukkah and Kwanza titles may appear on the chart, none in memory have sold enough to crowd out the Christmas albums.



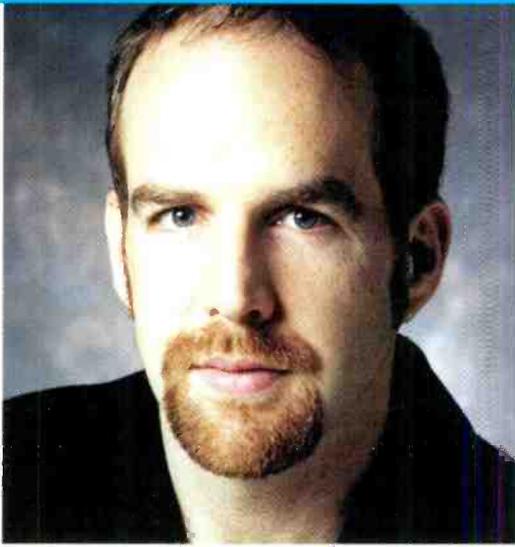
THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
1	1	JOSH GROBAN	NOEL 143/REPRISE 231548/WARNER BROS. (18.98)
2	2	TOBY KEITH	A CLASSIC CHRISTMAS SHOW DOG NASHVILLE 015 (18.98)
3	2	MANHEIM STEAMROLLER	CHRISTMAS SONG AMERICAN GRAMAPHONE 1227 (18.98)
4	-	MICHAEL W. SMITH	IT'S A WONDERFUL CHRISTMAS REUNION 10123 (13.98)
5	10	MICHAEL BUBLE	LET IT SNOW! (EP) 143/REPRISE 48599/WARNER BROS. (7.98)
6	4	VICKIE WINANS	HAPPY HOLIDAYS FROM VICKIE WINANS DESTINY JOY 8047 (14.98)
7	-	VARIOUS ARTISTS	DISNEY CHANNEL HOLIDAY WALT DISNEY 000845 (18.98)
8	3	SOUNDTRACK	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS: SPECIAL EDITION WALT DISNEY 861636 (14.98)
9	5	TRANS-SIBERIAN ORCHESTRA	THE LOST CHRISTMAS EVE LAVA 93146/AG (18.98)
10	8	CELTIC WOMAN	A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG (18.98)
11	6	JIM BRICKMAN	HOMECOMING SLG 17659 (18.98)
12	-	JARS OF CLAY	CHRISTMAS SONGS GRAY MATTERS 30725/NETWORK (17.98)
13	24	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	CHRISTMAS WITH THE RAT PACK CAPITOL 42210 (18.98)
14	27	ELVIS PRESLEY	HOME FOR THE HOLIDAYS SONY BMG SPECIAL PRODUCTS 52871/MADACY (21.98)
15	13	TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES LAVA 92736/AG (15.98)
16	-	MARTINA MCGRAW	WHITE CHRISTMAS

## FOGEL, BARSALONA, WALL JOIN TOURING CONFAB

Three key announcements come from Billboard's Touring Conference & Awards, set for Nov. 14-15 at the Roosevelt Hotel in New York.

Pioneering agent Frank Barsalona will be honored as this year's Legend of Live, following previous honorees Elton John (2006) and promoters Jack Boyle (2005) and Michael Cohl (2004). Additionally, Live Earth/Control Room CEO Kevin Wall will receive the Humanitarian Award for his efforts in producing the global Live Earth concerts this year.

Finally, mega-tour producer Arthur Fogel, Live Nation chairman of music and president of TNA International, the promoter's international touring division, will be the subject of the conference's keynote Q&A. Fogel, producer of this year's Police reunion tour and past global treks by U2, Madonna and others, will for the first time sit for a public Q&A, conducted by Ray Waddell, Billboard executive director of content and programming for touring and live entertainment. For more, go to [billboardevents.com](http://billboardevents.com).



On Oct. 11, New York-based Bob Frank became the first president of global independent-music sector digital-rights licensing agency Merlin. In his new role, the president of U.S. independent label Koch Records will collaborate with Merlin CEO Charles Caldas to protect and exploit the copyrighted works of indies worldwide. According to Merlin, independents account for a 30% share of global music sales and 80% of new album releases, hence the body's claim to be the "virtual fifth major."

Frank is a 20-year music industry veteran who has worked for a multinational (PolyGram) and a privately owned independent. He spoke to Billboard about how he believes Merlin can steer independents into becoming a leading digital force, able to demand the same treatment as the four majors when negotiating with digital-music services or working with new business models evolving around such social-networking operations as YouTube and MySpace.

# 6 QUESTIONS

with **BOB FRANK**  
by JULIANA KORANTENG

**1 How will independent labels benefit from Merlin's strategy?**

Our ultimate goal is to ensure we have the most competitive terms for new and emerging business models and new-media usages. Part of the challenge is to deal with any disparity between what we do and what the majors do.

Most of us have very good relationships with the majors. But, ultimately, Merlin's goals have very little to do with the majors, and more to do with making sure the members get great value for their content.

**2 What specific experience do you bring to Merlin?**

I've been dealing with digital music since Koch Records formed a content division in 1999. I've been involved in the international sector for many

years and know many of the [Merlin] board members personally. I also spent half of my career at PolyGram, until 1997. That gives me an interesting perspective from both sides. It's apples and oranges, but it's still about signing the right content and figuring out how to maximize it.

**3 How important is it for the U.S. market to have you on the board of an international venture like Merlin?**

It shows we're all in this together. It's true that some U.S. record executives can be very focused on the domestic market because, historically, it has been the world's biggest market. But the business is really changing and you have to think on a global scale and think about how you're going to maximize your revenue stream as new [digital] platforms are launched.

**4 How will you and Charles Caldas complement each other in the leadership of Merlin?**

Charles Caldas is in charge—he is the CEO [and] it is a full-time responsibility. My role as chairman is to support him by providing a sounding board on certain issues.

**5 How can digital technology help independent labels worldwide tackle the major labels?**

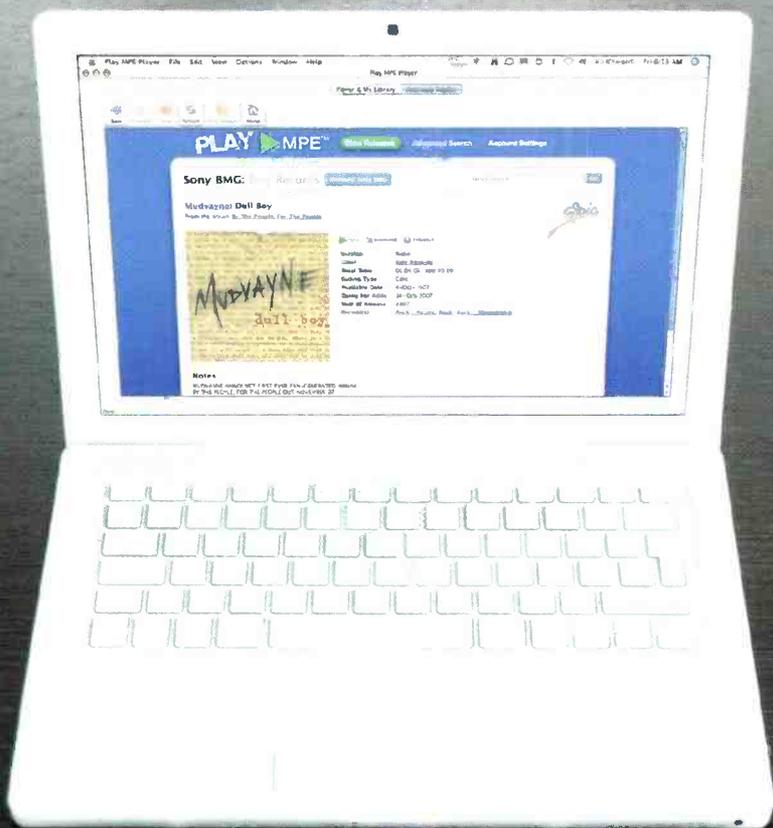
Digital technology has lowered the entry barriers into the music business; it's even closing in on zero. You can play the fiddle, have a MySpace page or Web site and be in the music business—that doesn't mean you don't need the marketing and distribution expertise of a label. That is why we're not a threat

to the majors. We are in the same business, but in a different sphere.

**6 How do you see the future of independent labels in the digital age?**

We, the independents, don't want to be in a position where we're kicked aside; we want to get our fair share. We should not be left out [of any major negotiations] and be forced into a position that leaves a terrible taste in everybody's mouth. Independents have always been at the forefront of digital distribution. We've embraced non-[digital-rights-management music files] from day one, like the deals with eMusic. We feel the whole issue will be resolved in the next few months because the majors will not be able to grow if they keep to the current DRM stance.

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GLOBAL BY MARK WORDEN

## CLIMBING THE LADDER

Italian Indies Enjoying Greater Chart Prominence



NEGRAMARO and ELISA, inset, have topped the Italian chart this year with albums on the Sugar label.



Indie labels are proving to be major players at the top of the Italian albums chart.

Analysis of weekly Italian chart positions by independent labels' body PMI claims local indies' share of the first three slots topped 40% during the first nine months of 2007. In contrast, authors body SIAE reported the independents' actual market share in 2006 was 15%.

Key indie players attribute their success to local A&R shrewdness, canny use of major-label distribution clout and taking advantage of multinationals' focus on new business models.

"The majors are looking at artist management and live music," Milan-based Carosello managing director Claudio Ferrante says. "We're still concentrating on the records."

Ironically, Carosello's biggest success this year, Spanish/Italian vocalist Miguel Bosé, is licensed from Warner Music in Spain. Carosello says Bosé's March No. 1 album, "Papito," has shipped more than 160,000 units domestically.

PMI's analysis of the weekly FIMI/Nielsen top 100 gives indies an 18% share, rising to 30.8% for the top 10 and 43.6% for the top three. Local IFPI affiliate FIMI, whose members include the four majors, does not publish major/indie market—or chart—splits. IFPI put the market's 2006 trade value at €306.4 million (\$383 million), down 10.6% from 2005.



FERRANTE



SUGAR

PMI, whose members acrimoniously exited FIMI in 2005, says its chart analysis is the first of its kind published in Italy; however, it has no access to raw FIMI/Nielsen sales data. And while conceding that "some indies are clearly doing well this year," FIMI president Enzo Mazza says that "chart share and market share are two different things."

Nevertheless, PMI president Mario Limongelli reckons the indies' prominence is payoff for focusing on artist development, citing the Sugar label's success with bluesy rock vocalist Elisa as "reward for 10 years of investment."

Elisa's chart-topping "Soundtrack '96-'06" compilation has shipped more than 600,000 copies, according to Sugar, which also struck pay dirt this year with pop/rock band Negramaro's No. 1, "La Finestra" (120,000 units).

That helped domestic indie acts rack up 19 weeks at No. 1 this year, followed by major-label domestic artists (13)—including Laura Pausini (Warner) and Biagio Antonacci (Mercury) with five weeks apiece—and international acts (12).

Edel Italy president Paolo Franchini expects that situation to continue since "key [major] managers are having to concentrate on cuts, rather than music, but we're used to tight budgets."

Sugar president Filippo Sugar suggests that majors with large international rosters are "finding it harder than indies to dedicate time and personnel to individual domestic acts."

That's a stance backed by Otto Casagrande, manager of jazz vocalist Mario Biondi, whose "A Handful of Soul" (2006) proved a slow-burning chart-topper on indie Schema.

Casagrande praises Schema's passion and commitment for helping the album pass 160,000 shipments, while recalling that Biondi "took his demo to assorted majors—but they never got back to him."

Retailers, meanwhile, praise independent distribution's markedly improved stan-

dards in recent years. Angelo Leone, music department section head at retailer FNAC in Milan, hails such names as Venus, Self and Audioglobe for "good prices, products and attention to detail."

While Schema handles its own distribution, Sugar and Carosello benefit from distribution deals with Warner Music Italy—and Warner president/CEO Massimo Giuliano is eager to claim acts like Bosé, Elisa and Negramaro as "part of our success." He adds, "We're happy to work with indies, as we value their creativity."

For his part, Sugar takes a distinctly Italian view of the indie sector's current strengths.

"We like to think of ourselves as part of the Italian tradition of craftsmanship," he says. "We'll try and produce Lamborghini and Ferraris—and let the bigger companies make the Fiats." ■■■

## GLOBAL NEWSLINE

### >>> JAPANESE SHIPMENTS DOWN

Shipments of physical product in Japan fell 10% during the first three quarters of 2007, according to labels body the Recording Industry Assn. of Japan. In the first nine months of 2007, the RIAJ reports that shipments of all physical recorded-music formats totaled 194.9 million units, down 10% from the corresponding period of 2006. Trade value fell 6% to 235.9 billion yen (\$2 billion). The market-dominating domestic repertoire dropped 6% in value and volume, while international repertoire slumped by 21% in volume and 15% in value. However, shipments of music DVD/videos rose 7% in volume and 1% in value. —Steve McClure

### >>> V2/UMG INTEGRATION BEGINS

Universal Music Group has started the integration of V2 Music Group by aligning the newly acquired label's British arm with Mercury Records under the aegis of Mercury U.K. president Jason Iley. UMG says it is committed to absorbing some of the approximately 50-member staff at London-based V2, but conceded in a statement that

the restructuring "does mean that there will be redundancies at V2." The major's plans for V2's smaller affiliates in other European markets, including France, Germany and Italy, have not yet been revealed, but UMG's statement emphasized that "V2 and its artists have a strong future" within Universal. The imprint's key act, Welsh rock/pop trio Stereophonics, recently topped the Official U.K. Charts Co.'s albums tally with "Pull the Pin." Other artists on the roster include Ray Davies and Paul Weller. UMG reached an agreement to buy V2 from bankers Morgan Stanley on Aug. 10; that deal is being scrutinized by U.K. regulator the Office of Fair Trading. —Lars Brandle

### >>> OMNIFONE HITS HONG KONG

London-based mobile-music service provider Omnifone has entered the Asia-Pacific region with an unlimited downloads subscription service, 3 MusicStation, in partnership with wireless carrier 3 Hong Kong. The service, launched Oct. 22, is available to 3 Hong Kong's 2 million-plus customers for \$12 Hong Kong (\$1.55) per week. It gives customers with compatible high-

speed handsets access to more than 1 million international and domestic tracks from majors and independents. The price point is less than half the £1.99 (\$4) subscribers will pay weekly in the United Kingdom—where MusicStation launches through Vodafone in November—or the 25 kroner (\$3.90) paid in Sweden, where the service has been available through Telenor since June. Omnifone says the Hong Kong price point was pegged to counter the high regional rate of piracy. —Juliana Koranteng

### >>> CHICKS WIN BIG AT TUIS

The Mint Chicks and Hollie Smith were the big winners at the 42nd annual New Zealand Music Awards, held Oct. 18 at Auckland's Aotea Centre. Both acts collected three awards at the Vodafone-sponsored Recording Industry Assn. of New Zealand event, known locally as the Tuis. Garage punk act the Mint Chicks were the surprise package at an event generally dominated by mainstream acts. The band was named best group while its Flying Nun set, "Crazy? Yes! Dumb? No!" (2006), picked up the best album and rock album gongs. Additionally, director Sam Peacocke's promo for the album's title track was named best video. Soul singer/songwriter Smith was named best female artist and breakthrough artist. Debut album "Long Player," released on her own EMI-distributed label

SoundSmith, was named best Aotearoa roots album. The majority of the 23 category awards are decided by an industry panel; others are performance-related or publicly voted. The gala was televised live on the free-to-air music-oriented channel C4. —John Ferguson

### >>> RONSON LIGHTS UP NEW CHART

Mark Ronson's current single "Valerie" (Columbia), featuring Amy Winehouse on vocals, was the first No. 1 on a new U.K. black music chart launched this week. The Official U.K. Charts Co. (OCC) has established the weekly sales-based top 40 list exclusively for BBC1Xtra, the BBC's recently launched black music digital network. It covers music of black origin, including such genres as rap, hip-hop, R&B, U.K. garage and dancehall. The listing was broadcast for the first time Oct. 20 on a new chart countdown show. Tracks released within a three-month time frame will be eligible for the chart, which tracks sales from independent and specialist retailer outlets, plus online retailers nationwide. "Valerie" was No. 4 on the main OCC singles listing the same week it topped the 1Xtra chart. —Lars Brandle

**.biz** For 24/7 global news and analysis, see [billboard.biz/global](http://billboard.biz/global).

# Pop Go The Classics

Public Opinion Meets Prestige At Gramophone Awards

MANCHESTER, England—Classical music is asserting its populist credentials, after the 2007 edition of the prestigious Gramophone Awards held the genre's biggest public vote.

Listeners from 15 classical radio stations and networks in 13 countries—including New York's WQXR, Chicago's WFMT, Radio France and Radio New Zealand Concert—took part in the artist of the year vote, won by German violinist Julia Fischer. According to Gramophone magazine editor James Inverne, the

important to highlight the great classical artists."

Giel Bessels, GM at Fischer's Netherlands-based label PentaTone, anticipates that the award—in which Fischer triumphed over several higher-profile artists, including Welsh baritone Bryn Terfel and Mexican tenor Rolando Villazon (both Deutsche Grammophon artists)—will make for easier promotion in countries where the violinist has yet to perform, including China, Taiwan and Korea.

The release of Fischer's new album,

"Mozart's Sinfonia Concertante for Violin, Viola and Orchestra in E Flat, K. 364," was moved ahead by several weeks to Oct. 30 to capitalize on the media attention, with many of the participating stations carrying Fischer interviews.

"The publicity can only help her career," Bessels says, noting that the label's Web site has enjoyed a 20% increase in traffic since the win.

Despite Fischer's command of the popular vote, the artist says she is resisting the temptation to become a crossover artist in pursuit of higher sales.

"The goal isn't to become as successful or as famous as possible, but to become a responsible

artist," she says. "If I am trying to market anything, it would be the composer, not myself."

The classical world already has another similarly populist outlet, in the form of U.K. TV network BBC2's recently launched prime-time TV series, "Classical Star," an "American Idol"-style format aimed at unearthing new classical talent. A recording contract with a classical label is part of the winner's prize.

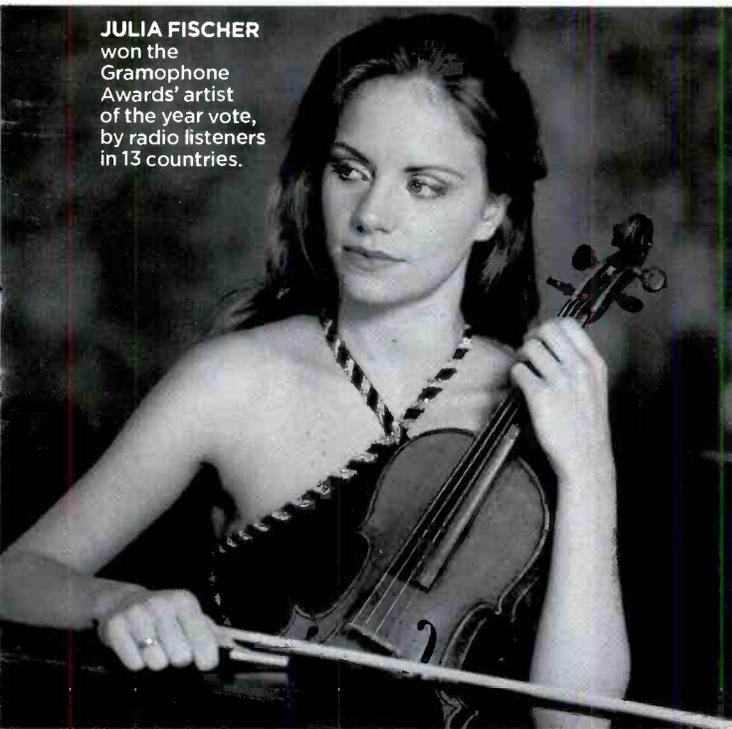
Bessels believes such projects will help boost sales of the genre—which, according to the BPI, provided just 2.6% of U.K. album sales in 2006, down from a high of 5% in 1998.

"In a business facing a reduction of retail outlets every month," he says, "we are pleased with serious initiatives which draw attention to the classical music recording business."

And Madeleine Mitchell, international violin soloist and professor at the Royal College of Music in London, thinks the sector needs the shake-up.

"Why should the classical world have to apologize for trying to make itself more accessible?" she asks. "Classical music is still underrepresented on TV and anything which increases its coverage should be encouraged."

**JULIA FISCHER** won the Gramophone Awards' artist of the year vote, by radio listeners in 13 countries.



contest reached a potential audience of 14 million people, with voter numbers in the "tens of thousands."

While the other gongs at the Oct. 3 ceremony at London's Dorchester Hotel were awarded by the traditional Gramophone panel, this was the first time the awards—regarded by many as the most important classical ceremony in the world—sought the public's input.

The classical world has traditionally been wary of such "pop" marketing techniques, but Inverne says the move reflects changing tastes among classical consumers.

"It makes a statement about how popular classical music actually is around the world," he says, adding that the classical industry also embraced the format. "Mostly, people recognize the commercial benefit. This award was about talent and a very talented player won it."

Stations involved in the contest report positive reactions from their audiences.

"It was an innovative and exciting way to involve our listeners," WFMT GM Steve Robinson says. "When the [Academy Awards] and Grammys are dominated by pop culture icons, it's im-

**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 Ramadi, 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



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Latin Notas

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# Reggaetón And Proud

## Wisn & Yandel, Tito El Bambino Stay True To Their Style

As reggaetón continues to evolve, and as Latin rhythmic stations increasingly add pop and other rhythms to their playlists, many acts are beginning to label themselves as “urban,” rather than merely reggaetón.

And the label indeed fits a number of acts that are eminently rap or hip-hop, but make some music with a reggaetón base. It also fits acts that capitalized on the reggaetón craze and now are ready to follow suit with the next thing.

Not so for top sellers **Wisn & Yandel**, whose album “Los Extraterrestres” is due Nov. 6 on Machete, and for **Tito El Bambino**, whose album “It’s My Time” (EMI Televisa) debuted at No. 1 on Billboard’s Latin Rhythmic Albums chart in the Oct. 20 issue. Both acts unabashedly label themselves “reggaetón,” despite the fact that today, only 10 Nielsen BDS-monitored stations fall under the Latin rhythmic category and play large doses of the music.

“I am a reggaetón act, I sing reggaetón, that’s what I do,” Wisn says. “And I do very well with it.”

While “Los Extraterrestres” sounds like an evolution of Wisn & Yandel’s

previous album, “Pa’l Mundo,” Tito’s “It’s My Time” sounds more like a departure. The album is the follow-up to 2005’s “Top of the Line,” which was more romantic-tinged, pop-leaning reggaetón.

This time, Tito says, he did include more romantically leaning tracks, among them a bachata duet with **Toby Love**. But in general, he went for a more rhythmically hardcore album.

“My fans wanted it to be more reggaetón,” he says, noting that he carefully reads blogs and fan Web sites. Some acts, he says, “mix in many genres and rhythms, and they lose the essence of what our music is and what made us popular in the first place.”

“Los Extraterrestres” and “It’s My Time” are highly dance-driven, but with catchy singles that can play not only on Latin rhythmic stations but also tropical and pop. The danceability, a key factor in making reggaetón popular in the first place, remains the selling point today, particularly among younger audiences.

This is particularly true for Wisn & Yandel’s first cut, “Sexy Movimiento,” which is already playing on 34 stations nationwide, according to label manager **Carolina Arenas**. It debuts this issue at No. 1 on Billboard’s Latin Rhythmic chart.

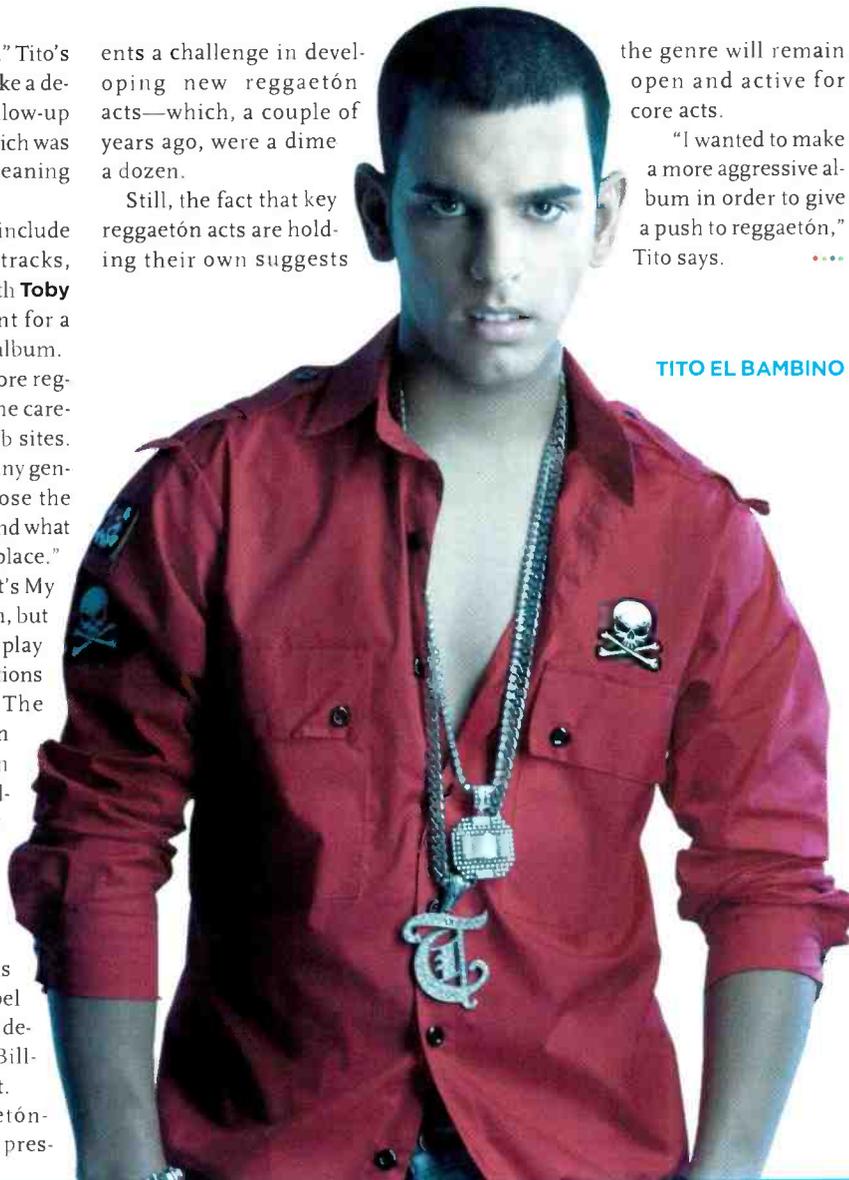
But having fewer reggaetón-dedicated stations, she says, pres-

ents a challenge in developing new reggaetón acts—which, a couple of years ago, were a dime a dozen.

Still, the fact that key reggaetón acts are holding their own suggests

the genre will remain open and active for core acts.

“I wanted to make a more aggressive album in order to give a push to reggaetón,” Tito says. ◆◆◆



TITO EL BAMBINO

## Boom At Berklee

### Latin Enrollment At College Of Music On The Upswing

Berklee College of Music graduates and faculty are nominated for 19 Latin Grammy Awards this year. Nominees include producer Tommy Torres, engineer/mixer Gustavo Celis, members of the Paquito D’Rivera Quintet and nominations leader Juan Luis Guerra.

Such alumni, along with a Latin music curriculum and an aggressive international recruiting strategy, have brought the school’s domestic and international Latin population to almost 10% of the student body as of fall 2006.

Domestic Latino enrollment is up 11% from fall 2005.

Puerto Ricans comprised the first large wave of Latin students, followed by Argentines in the 1980s. Currency crises in Argentina and Mexico have led to ups and downs in enrollment, but today a growing middle class has led Mexican students to comprise the largest portion of international Latin-American students, VP of academic affairs/international programs Larry Monroe says.



MONROE

The school maintains affiliate programs at 15 schools around the world—including Ecuador, Mexico and Brazil—in which students can transfer their credits to Berklee for a bachelor’s degree. Alumni and faculty are also involved in jazz festivals in Puerto Rico and Panama, holding clinics and awarding scholarships to offset the school’s hefty annual tuition of more than \$23,000.

Berklee emphasizes contemporary music—of which Latin is a part that also draws many non-Latin students—and practical skills, with degree programs in everything from commercial jingle writing to film scoring and concert promotion.

The U.S. Latin market for such skills “is huge,” Monroe says. “We are looking at a shift in the culture of this country and we want to be at the forefront of it.” —Ayala Ben-Yehuda

**biz** For 24/7 LATIN news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).



The opening of Sesac’s Miami office earlier this month marks a further step in the performing rights society’s increasing commitment to Latin music.

Although the Sesac Miami offices will not only serve the Latin community, Latin music will be the main pillar

of the operation via Sesac Latina.

“Sesac Latina has been growing very steadily over the past three, four years,” says Pat Rogers, senior VP of West Coast operations for SESAC Latina & Film & Television. Rogers says that he and Sesac Latin senior director J.J. Cheng “have

most of Sesac’s activity was seen in the pop and tropical charts, thanks to writers like Fonseca, Alecs Syntek and Claudia Brant.

But most recently, inroads have been made in the regional Mexican charts as well, with several Sesac songs reaching No. 1 on the regional Mexican airplay

charts. They include Brant’s “Dime Quién Es” (performed by Los Rieleros del Norte), Lalo Rodarte’s “Cada Vez Que Pienso en Ti” (performed by Los Creadores del Pasito Duranguense) and César Daniel Serrano’s “Es Cosa de Ti” (performed by Graciela Beltrán).

In that arena, recent signings include three members of new group AK-7 (formerly K-Paz de la Sierra) and members of duranguense band Alacranes. Also signed to Sesac on the West Coast is Samuel “Samo” Parra of pop trio Camila and the members of pop group Playa Limbo.

Opening an office in Miami, a very different market, had been in Sesac’s sights for

the past two years, but Rogers says she hadn’t found the right person for the job. Now, the office’s reins have been given to Kenny Cordova, who steps in as associate director of writer/publisher relations for Sesac Latina.

Cordova, a musician who was previously director of creative for Santander Music Publishing, will also be in charge of Sesac’s operations in Puerto Rico.

“Film and TV are very big priorities, and Puerto Rico is a big priority,” Cordova says.

Overall, however, the primary objective of the Miami office, Rogers says, is “to increase our market share.”

—Leila Cobo

**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](http://Billboard.Latino.MSN.com).

MOBILE BY ANTONY BRUNO

## Phoning It In

Mobile-Based Subscription Services Still Simmering

Mobile phones were meant to revolutionize the subscription music business.

But if that revolution were to be televised today, it would consist of nothing but dead air. As of now, U.S. operators are still focused on selling individual tracks over the air on an a la carte basis only.



HYATT

Take the Oct. 22 unveiling of AT&T's Napster Mobile-branded full-song, over-the-air download service (see story, page 8). Although Napster is first and foremost a subscription music service, its wireless extension is not. Users can buy individual tracks for \$2 or a five-track pack for \$7.50.

When AT&T unveiled its mobile music strategy last year, the stated goal was to extend a PC-based all-you-can-eat subscription music service like Napster to the mobile phone and integrate the monthly access fee for both into the subscriber's phone bill.

The music industry and sub-

scription music service providers agree that this scenario is the holy grail needed to deliver on the as-yet-unfulfilled promise of mobile music. And to be fair, AT&T and other U.S. wireless operators intend to get there soon. There's just a lot of work to be done before making it a reality.

"We really like the unlimited subscription idea," AT&T executive director of premium content Rob Hyatt says, but "it's certainly not without its challenges."

These include technology, pricing and education.

From a technology standpoint, today's wireless networks can handle the download traffic, but according to Napster president Brad Duea, mobile phones still require new software that manages the month-to-month subscription account renewal. They're available now in Japan through Napster's deal with operator NTT DoCoMo, and will be coming to the States in the months ahead.

More complicated is the pricing issue. Operators here are struggling with how to set prices at a point that pays for the large amount of data traffic caused by an all-you-can-eat service against the fees that consumers will accept.

MusicStation, an unlimited music subscription service in Europe offered by such operators as the United Kingdom's Vodafone and Sweden's

Telenor, charges the equivalent of \$5 per week for unlimited mobile access to 1 million tracks. And that's just for the mobile access. Using a similar pricing model in the States would add another \$20 per month for mobile access to subscription services that already cost \$10 per month to access just from the PC, potentially resulting in a whopping \$30 monthly fee for the combined experience.

"It's just really trying to find the sweet spot for us and our consumers in terms of the value provided by music [over the air] and the cost," Hyatt says.

Finally, there's the customer education factor. Carriers are very aware that PC-based subscription services haven't attracted many users, and are concerned that it may be too difficult a message to send at this stage in the game. A la carte is where the activity is online, so a la carte is what the carriers for now will offer.

Record labels very much hope these issues can be resolved soon. Mobile music outside of ringtones has yet to have much impact on a digital music market still dominated by iTunes. Even in Europe, where mobile entertainment services are more robust and Apple holds less sway, the format remains a fledgling one.

Sony BMG's Ian Henderson, senior director of the label's European digital business unit, told attendees at a technology conference in Berlin earlier this month that while online music sales had increased 50% in the last six months, mobile revenue growth remained flat at exactly 0%.

"Mobile revenues have flattened out, while online has continued to grow," he said. "Subscription services [for music downloads] are just starting to be rolled out, and we think that will help things."

Napster has perhaps even more stake in the game. The company has pointed to mobile access as a critical component to its survival. But of the nine wireless operators



AT&T is launching its Napster Mobile service promotion with exclusive music content from MATCHBOX TWENTY.

that use the Napster Mobile platform, only Japan's DoCoMo offers the full integrated service.

"An unlimited experience would be the next evolution of that offering," Duea says. "I don't think that's too far off."

By all accounts, that means sometime next year. AT&T is not the only operator pursuing the idea. Verizon Wireless last month struck a deal with Rhapsody that would deliver any song purchased on Verizon's VCast music service to a Rhapsody subscriber's account, and let Rhapsody users transfer their songs from the PC to Verizon phones. That service has not yet gone live, but is expected to soon, and Verizon representatives also see an unlimited music plan in the near future.

There's also the Total Music effort that Universal Music Group and others are working on, which among other possibilities would add an unlimited music download service to any device for a flat rate of \$90 tacked on to the cost of a phone.

For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

## BITS & BRIEFS

### ROB THOMAS SPEAKS HIS MOBILE MIND

AT&T kicked off its Napster Mobile service promotion with exclusive music content from Matchbox Twenty, including live concert footage and band interviews. The following are a few excerpts from a Billboard Q&A with Rob Thomas on the partnership and mobile music in general.

■ "There was a time when it seemed like a foreign idea that people were going to listen to music on their computer and now that's the way most people do it. We see a trend of that happening with mobile networks as well. Phones are getting better memory, so it seems to be the way that [fans] can see media, get media, send media back and forth. It seems like a no-brainer."

■ "The only corporate types of sponsorship and partnerships that we wanted to team up with were people

who we thought would be responsible in the coming generations for how people get their music."

■ "One of the things we're most excited about is to talk to the people at AT&T and bend their ear and get some ideas of how we can get the most use out of what's going on. It's important for us to let them know that we're on-board to be guinea pigs. I think it's great to be the first person to do anything."

■ "Sometimes I go home or to the hotel after a show and the kids have already got some of the show up on the Web site that they got that night [from their phones]. That's going on regardless. To think that there's a) anything wrong with it or b) anything that can be done to get around it is kind of silly. You're just going to get dusted away with the dinosaurs if you're not a part of it."

For the full interview transcript, visit [billboard.biz/digital](http://billboard.biz/digital).

## HOT RINGMASTERS™ NOV 3 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	14	#1 CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM
2	5	5	I'M SO HOOD	DJ KHALED FEATURING T-PAIN, TRICK DADDY, RICK ROSS & PLIES
3	3	3	NO ONE	ALICIA KEYS
4	4	8	DUFFLE BAG BOY	PLAYAZ CIRCLE FEATURING LIL WAYNE
5	2	9	KISS KISS	CHRIS BROWN FEATURING T-PAIN
6	13	4	APOLOGIZE	TIMBALAND FEATURING ONEREPUBLIC
7	8	14	CYCLONE	BABY BASH FEATURING T-PAIN
8	16	3	SOULJA GIRL	SOULJA BOY TELLEM FEATURING I-15
9	10	7	BUBBLY	COLBIE CAILLAT
10	6	6	GOOD LIFE	KANYE WEST FEATURING T-PAIN
11	11	11	BED	J. HOLIDAY
12	9	14	STRONGER	KANYE WEST
13	11	4	SHAWTY IS A 10	THE-DREAM
14	12	43	ROCKSTAR	NICKELBACK
15	15	15	HATE THAT I LOVE YOU	RHIANNA FEATURING NE-YO
16	14	6	GIMME MORE	BRITNEY SPEARS
17	5	17	HOOD FIGGA	GORILLA ZOE
18	31	2	POP BOTTLES	BIRDMAN FEATURING LIL WAYNE
19	17	7	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE
20	19	10	AYO TECHNOLOGY	50 CENT FEATURING JUSTIN TIMBERLAKE & TIMBALAND

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.

## TOUCH AND GO

iPhone who? Wireless operator Sprint joined the gaggle of U.S. wireless operators offering their own touch-screen mobile multimedia device/mobile phone, partnering with Taiwanese manufacturer HTC on the new Touch.

The Touch features a 3-inch, touch-sensitive display screen that allows users to navigate through such features as Sprint TV, music, on-demand content, e-mail and instant messaging. It has a "dial by photo" contact list, runs Internet Explorer for Web browsing and features Windows Mobile 6.

Music options include wireless access to Sprint's full-song download store, more than a dozen streaming radio stations and access to Sprint's made-for-mobile video entertainment service SEE. While only a 512 SD memory card is included, customers can buy up to 4 GB of removable memory.

The Touch will be available Nov. 4 for \$250 with a two-year Sprint service plan and a \$100 mail-in rebate.

—Antony Bruno



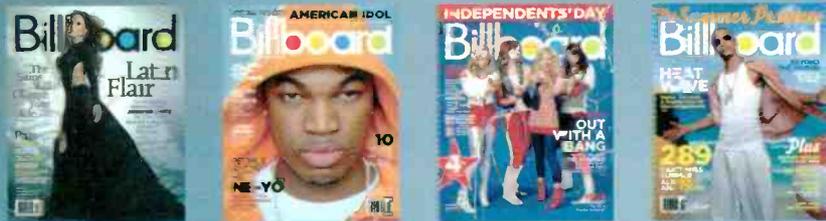
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,616,172 \$98/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND Wachovia Center, Philadelphia, Oct. 5-6	38,229 two sellouts	Live Nation
2	\$3,300,087 \$98/\$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND United Center, Chicago, Oct. 21-22	35,397 two sellouts	Jam Productions
3	\$2,876,278 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Oct. 10-14	20,740 five sellouts	Concerts West/AEG Live
4	\$1,486,040 \$95/\$55	ELTON JOHN Qwest Center, Omaha, Neb., Oct. 8	17,017 sellout	Goldenvoice/AEG Live
5	\$1,222,115 \$87/\$47	ELTON JOHN Sprint Center, Kansas City, Mo., Oct. 13	17,503 sellout	Goldenvoice/AEG Live
6	\$984,499 \$87/\$47	ELTON JOHN Mizzou Arena, Columbia, Mo., Oct. 5	14,015 sellout	Live Nation, in-house
7	\$940,799 \$105.50/\$46	MANÁ Madison Square Garden, New York, Oct. 9	12,108 sellout	AEG Live
8	\$930,054 (\$104,937 Australian) \$85.97	LINKIN PARK, CHRIS CORNELL Brisbane Entertainment Centre, Brisbane, Australia, Oct. 22	10,318 10,660	Michael Coppel Presents
9	\$892,951 \$65	RASCAL FLATTS, JASON ALDEAN Scottrade Center, St. Louis, Oct. 13	13,821 sellout	Live Nation
10	\$873,720 \$65	RASCAL FLATTS, JASON ALDEAN Allstate Arena, Rosemont, Ill., Oct. 12	13,746 sellout	Live Nation
11	\$790,515 \$129.50/\$99.50/ \$69.50/\$49.50	RICKY MARTIN Madison Square Garden, New York, Oct. 4	8,639 11,276	Live Nation, Cardenas Marketing Network
12	\$778,517 \$63/\$39.75	RASCAL FLATTS, JASON ALDEAN Sommet Center, Nashville, Sept. 21	12,925 sellout	Live Nation
13	\$767,818 \$94/\$44	ROCK, DIEGO Allstate Arena, Rosemont, Ill., Sept. 28	10,027 sellout	Roctus, Viva Entertainment
14	\$764,403 \$99.99/\$69.99/ \$39.99/\$19.99	POWER 99 FM POWERHOUSE KANYE WEST, 50 CENT, RIHANNA, AKON Wachovia Center, Philadelphia, Oct. 19	13,059 sellout	Live Nation
15	\$731,700 \$65/\$30	RASCAL FLATTS, JASON ALDEAN Cora's Amphitheatre, Chula Vista, Calif., Sept. 14	13,419 19,274	Live Nation
16	\$715,916 (\$697,407 Canadian) \$67.24/\$38.50	BRAD PAISLEY, RODNEY ATKINS, TAYLOR SWIFT Pengrowth Saddledome, Calgary, Alberta, Oct. 19	11,534 sellout	Live Nation
17	\$710,888 \$65/\$30	RASCAL FLATTS, JASON ALDEAN Hyundai Pavilion at Glen Helen, Devore, Calif., Sept. 15	13,468 25,379	Live Nation
18	\$690,927 \$65/\$45	RASCAL FLATTS, JASON ALDEAN Philips Arena, Atlanta, Oct. 19	10,355 13,205	Live Nation
19	\$676,532 \$65/\$30	RASCAL FLATTS, JASON ALDEAN Cricket Wireless Pavilion, Phoenix, Sept. 13	13,798 18,177	Live Nation
20	\$661,761 (\$646,984 Canadian) \$67/\$38.36	BRAD PAISLEY, RODNEY ATKINS, TAYLOR SWIFT Rexal Place, Edmonton, Alberta, Oct. 17	10,935 sellout	Live Nation
21	\$638,495 (\$616,987 Canadian) \$67.78/\$38.81	BRAD PAISLEY, RODNEY ATKINS, TAYLOR SWIFT General Motors Place, Vancouver, Oct. 21	10,195 11,143	Live Nation
22	\$577,470 \$65/\$45	RASCAL FLATTS, JASON ALDEAN B-L Center, Greenville, S.C., Oct. 20	8,908 17,471	Live Nation
23	\$572,950 \$76/\$50.50	BJÖRK Madison Square Garden, New York, Sept. 24	8,571 10,000	AEG Live
24	\$569,866 \$72.50/\$39.50	AMERICAN IDOLS LIVE DCL Center, Worcester, Mass., Sept. 5	9,754 10,508	AEG Live
25	\$553,008 \$72.50/\$52.50/ \$42.50	AMERICAN IDOLS LIVE Wachovia Center Philadelphia, Sept. 7	9,135 17,336	AEG Live
26	\$544,270 \$150/\$60	JUAN GABRIEL Dodge Arena, Hidalgo, Texas, Oct. 6	4,856 6,000	Roctus
27	\$542,729 (\$531,041 Canadian) \$66.94/\$45.99	BRAD PAISLEY, RODNEY ATKINS, TAYLOR SWIFT MTS Centre, Winnipeg, Manitoba, Oct. 2	8,772 sellout	Live Nation
28	\$534,095 (\$521,435 Canadian) \$67.09/\$38.41	BRAD PAISLEY, RODNEY ATKINS, TAYLOR SWIFT Credit Union Centre, Saskatoon, Saskatchewan, Oct. 13	8,299 sellout	Live Nation
29	\$490,748 \$42.50	WIDESPREAD PANIC Budweiser Event Center, Loveland, Colo., Oct. 12-13	11,925 two sellouts	Bill Bass Concerts, Live Nation
30	\$467,365 \$69.50/\$49	RASCAL FLATTS, JASON ALDEAN Verizon Wireless Music Center, Pellam, Ala., Oct. 18	6,942 10,725	Live Nation
31	\$456,110 \$110/\$55	JUAN GABRIEL Toyota Center, Houston, Oct. 2	5,137 6,000	Roctus
32	\$454,889 \$121.25/\$46.25	JOAN SEBASTIAN, PEPE AGUILAR U.S. Airways Center, Phoenix, Oct. 14	6,107 6,320	Elias Entertainment
33	\$449,544 \$999/\$23.50	DEF LEPPARD, STYX, FOREIGNER Sleep Train Amphitheatre, Marysville, Calif., Sept. 14	12,453 18,449	Live Nation
34	\$448,744 \$200/\$79.50/\$35	STEVIE WONDER Meacham Brook Music Festival, Rochester, Mich., Sept. 12	8,136 sellout	Live Nation, Palace Sports & Entertainment
35	\$444,221 (\$467,970 Canadian) \$67.16	VEVET REVOLVER, ALICE IN CHAINS SPARTA Pacific Coliseum, Vancouver, Sept. 7	5,147 17,500	Live Nation



## On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)

# A League Of His Own

Promoter Rowe Scores R. Kelly Tour

Leonard Rowe is nothing if not a survivor.

As president of Atlanta-based Rowe Entertainment, he has promoted some of the top entertainers in the music world. Additionally, Rowe, former president of the Black Promoters Assn., has long fought the good fight in striving for what he perceives as inequality facing black promoters.

That fight reached a head when the BPA filed a \$700 million lawsuit against numerous booking agencies and concert promoters, alleging antitrust and civil rights violations for "maintaining and profiting from a conspiracy to do business only with white promoters and to exclude black promoters" (Billboard, Nov. 20, 1998).

"Because of an all-white concert promotion fraternity, the black concert promoters are

systematically excluded from the promotions of concerts given by white performers [and] top-drawing black performers," the suit charged. Several agent and promoter defendants opted to settle out of court with the BPA for what was reported as several million dollars. But a U.S. District Court judge in New York ruled against the BPA in January 2005, saying the plaintiff failed to present evidence to support its antitrust claims or evidence of conspiracy in restraint of trade.

Rather than fade off into the sunset, Rowe resurfaces as national promoter/producer of the upcoming 40-date **R. Kelly Double Up** tour. Kelly is hitting the road with one of the biggest R&B productions ever, Rowe says, with 12 semi-trucks of gear and 150 crew members. Strong support comes in the

form of **Ne-Yo**, **Keyshia Cole** and **J. Holiday**. The tour of secondaries and majors begins Nov. 14 in Columbus, Ga.

"R. Kelly needs to be commended for this," Rowe says. "He stepped forward. He felt we were the best company for the job, and he gave it to us."

The tour came to Rowe Entertainment through a bidding process. "Other people submitted bids, but it was a combination of us having a good bid and a good relationship with Kelly that made him move forward with us," he says. "It's a credit to R. Kelly, because what he has done is setting a precedent. Independent black promoters can do this type of job and what he is doing is not looking over them."

Rowe says it's "not common at all" for an independent black promoter to be handling shows by an artist of the stature of



KELLY

Kelly, much less a tour. "These days, black promoters are all but extinct because of the past politics of this industry," he says. "By having this tour we're able to reach out to all the black promoters around the country."

But, as Rowe is quick to point out, not just black promoters, as the tour will partner in various markets with white promoters as well. "That's something you don't see from the white promoters in the pop industry," Rowe says. "That's

the way we've been asking them to do business, but they refuse. But just because they refuse us, we won't refuse them. We're reaching out and partnering with a lot of white promoters."

One of those white promoters is **Carl Freed**, president of New York-based Trevanna Entertainment. Freed was hired by the Kelly tour as a consultant and to help specifically in New York markets. Freed says that he, for one, would work with Rowe or any other black pro-

moter if the situation was right.

"When we did the Up in Smoke tour in 2000, when choosing local promoters we went with the promoters who were best-suited to help us. The process was colorblind," Freed says.

"In a tour of equal stature, I'd reach out to Leonard in Atlanta and any other market where I thought he'd be helpful."

Meanwhile, Rowe says he will continue to champion the rights of black promoters. "You never give up a fight when the fight is right, when your cause is just," he says. "No matter what type of tricks they play on you within the justice system and out of the justice system, we don't give up."

With on-sales for the tour looking strong out of the gate, Rowe says, "The country is excited. This is one of the most anticipated R&B tours in many years. It's a great package, and the public will not be disappointed."

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## UPFRONT



### Retail Track

ED CHRISTMAN echristman@billboard.com

## Risky Business

Why Madonna's Numbers Weren't In Warner's Favor

Time will tell whether Live Nation made a wise investment in Madonna, but it's already clear that Warner Music Group (WGM) made the right choice in walking away.

With the industry in transition from a purely physical to a hybrid world, financial models are still in flux, making long-term expensive commitments like the Madonna deal—totaling at least \$93.5 million-\$102.5 million cash advances and stock guaranteed to have a \$25 million value—even riskier than normal.

As publicly traded companies, the majors have to talk big when discussing the oncoming possibilities offered by the digital era, if only to protect their share prices. But despite those possibilities, the CD business model still carries most of the weight in financing the labels' infrastructure and marketing costs in the declining music market.

And especially if next year begins like this one, with a 20% unit decline in CD sales, the eventual model in a hybrid physical/digital world—whatever that model turns out to be—still represents a conundrum for record companies.

As one financial executive puts it, "You are not recouping at the same rate in the digital world as you were previously in the physical world. That's the dilemma for the industry."

How does all this apply to the Madonna deal?

Well, when everything connects, pop artists like Madonna can represent the pinnacle of sales. But pop is also the most expensive genre to market—particularly in Europe, where costly TV advertising plays a necessary role, label executives say.

Those execs say that pop artists typically generate \$3 in pretax profit per unit. Over her last three albums, Madonna sold 20 million units worldwide, sources say, which would give WGM an estimated \$60 million in pretax profit.

But labels look at a deal like this from two different directions—not just as a way to break even, but also as a way to recoup the advance paid to the artist. So the key numbers to consider in the Madonna/Live Nation deal are the artist's royalty rate, which industry executives put at 25%. In the United States—where CDs wholesale at \$12—that would be \$3 per unit.

That's why when the Live Nation deal broke, mainstream press stories estimated that Madonna would have to sell 15 million units on each of her next three albums (15 million x 3 x \$3 = \$135 million) to justify the advance, which on the high end totals \$127.5 million. The exact number would be about 14.2 million units per album (14.2 million x 3 x \$3 = \$127.8 million).

But today, pricing pressure is causing prices to fall, not only for CD albums, but digital ones



MADONNA

too now that Amazon has joined the fray. For now, the digital album still brings in \$7 per unit in the States for the major labels—which is a little more than half the revenue that the CD brings in. So with a digital release, that same 25% royalty rate works out to only \$1.75 per unit, not the \$3 a CD gives.

This issue also plays to profitability moving forward. There are no cooperative advertising costs, nor manufacturing and return costs, or maybe even distribution costs if Live Nation cuts its own deal for the Madonna album with digital retailers. (After all, why would you need a digital distributor for only one superstar album?) The only costs are the superstar artist royalty—25%, or \$1.75 per unit, and a U.S. mechanical of 91 cents, which adds up to \$2.66—and marketing. Label executives say that marketing a superstar album—even without co-op and other recoupable expenses—comes to \$3 per unit due to the necessity of TV advertising outside the States. Those costs add up to \$5.66, which leaves profit at only \$1.34 per album. In this example, labels have to sell 2.25 copies of every digital album to achieve the same profitability that they did in the CD world.

But to get back to Madonna and Live Nation, if you ignore the artist royalty payout, that leaves profit at \$3.09, which means Madonna would have to sell 41.3 million units of the album digitally to break even (\$3.09 x 41.3 million units = \$127.6 million), which is a million units less than in the physical world.

Now, as I explained, these computations are admittedly fast and dirty—and it's not exactly an apples-to-apples comparison. But the figures still point to the quandary that labels are facing while the business model is in flux.

**.biz** For 24/7 retail news and analysis, see [billboard.biz/retail](http://billboard.biz/retail).

DOUG PETERS/PA PHOTOS/RETNA



## Legal Matters

SUSAN BUTLER sbutler@billboard.com

# Labels Take On Usenet

Is The Old Network An Illegal File-Sharing Haven?

Law enforcement officials and record industry investigators often compare the fight against piracy to the fight against illegal drug trafficking. The comparison came to mind recently when major labels scored a victory in the first consumer file-sharing trial. News producers and consumer reporters kept asking me after the \$220,000 jury verdict why the industry was targeting users rather than distributors.

As if in answer to those questions, major labels expanded their anti-piracy campaign just days after the jury verdict by suing a Usenet service for the first time (billboard.biz, Oct. 15). The suit against Usenet.com, whose Web site offers subscribers "unrestricted anonymous access to over 100,000 newsgroups [with] over 2 million new articles and files [that] arrive daily," is expected to stir up other Usenet services and those fighting for an unrestricted In-

ternet—especially those who have an emotional tie with Usenet and Internet lore.

binary newsgroups that readily offer infringing content; other services like Usenet.com have cropped up, offering direct access to those newsgroups.

This type of file sharing seems to be generally known within the Internet community. "Wow, I'm surprised that the Music labels were the first to hit Usenet," abou105 wrote on Slyck.com. "The movie and games industry are hit harder by Usenet than the music side."

In fact, a Usenet.com user called Usenet-Whiz, reviewed the service in a Dec. 22, 2004, posting on Slyck: "I tried Usenet.com last month and was pleased. For less than \$10 you can download all the music you want; at least that's what I use it for. Didn't have any retention/completion issues. I found everything I was lookin' for."

While the RIAA won't reveal the labels' legal strategy, their case is likely framed by court decisions in the labels' 1999 copyright infringement suit against the original Napster and the 2005 U.S. Supreme Court decision against Grokster and StreamCast.

In the Napster case, the labels argued that there was a central computer server that the service controlled. Therefore, Napster could have filtered infringing music files. The court bought that argument in an early injunction proceeding.

Grokster and StreamCast argued that they had no central servers, but the Supreme Court instead focused on the services' activities that unlawfully induced infringement by users.

The current suit doesn't focus on the computer servers, even though a Usenet service stores files on its servers. Instead, the suit claims that Usenet.com "markets its service as a haven for copyright infringement" and provides users "all of the tools needed to engage in massive" infringement.

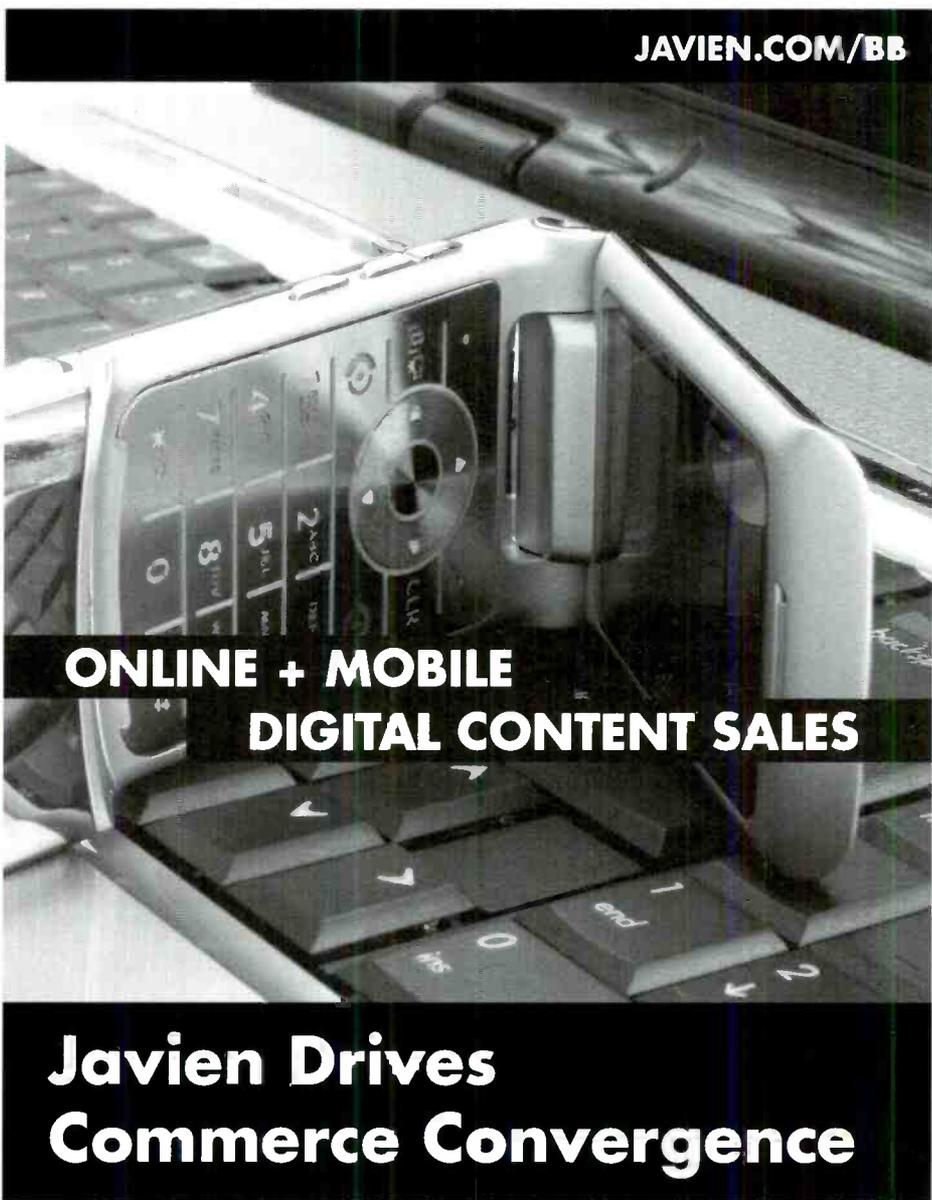
While Usenet.com did not respond to repeated requests for comment, Internet users are beginning to respond to the lawsuit online.

"[W]ill the Usenet providers form a coalition of their own?" abou105 wrote on Slyck in response to the billboard.biz report of the suit.

"I think they'll have to form some sort of organization of their own," azitler wrote. "Giganews and the rest can't allow Usenet.com to be taken out while standing idly on the sidelines because once the precedent is set it will make it that much easier to go after them."

Meanwhile, labels continue their education efforts, especially at colleges. Among RIAA initiatives is a "best practices" information package for administrators so they can educate students on campus network use and enforcement policies, offer affordable legal alternatives that give students access to music and implement technological tools that protect the integrity of their networks.

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The patronage model is not a new concept. In feudal Japan and Renaissance Europe, wealthy benefactors underwrote works of art, music and philosophy to benefit society and for their own gain.

Centuries later, many up-and-coming indie bands used a similar model, only the "wealthy supporters" were usually parents, friends and credit card companies. In the last few years, however, the model has gone online and become streamlined, standardized and a new way for bands of all sizes to finance recording time.

The most recent, and perhaps most well-known, exemplars of the trend are seminal German industrial band **Einstürzende Neubauten**, which has funded its past three records using donations from a group the act refers to as "supporters." Neubauten charged between €35 and €65 (\$49.50-\$92) for the ability to interact with the band via webcast during the recording process as well as a copy of the finished product. According to frontman **Blixa Bargeld**, the supporters "[did] not want to change the music, and would actually dislike us changing our music in order to please specific listeners, because they are funding, among other things, our creative freedom." He also says that the band did not feel beholden to any of the fans who were supporting them financially.

A number of smaller unsigned bands have also used the Web to raise money for recording expenses from fans and strangers. Two sites,

[sellaband.com](#) and [slicethepie.com](#), allow listeners to "invest" in unsigned bands, with the investors betting that the acts will eventually sell enough records to make them a profit. Investors are also granted access to the band and free copies of the records.

Thus far, eight acts have raised the \$50,000 needed on Sellaband to begin recording. I interviewed the three that are based in the United States, and though they all said that their experiences with Sellaband and the investors were mostly positive, they were also time-intensive. **Jamie Greenslade**,

a rapper originally from New Zealand, says that he spent a lot of time writing e-mails and that the fans "really want to get inside your process." **Lily Vasquez**, who is in the process of recording her Sellaband-funded album, likewise says that she was in touch with some of the investors on a daily basis. Despite the constant communication, neither artist felt any significant pressure from the investors to change their music. "I had some people tell me they wanted to hear me sing the blues," says Vasquez, who is primarily a Latin artist, "but most of the funders were really hands off."

Likewise, U.K.-based service Slicethepie allows fans to interact with the artists they are funding, and in fact "wants them to feel like they are involved in the process," site representative **Sarah Dando** says. "A lot of the bands want to get input on things like album titles," she adds. "Many of them are blogging on a daily basis and using other social networking sites in order to build relationships with the investors."

Some independent artists skip the sites and prefer to simply raise the funds on their own. California-based singer/songwriter **Adrina Thorpe** created a tiered system that rewards supporters with everything from copies of her forthcoming album to personalized songs thanking them for their donation. She is not the first to sell songs to donors. Scottish musician **Momus** sold song portraits on his album "Stars Forever" to raise funds to pay legal fees when his label was sued.

While the artists of yesteryear occasionally had their heads cut off if their work didn't please his lordship, those working within the new patronage system seem satisfied with the artistic freedom it grants them. Bargeld says, "It has become increasingly obvious that regular record companies are less interested in promoting music rather than their bottom line. Any band that wants to pursue their own creative vision instead of just cultivating a popular image would be better off going directly to their listeners, if they have something authentic to offer." ...

**.biz** For 24/7 indies news and analysis, see [billboard.biz/indies](#).

MOTE SINABEL



## The Indies

**CORTNEY HARDING** [cortney.harding@billboard.com](mailto:cortney.harding@billboard.com)



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# STICK IT TO 'EM

USB Live Albums Making Noise In German Industry

HAMBURG—The Germanic music industry is cashing in on the popularity of live music, using the USB “memory stick” format to produce instant live albums for fans at concerts.

Since the summer, Munich-based company di[rec] has been recording festival sets onto the roughly 2.5-inch sticks and making them available for €17 (\$24) just five minutes after concerts finish.

“The industry has been very open to our business model,” di[rec] co-managing director Tatjana Mühlthaler says, “because we offer a way to turn the popularity and uniqueness of live music into sales of recorded music, at the moment when concertgoers are most receptive.”

Di[rec] declines to disclose details of contracts or sales figures, although industry experts estimate that up to 5% of audiences have been buying the sticks.

The strategy has won approval from record executives struggling with slumping sales in Germany, Switzerland and Austria. The company already has deals in place with Universal and Sony BMG, plus a host of indies including V2, Nuclear Blast and Century Media, although artists must also be signed up on a case-by-case basis.

While German trade revenue from recorded music fell 3.2% in 2006 to \$1.41 billion, according to the IFPI, live promoters report booming business. There are no official figures for the sector, but research by German trade magazine Musikmarkt suggests the 2006 concert business was worth more than \$5 billion.

“We are seeking to gain a share of the artist’s entire value chain,” says Edgar Berger, CEO of Sony BMG in Munich. “So, [this] is an ideal answer for us.”

The USB sticks—which have a capacity of 256 MB and hold digital rights management-



**MONEYBROTHER** is among the acts whose live music has been offered on USB memory sticks. Below, left: Sales pavilion at the Nova Rockfestival, held June 15-17 in Nickelsdorf, Austria.

protected Windows Media Audio files—have been offered at Austrian events including the Nova Rockfestival (held June 15-17 in Nickelsdorf), where Swedish metal bands In Flames and Clawfinger were among those to use the service, and the FM4 Frequency Festival (Aug. 15-17 in Salzburg), where English electronica outfit Groove Armada and Swedish rock act Moneybrother joined the program.

“The idea met with a positive response,” says concert promoter Florian Zoll of Rothenburg, Germany-based KARO agency, which used the service at Germany’s 15,000-capacity Taubertal Festival in August. “Most people thought that it should have been invented a long time ago.”

Bands have offered instant live CDs at concerts before, but this move comes as the USB format gains in popularity across Europe. It was recently made chart-eligible in the United Kingdom, where acts including the Fratellis and Keane have issued memory stick singles.

Di[rec] now plans to expand into recording regular concerts, with German rock act Revolverheld, English singer/songwriter Chris Norman and Italian-German pop singer Nevio planning to offer the service at forthcoming dates.

Mühlthaler says that some artists have expressed fears that the recordings may cannibalize sales of traditional live album releases, but adds, “Our recordings capture the unique character of the concert, complete with all the rough edges. Live CDs are mastered albums which fans have generally already bought.”

“USB sticks can’t compare with albums,” says Jochen Maass, executive officer at Donzdorf, Germany-based indie Nuclear Blast. “They’re really only for hardcore fans in a bid to put a stop to bootlegging.”

But iO guitarist Henning Rügenapp, whose band issued a USB recording of its Taubertal Festival set, says the USB stick gives the band “a closer connection to our fans. Visitors to our concerts will always have good memories of our music.”

## SAL GALLINA “MUSIC WAS MY LIFE”

Sal Gallina, born Salvatore Angelo Gallina on June 20, 1951, formally of The Bronx, NY, died peacefully after a long illness on October 4, 2007. He resided at 146 Pine Circle, Bennington, VT, 05201. Sal graduated from the New York High School of Music and Art, the Manhattan School of Music, Juilliard, and the American College of Forensic Examiners. Sal was an extremely intelligent man who loved music and was known worldwide for his innovative style of music. He was brilliant, both musically and electronically. One of his inventions, which is used exclusively in the music industry today, is on display at the Smithsonian Museum in Washington, D.C. He also loved the outdoors, exotic and classic cars, anything electronic such as remote control airplanes and loved to target shoot, especially with pellet guns. He leaves behind his grieving family - his parents Justo and Marie (Saia) Gallina of Bennington, VT, his brother Angelo Gallina of Bennington, VT, his sister Fran Artale of Wappingers Falls, NY and his niece Dyanna Artale of Wappingers Falls, NY. For information on the accomplishments of Sal Gallina, please go to Google or Yahoo and type-in Sal Gallina. You can email condolences to: [grandmaspugs@hotmail.com](mailto:grandmaspugs@hotmail.com)

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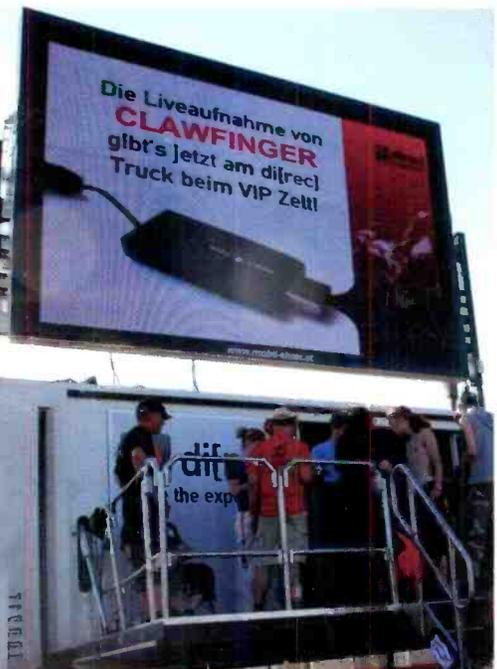
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# Tim Riley

Tim Riley is on the forefront as music becomes further enmeshed with videogames. Ahead of a critical fourth quarter, he shared his thoughts with Billboard.



The holiday schedule is as important to the videogame industry as holiday CD sales are for the music industry—more new videogames are released in the fourth quarter than in the rest of the year combined. Indeed, today's videogames have more music in them than ever before, and that growth shows no signs of letting up.

Tim Riley is one of the driving forces behind this evolution. As worldwide executive of music at game publisher Activision, he oversees the music elements of such games as "Guitar Hero," "Tony Hawk" and "Call of Duty." Formed five years ago, Activision's music department is responsible for not only game soundtracks, but to make Activision games a source of music discovery and fan interaction. Riley meets with major artists regularly to discuss including not only their music in upcoming games, but also their likenesses as characters through motion-capture technology.

His group is responsible for the first game to receive a Grammy Award nomination for best soundtrack ("Tony Hawk's American Wasteland"). He's also behind building the song list for the highly anticipated "Guitar Hero III: Legends of Rock," due Oct. 28.

The former Geffen Records A&R scout and movie music supervisor is now focused on merging the two fields even tighter by allowing gamers to buy and download music through their videogame consoles—both for use in the games and for personal enjoyment.

## What was the reason behind forming a music department at Activision?

"Tony Hawk" and a lot of the action games had a lot of music in them. There was more and more work, and more and more projects, so it was a natural progression to establish a music department in-house.

## You've been doing this for five years now. How has the interaction between music and videogames evolved in that time?

It's a lot different. The first "Tony Hawk ProSkater" had about a dozen songs. Now we're up to 75-100 songs per game, and not just licensed tracks but recording exclusive material for games. It's come a long way from the occasional licensed track to music-specific titles [like "Guitar Hero"].

## What caused this evolution?

It's twofold. We share a target demo. The same people buying a "Tony Hawk" game or "Guitar Hero" tend to be the same people buying a My Chemical Romance CD. From a gaming standpoint, music adds a

lot to the game. Given the right song, it provides a pace or a tempo to a game.

## You've also been the music supervisor for various films. Describe the difference between doing this for films and for games.

There are actually a lot of similarities. Typically you're trying to find a song that fits a theme. Not every band or every song is going to work with a "Tony Hawk," so you have to find something that makes it jell. Playability becomes a big issue for games, much like the overall feel did for a movie.

## Describe how you go about it.

We keep almost every CD we get. I've got a physical CD library probably in the 50,000 area and three hard drives of digital files. We start with a master list of around 200 songs and try to get it down to 50 or so. There's always new music coming in and we get stuff from labels, so we're focused on what they're working on and what their new releases are as well. We try to

time some in-game music with when the record companies are going to radio.

## How has your relationships with labels changed?

Five years ago, it was almost us selling them, when people were a little tentative of new media after the whole Napster thing. It took a lot of selling to get people to give us music, particularly new music. Now five years later, they've got dedicated staff at all the majors for videogames just like they do for film and TV.

## And now music is much more than just a soundtrack—it's an interactive part of the game as well.

It's almost like, "Careful what you wish for." We've kind of dug our own graves here. The bar is set pretty high at this point and there's a lot of people doing it. Before it was maybe a "Tony Hawk" or a "Madden" [football series]. Then there were the "Grand Theft Autos" and "Need for Speeds" of the world. The labels are aggressive, and we're kind of expected to do it at this

point. It's become part of the game-build now. Before the next-gen consoles, we had space limitations for how much music could go in a game. But now we can do more with not just the amount of music, but with videos and band interviews as well.

## The new-generation consoles also let you buy and download new content, including music. What's the potential for making music a new revenue stream as well?

That's certainly something we're working on. Right now for "Guitar Hero II" we have downloadable content. We have a three-pack of My Chemical Romance songs—in the first week it sold over 50,000 downloads. The other packs have been up for six months now and we've sold over 500,000 downloads of them. At three songs each, that's over 1.5 million single-song downloads. The RIAA certifies a download platinum at 200,000, so we're working our way to diamond. And since the song can't be taken off the console and put on an iPod,

we're not replacing the iTunes model. We're just an additional download.

## Can you extend that model to games that aren't as music-specific as "Guitar Hero"?

It's a possibility. We've looked at it from a soundtrack model, we've looked at it as an iTunes-like retail model. It's a situation of having the technology being available and all the parties playing well together. I mean, you've got a game company, a music company, a publishing company, a console company. There's a lot of moving pieces.

## How do you explain the success of "Guitar Hero"?

It's just the ease of the game. It's the ultimate party game. Anybody can pick it up and instantly enjoy themselves. The minute you pick it up, you're playing the guitar.

## What direction is the "Guitar Hero" franchise taking, given the popularity of music-focused games?

Sky's the limit. It's a content-driven game, so we're always looking for the next best thing content-wise. There's definitely pressure for this department, no doubt. But it'll just get bigger and better. We won't stray too far from what makes the game fun. But there are a lot of ideas, and after every meeting I'm in for this game I get more excited.

## Looking forward, where is the game/music convergence going?

I'd like to do more with digital downloads. From a content standpoint, that is the part that will change the most in the next five years. ...

The first 'Tony Hawk ProSkater' had about a dozen songs. Now we're up to 75-100 songs per game.

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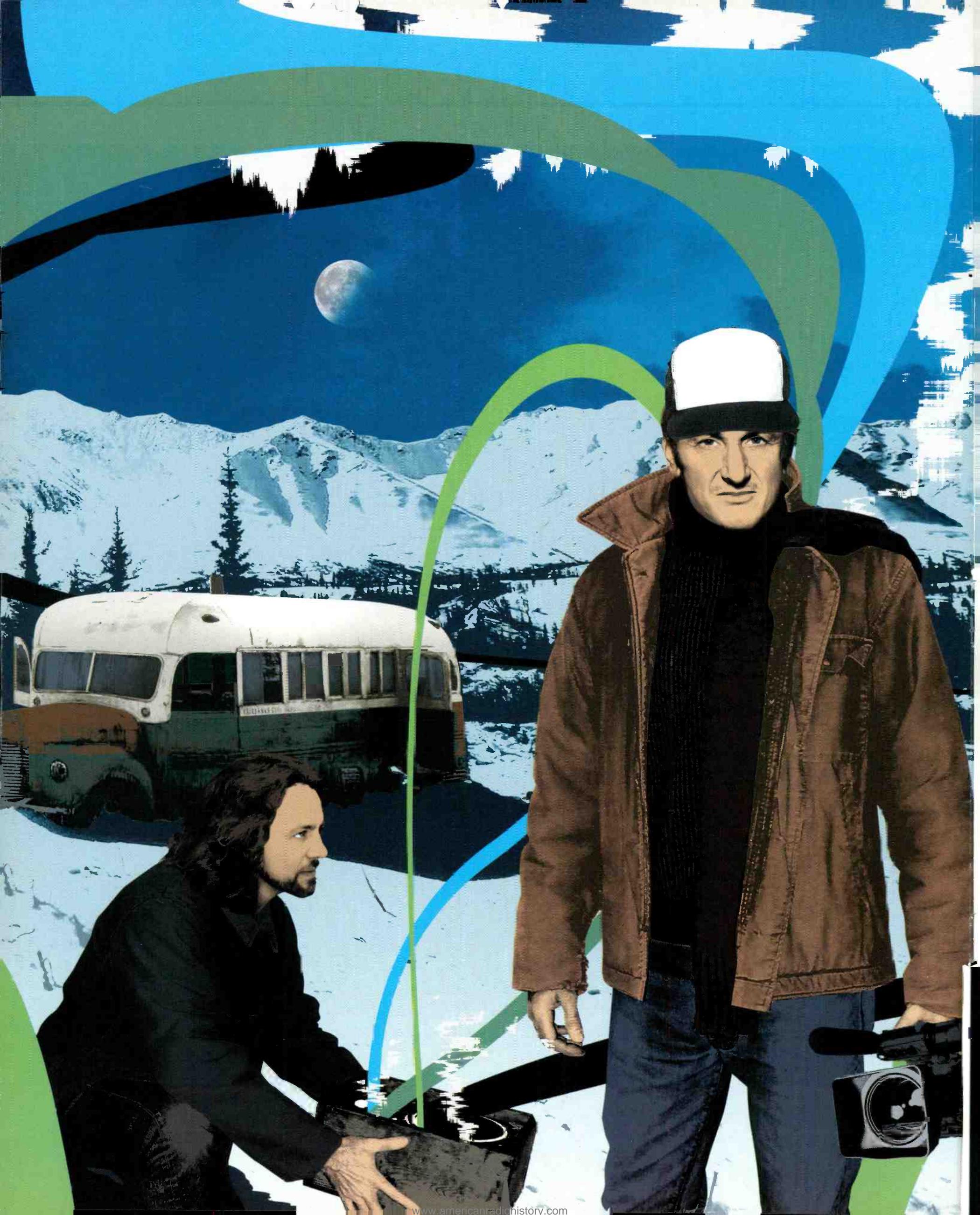


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SEAN PENN HAS WANTED TO MAKE A MOVIE BASED on Jon Krakauer's 1996 book "Into the Wild" since the moment he finished reading it. The true story of Christopher McCandless, a recent college graduate who in 1990 cut ties with his family and embarked on a two-year odyssey that ended tragically in the Alaskan wilderness, struck a major chord with the actor/director. And while it took him years to convince McCandless' parents and sister to give their blessing to the project, it took only a matter of hours for him to secure longtime friend/Pearl Jam frontman Eddie Vedder to write new original material for the movie's soundtrack. § On it, Vedder plays nearly all the instruments and explores more of an acoustic, stripped-down musical approach than normally heard on Pearl Jam albums. The soundtrack debuted in September at No. 11 on The Billboard 200 and has sold 95,000 copies in the United States, according to Nielsen SoundScan. First single "Hard Sun" is No. 28 this week on the Modern Rock chart. § With "Into the Wild" garnering strong reviews and whispers of Academy Award nominations, Penn and Vedder talked with Billboard about their creative partnership. The pair will expand on the subject during a keynote interview Nov. 1 in Los Angeles as part of the Hollywood Reporter/Billboard Film & TV Conference.

If you can recall, at what point did you start thinking about what kind of music would be in the movie?

**SEAN PENN:** I'm going to guess that it was right from go. But in terms of really identifying that I was going to structure transitions to be told in song, that was when I first started to ask myself, "OK, what are all the components of things I've been thinking of for the last 10 years?"

Did you have actual songs in mind for those transitions?

**PENN:** Oh, yeah. I had model tracks throughout. There was Neil Young's "Hey Hey, My My," Cat Stevens' "Miles From Nowhere," Joe Henry's "King's Highway" and Philip Glass' "Cloudscape." That was less in a transitional state than it was in a visual one. There was Lynyrd Skynyrd's "Simple Man" too.

When you pulled the trigger on asking for Vedder's involvement, did you show him a script?

**PENN:** I don't even remember whether I gave him a script at all. By the time I went to him, I had a rough cut of the movie. He was in Hawaii when I tracked him down. He got a copy of the book and read it. He called up very invested already. He really connected with it. I said, "Call me when you get back and I'll come up to Seattle," and that's what happened. I brought up like a three-hour-and-15-minute cut of the movie, and we sat and watched that. His words were, "It's on," and that was it.

**VEDDER:** The film ended and we shared a moment of silence, because it was heavy. I think I just asked him, as I'm reaching over to light a cigarette, "What do you want?" And he said, "Whatever you feel. It could be a song, it could be two, it could be the whole thing." So I went in for three days, starting the next day, and gave him a palette of stuff to work with. And

## *Penn, Vedder Make Sweet Music For Hard-Hitting Film*

THE FILM AND TV INTERVIEW

# SEAN PENN AND EDDIE VEDDER

ILLUSTRATION BY JOHN RITTER

WRITTEN BY JONATHAN COHEN

then he started choosing. Immediately he had a few things he put in. I wasn't expecting that. After that, then it was really on. What I gathered was, the songs could now become another tool in the storytelling, especially when you have shots of the young man solitary. In a way, it's offering a window into what he's going through intellectually and emotionally without having to have him talk to himself [laughs].

**Did you leave that out of the movie with him?**

**PENN:** I didn't leave that cut, but once he started playing with things, I started sending sections of the picture so he could work to them. When he sent "Guaranteed," I was still holding out for "Miles From Nowhere." But "Guaranteed" wasn't borrowing somebody else's baggage to make it appealing. I have felt that as an audience member. In that terrific picture "The Killing Fields," when John Lennon's "Imagine" played, I was so moved. But when I got home I thought, "Well, I was moved the first time I heard it too," which had nothing to do with this movie. Once I heard "Guaranteed," I just felt that for sure this is the musical voice of [actor] Emile [Hirsch's] character. I just encouraged him to keep coming up with stuff.

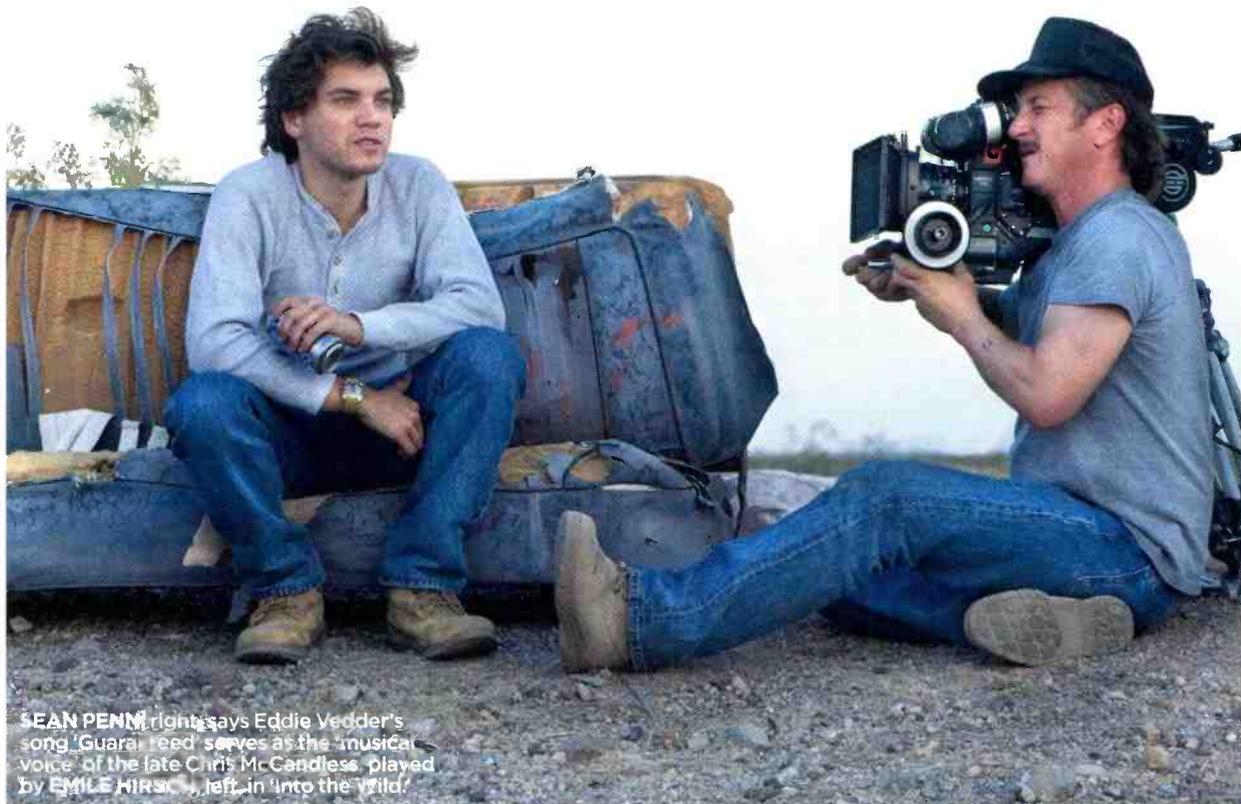
**Were you consciously trying to put yourself in McCandless' head or was the narration more omniscient?**

**VEDDER:** It was startling how easy it was for me to get into his head. I found it to be uncomfortable how easy it was, because I thought I'd grown up [laughs]. I think all this stuff was right under the surface for me, barely. Because of that, lyrics and words and even chord changes were coming quick. It was like being asked to do something you did every day for a decade—you just hadn't done it for 20 years. You go to do it again and it's just all right there. It never left.

**What was your writing process like once things got moving?**

**VEDDER:** It was like being a songwriter for a band—serving the voice of Chris McCandless. Not my voice, or something I wanted to say. In almost every aspect of this process, it simplified things. There were fewer choices. The story was there and the scenes were there. If there was anything that I learned with my own writing process, maybe there's too many choices for what to write about. Just the amount of subject matter in the world these days; maybe that feels chaotic for me. This took away all the choices. There was a point A and a point B, and I found it pretty easy to get there without hitting all the other points in between.

**'It was startling how easy it was for me to get into McCandless' head.'**  
—EDDIE VEDDER



SEAN PENN (right) says Eddie Vedder's song "Guaranteed" serves as the musical voice of the late Chris McCandless, played by EMILE HIRSCH, left, in "Into the Wild."

**Once you got inspired and started cranking out material so fast, was it hard to turn that faucet off? Was there a void left?**

**VEDDER:** When I was working, I was inspired to make the music. That's what I was requested to do. After that, I took the inspiration and put it into my real life and my family life. We spent the summer outdoors. We did some camping. I felt like a real human being. My surfing got blockaded as a young adult when I had to start working the drugstore jobs [laughs]. In about 1993 or 1994, I realized I'd been afforded the opportunity to get back to the ocean, and that really has been what fueled 80% of my creativity and 95% of my sanity.

**Talk about the contributions of Michael Brook and Kaki King to the score.**

**PENN:** Kaki was shared with me by Martin Hernández, who was my sound designer but once upon a time was a DJ down in Mexico. When I heard her stuff, I invited her to come into the mix. But the thing is, every time I tried to play with some other composer outside of Eddie and Kaki, it didn't work. There's this sonic family Michael's in that is different from anything else and is right in line with what we were doing. **VEDDER:** Michael Brook made great choices with the way he orchestrated the score. Without even really thinking about it, I saw the film the one time and our pieces of music meshed together pretty well for not having approached it in a way of, "Let's make sure these puzzle pieces fit." They just did.

**There seems to be two camps in terms of what people think about the movie: one that praises McCandless for his sense of adventure and another that feels anger toward him based on never contacting his family. Do you fall on one particular side?**

**PENN:** I'm on the side that doesn't put the white wig and the robe on. It's just people wanting to have something to criticize. It's courage envy. Everybody's got their own fucking way of dealing with their family stuff, and it's nobody's [business] to judge on him like that. I think that if there's anybody I would listen to on the subject, it's his family.

**VEDDER:** I defer to them as well. I thought about them a lot. There's a line in "Guaranteed" that says, "Don't come closer or I'll have to go/Owning me like gravity are places that pull/If ever there was someone to keep me at home/It would be you." That line is for [McCandless' sister, Carine].

**What's next for both of you?**

**PENN:** I'm playing with a couple of things, but let's say I hope it's something I can get Eddie Vedder involved in.

**VEDDER:** I'm ready for a break, but I have to say, this offered me an opportunity to get deeper into writing than maybe I had in a while. It was just the most welcome set of demands I've come across in a long time. Our band is going to be better for it and from it, which I'm pretty excited about. ...

For an extended interview with Eddie Vedder, visit [billboard.com](http://billboard.com).



Sean Penn and Eddie Vedder have worked alongside each other on such prior films as "Dead Man Walking" and "I Am Sam," but never as closely as they did on "Into the Wild."

As Penn recalls, the duo first met in the early '90s "backstage at some kind of multi-artist concert. I don't remember what it was. It wasn't really until we were doing 'Dead Man Walking' that Tim Robbins introduced us. We had path crossings during that time a little bit."

As their friendship deepened, Penn began

pursuing Vedder to work on a special project. "I went to see him in Chicago," he says. "I had written a script that I wanted him to act in." At various times, Vedder would agree, only to quickly call Penn back and change his mind. But Penn wouldn't take no for an answer, so Vedder had to resort to a unique way of getting his point across—he wrote a song and sent it to him, telling

him no once and for all.

"Every time, I'd say, 'I hate to do this but I just can't,'" Vedder says. "Somebody will do it better. He'd say, 'You can, and you will, and I'll get you through the big waves.' So the song was called 'I Can't,'" he says with a laugh. "It was an aggressive song—kind of L.A. punk scene aggressive. It took that to finally get through to him. In a way, looking back, Sean saw that if I really needed to make a point, given certain subject matter, I could do it. That's probably what got me this job." —JC



*Bumper Crop Of Fall Films Putting  
Fresh Spins On Old Art Form*

# MUSICAL FAMILY

FEATURING: HAIRSPRAY ACROSS THE UNIVERSE I'M NOT THERE AUGUST RUSH ENCHANTED

SWEENEY TODD WALK HARD

WRITTEN BY CHUCK CRISAFULLI

NOVEMBER 3, 2007 | [www.BILLBOARD.biz](http://www.BILLBOARD.biz) | 27

HAIRSPRAY: DAVID JAMES/NEW LINE CINEMA; ACROSS THE UNIVERSE: ABBOT GENSER/SONY PICTURES ENTERTAINMENT; ENCHANTED: BERRY WETCHER/SMPSP/Disney ENTERTAINMENT; WALK HARD: GEMMA LAMM/NEW COLUMBIA PICTURES; SWEENEY TODD: LEAN GALLO/DREAMWORKS

MUSIC IS IN THE AIR—ESPECIALLY THE AIR SURROUNDING CURRENT moviegoers, whether they find themselves in art houses or multiplexes. § A broad slate of music-based features has hit theaters this year, from revivals of the traditional movie musical form such as “Hairspray” to music-driven tales such as the Joy Division biopic “Control.” § But perhaps most striking is a group of films that resist easy classification—movies that are music-centric but don’t follow the established conventions of the classic song-and-dance picture. § Such films as “Once,” “Across the Universe,” “I’m Not There,” “August Rush” and “Romance & Cigarettes” all feature music at the core of their stories and include musical performances by their actors, but all take decidedly unconventional approaches to the creation of a movie musical world.

The commercial success of “Chicago,” which took home six Academy Awards in 2003 including best picture, opened doors for other music-fueled movies, “August Rush” director Kirsten Sheridan says. But, she adds, “It takes time to fund, produce and release a film, which maybe explains why we’re seeing so many music-filled movies right now.”

Warner Bros. Pictures president of music operations Doug Frank also points to the runaway success of the “High School Musical” franchise. “Maybe a large portion of audiences accept the fact that music can be performed on camera,” he says.

Others feel the general climate in the world right now has led audiences to seek movies that offer a respite from war and political grandstanding.

“At a time when there is so much heaviness in the world, people are looking for a bit of escape, yet they still want to be moved. Movie musicals offer people—the world—a different kind of entertainment,” “Across the Universe” star Dana Fuchs says. “At the same time, people are more connected than ever to music, which is everywhere these days.”

“Music is a way of escape and fantasy and memory, and we all access that through whatever’s in our cars and on our iPods and what we sing in the shower or the basement,” says John Turturro, who directed

“Romance & Cigarettes,” which creates an urban fantasia in which the actors’ performance of pop songs create private soundtracks for their characters. “It’s a big part of our private lives, and that’s what I was interested in. But I’m not thrilled when I see musicals that try to capture the polished style of a Fred Astaire or Gene Kelly film. I wanted people dancing in their underwear in their bedroom and I wanted the musical elements to be very grounded in a simple, honest reality.”

“Once” requires no suspension of disbelief, with its music stemming from the in-film situations its characters experience. “Across the Universe” turns 33 Beatles songs into a soundtrack for a story that sets young love against a pop-cultural history of the ’60s, while “I’m Not There” refracts the music of Bob Dylan with a lead character split among six actors.

“It’s great to be exploring some new approaches to the form,” Turturro says. “If you look at literature or painting or almost any other art form, there’s not just one way for things to be presented. But movies get stuck and do the same thing over and over again. I think it’s OK to ask the audience to use a little imagination, and if you have a great story to tell, they’re not going to mind if you take some chances and do things differently.”

Below, Billboard takes a closer look at the recent crop of music-centric films and the strategies behind getting them in front of audiences.

## ‘HAIRSPRAY’

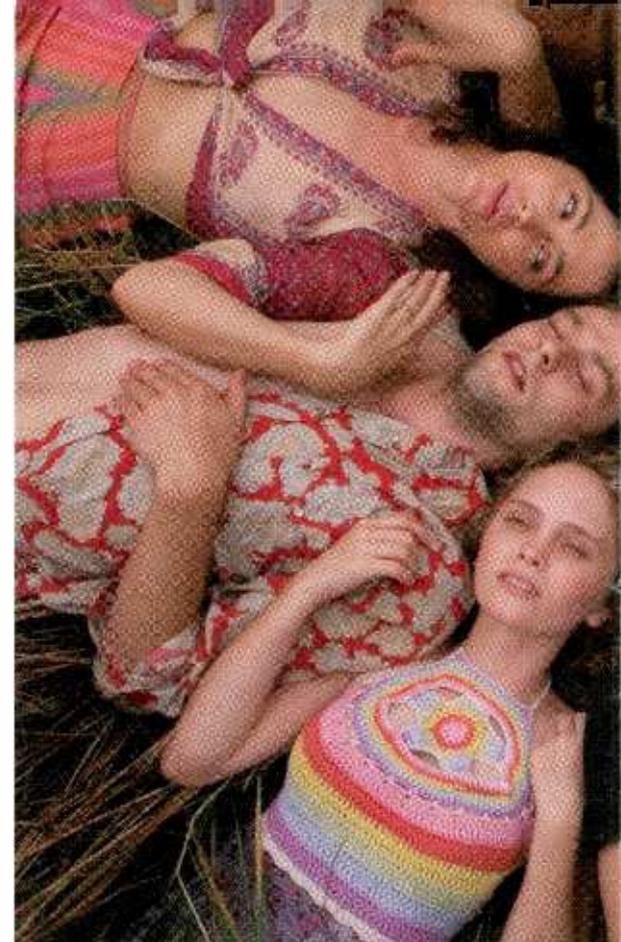
**DISTRIBUTOR:** New Line Cinema

**RELEASE DATE:** July 20

**CAST:** John Travolta, Nikki Blonsky, Queen Latifah, Zac Efron

“Hairspray” the movie is a traditional song-and-dance musical, based on a multiple Tony Award-winning Broadway production, which was in turn based on an original 1988 film by John Waters. From the beginning, New Line knew it wanted to “raise the bar,” president of music Paul Broucek says, to “make it the best-sounding musical that’s ever been made.” While New Line Cinema is responsible for the film, Alternative Distribution Alliance-distributed New Line Records issued the soundtrack, which has proved a sizable hit. Since its July 10 release, the album has sold 658,000 copies in the United States, according to Nielsen SoundScan.

The studio began “dropping streams of Zac Efron songs months in advance, so that links would virally leak,” Broucek says. In addition to an iTunes pre-order campaign, the company partnered with Carnival Cruises, Regis Hair Salons and Sebastian hair care products to further brand the film. Come Nov. 20, the film and soundtrack will be relaunched in the States with the arrival of a collector’s edition CD, containing demos and rare cuts that didn’t make the original cast recording.



## ‘ACROSS THE UNIVERSE’

**DISTRIBUTOR:** Revolution Studios, Sony Pictures

**RELEASE DATE:** Sept. 21

**CAST:** Evan Rachel Wood, Jim Sturgess, Dana Fuchs

The Julie Taymor-directed “Across the Universe” features 33 songs from the Beatles catalog, newly arranged and recorded by the cast. The film took the highly unusual step of recording the vocal performances live to camera, rather than having the actors lip-synch to prerecorded tracks. (Wood was so impressive that she is reportedly close to inking a recording deal with Interscope.) “There were few attempts to re-create what the Beatles did instrumentally,” the film’s composer Elliot Goldenthal says. “In some scenes, the lyrics take on new meaning—they’re put in a new, dramatic context.”

In September, the cast performed some songs live on “Good Morning America” and “The Oprah Winfrey Show,” which drove exposure to the Interscope soundtrack. The set, which features cast member/U2 frontman Bono belting out “I Am the Walrus” and “Lucy in the Sky With Diamonds,” as well as scene-stealer Joe Cocker growling out “Come Together,” is available as a single-disc and an expanded deluxe edition. They have sold 147,000 copies combined. “We wanted to create a soundtrack that means something to consumers—and not just slap together songs for a compilation-styled soundtrack,” Interscope VP of film and TV marketing Tony Seyler says. “This music is integral to the film; in fact, it is the script for the film.”

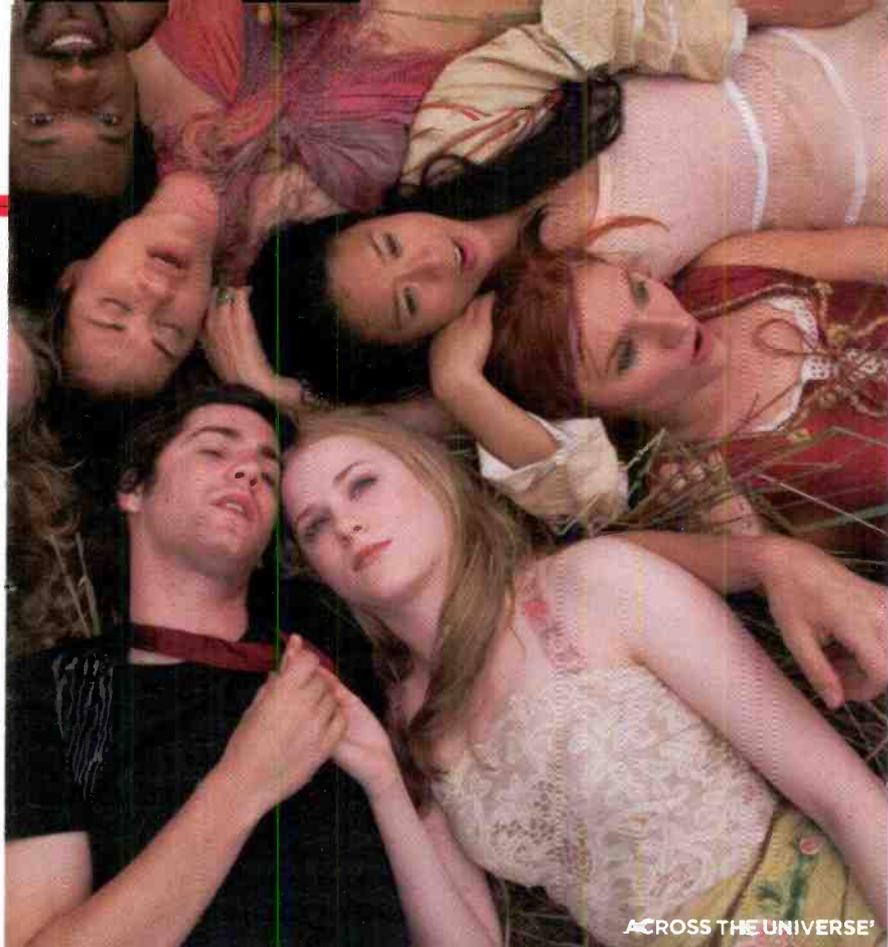
## ‘I’M NOT THERE’

**DISTRIBUTOR:** The Weinstein Co.

**RELEASE DATE:** Nov. 21

**CAST:** Cate Blanchett, Richard Gere, Christian Bale

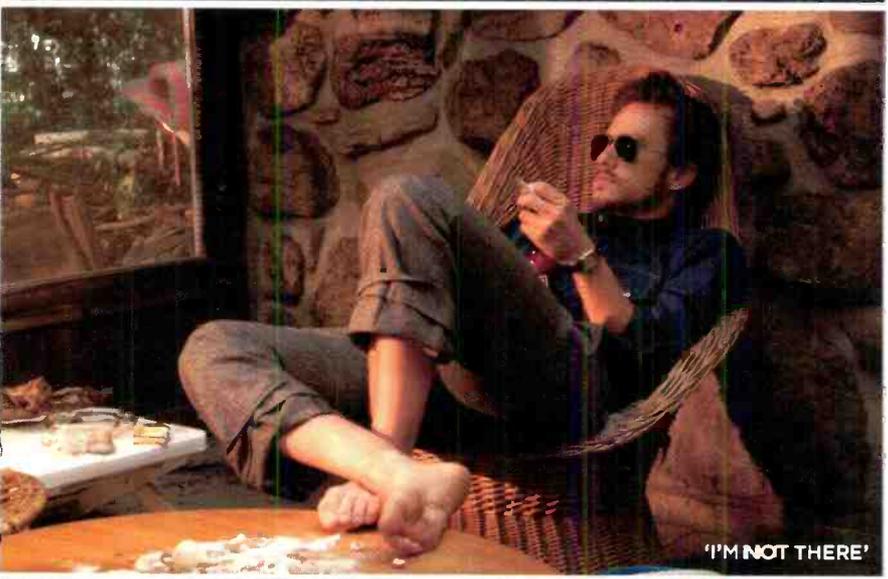
Director Todd Haynes kept the music of Bob Dylan tied to the life story of the man (who gave his blessing to the film), utilizing original Dylan tracks and cover versions presented by various embodiments of the iconic songwriter. Haynes himself isn’t quite sure whether the results are as unconventional as might be assumed. “Is it a musical? Yes and no,” he says. “One of the things people frown on in traditional musicals is the unreality—the fact that people burst into song and sing what they can’t say. To me, that’s radical—that’s always crazy enough to be interesting, and I’m not sure how much allegiance film has to pledge to so-called reality, as film’s greatest moments have



ACROSS THE UNIVERSE



'AUGUST RUSH'



'I'M NOT THERE'



'WALK HARD'

very little to do with reality. When you're dealing with a subject like Dylan, the excitement as a filmmaker is to try to find a visual parallel to his music, and that just opens the floodgates of creative possibilities."

Columbia's "I'm Not There" soundtrack, which arrives Oct. 30, features such artists as Eddie Vedder, Jeff Tweedy, Cat Power and Stephen Malkmus putting their spin on Dylan tunes. It also sports Dylan's previously unreleased title track, which was recently discovered in Neil Young's archives. The film/soundtrack synergy will be cemented with a Nov. 7 concert in New York featuring Calexico, the Roots and My Morning Jacket performing tunes from the album.

## 'AUGUST RUSH'

**DISTRIBUTOR:** Warner Bros. Pictures

**RELEASE DATE:** Nov. 21

**STARS:** Keri Russell, Jonathan Rhys Meyers, Freddie Highmore, Robin Williams

"August Rush" unfolds as a sophisticated fairy tale in which characters are defined by the music they perform. Because the film centers on a young musical prodigy who was separated from his parents at birth, Warner Bros. is hosting several in-school music programs across the United States as well as working with VH1 Save the Music. "The heart of the story is how we respond and connect through music," score composer Mark Mancina says. "The way the [main character] is going to find his parents is through music—not the Internet or the Yellow Pages."

Warner Bros. is also sponsoring an "August Rush"-branded concert Nov. 9 at the Juilliard School in New York, featuring performances by the cast as well as David Crosby. The studio's marketing push is heavily supported by Sony, which will issue the movie's soundtrack Nov. 6. Music and visuals from "August Rush" form the foundation of a music mixer component on the film's Web site ([augustrushmovie.com](http://augustrushmovie.com)). Here, fans can create their own music/film mash-ups and then upload them to YouTube, MySpace and other viral communities. "This supports the belief that this music needs to get out there now," says Richard Barton Lewis, who conceived and developed the film.

## 'ENCHANTED'

**DISTRIBUTOR:** Walt Disney Pictures

**RELEASE DATE:** Nov. 21

**STARS:** Amy Adams, Patrick Dempsey, Susan Sarandon

"Enchanted" uses 2-D animation, live action and CGI to tell the story of a princess (Amy Adams) who is pushed down a well, comes up through a manhole in modern-day New York and falls in love with a single father (Patrick Dempsey). And who better to sell a fairy tale than Carrie Underwood? The singer, whom Walt Disney Studios president of music and soundtracks Mitchell Leib calls "America's princess," sings the song "Ever After" at the end of the movie. The "Ever After" video, which combines all three visual techniques and features an animated Underwood, will be cut into national TV spots and offered as a free video download.

With Underwood promoting her new album, "Carnival Ride," in advance of the soundtrack's Nov. 13 street date, it "puts us in a very unique spot to maximize on one of the most visible artists in the industry," Leib says. Along with "Ever After," the single version of which Underwood co-wrote, the musical numbers by composer Alan Menken and lyricist Stephen Schwartz ("Pocahontas," "Hunchback of Notre Dame") will also be used online, in commercials and across Disney-owned media platforms.

## 'SWEENEY TODD: THE DEMON BARBER OF FLEET STREET'

**DISTRIBUTOR:** DreamWorks Pictures, Warner Bros. Pictures

**RELEASE DATE:** Dec. 21 (limited)

**STARS:** Johnny Depp, Helena Bonham Carter, Sacha Baron Cohen, Alan Rickman

"What's fascinating is that this is, without doubt, a horror film," Warner Bros. Pictures president of music operations Doug Frank says of the adaptation of this long-running Broadway musical. "When was the last musical-horror film with major stars?" The soundtrack, arriving Dec. 18 via None-such/Warner Bros., sounds like the music you'd expect to hear in a Tim Burton film, says Frank, who calls the Stephen Sondheim/Burton pairing "a marriage made in heaven." The film will be in multiplexes nationwide in January. (A limited run will commence in late December.) As such, marketing efforts (including promotional partners) are still being discussed, though the film's promotional tag line, "Never Forget. Never Forgive," will serve as an antidote to holiday uplift.

Frank says "Sweeney Todd" is not a "boutique film going out to a niche audience. It is a major motion picture that will be marketed to the 'quadrant': young males, young females, older males and older females." And since director Burton has a huge college audience, a campus tour is in the works.

## 'WALK HARD: THE DEWEY COX STORY'

**DISTRIBUTOR:** Sony Pictures

**RELEASE DATE:** Dec. 21

**STARS:** John C. Reilly, Kristen Wig, Paul Rudd

Following the success of "Knocked Up" and "Superbad," Judd Apatow steps into the realm of the Rutles and Spinal Tap with "Walk Hard: The Dewey Cox Story," a music-driven spoof of such earnest biopics as "Ray" and "Walk the Line." Apatow serves as writer/producer this time, with Jake Kasdan taking the directing reins, and John C. Reilly stars as the Johnny Cash-like Cox. The filmmakers worked with composer/producer Michael Andrews to record Reilly delivering more than 30 songs before filming began, mapping out Cox's decades-long career by working their way from '50s rockabilly to psychedelia to disco to punk to rap.

The film is scheduled to be accompanied by a double-disc soundtrack tentatively titled "Box of Cox." Kasdan says, "One of the challenges was that we were just trying to figure out how funny the songs should be versus how good they should be. And if they could be both things at once. It was about coming up with a strategy." While the project allows Reilly to rock out, it also puts some rockers onscreen. Jack White plays a karate-chopping Elvis Presley, Eddie Vedder plays himself delivering a heartfelt testimonial to Cox, and Lyle Lovett, Jewel, Ghostface Killah and Jackson Browne get screen time singing a version of the title track. Marketing efforts will include an official Cox fan site, through which memorabilia ranging from bobble-heads to mobile downloads will be available.

Additional reporting by Michael Paoletta and Jonathan Cohen.

## High-Profile Releases Could Add Up To A Blockbuster Year For Holiday Music **BY ED CHRISTMAN**

# ALBUMS

At the end of a year when album sales industrywide are expected to take a dive, retailers and labels are looking forward to one welcome gift this Christmas season: 2007 may be shaping up as a banner year for holiday music. \* While some have long held that good sales years for Christmas albums alternate with weak years, industry executives increasingly subscribe to the theory that multiple blockbuster holiday releases drive the entire category. In 2006, for example, three big releases led to the best holiday sales of the past four years. (see story, page 32). And in an environment in which sales are down across the board, one label executive notes that holiday music may be the only genre still growing. \* "It's really down to the strength of the releases," says another exec, Universal Music Group Distribution (UMGD) senior VP of sales Joy Slusarek. "It feels like there are more big releases this year, between Toby Keith and Mannheim Steamroller," she says.

The latter album, titled "Christmas Song," is the fifth studio album in the American Gramophone holiday series—and the first new studio project since 2001—from Chip Davis' steam-rolling juggernaut (see story, page 31). Keith's album, "A Classic Christmas" (Showdog Nashville), is a double-album nicely priced at an \$18.98 list, and marks the first Christmas record from the artist in a dozen years. So far, it has sold 18,000 units, according to Nielsen SoundScan. His previous holiday album, "Christmas to Christmas," has scanned 345,000 units.

Another release expected to be a blockbuster seasonal music hit is Josh Groban's "Noel" (Reprise/Warner Bros.), which debuted the week ending Oct. 14 at No. 10 on The Billboard 200 and No. 1 on Top Holiday Albums. So far, it has sold 128,000 copies, according to Nielsen SoundScan.

### HANDICAPPING THE HOLIDAYS

"Big hits drive people to the holiday music section," Trans World rock buyer Mark Hudson says. This year, he cites Mannheim Steamroller and Groban as releases that should accomplish that feat. The Keith album, he adds, should also produce good sales for the chain, given its generous value: two CDs for the price of one.

Among other releases, Hudson says the "Disney Channel Holiday Music" compilation on Walt Disney Records—featur-

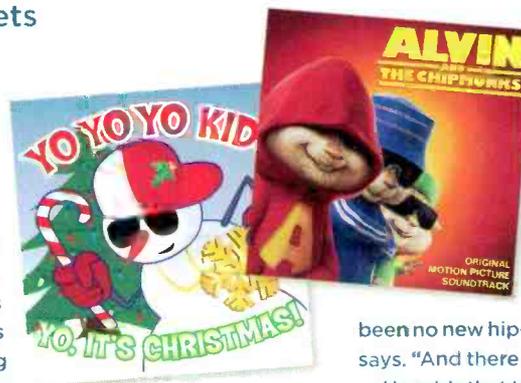


## STOCKING-STUFFER STRATEGY

### Razor & Tie Targets The Pre-Tweens

At Razor & Tie Records, VP of sales Sebouh Yegparian says he lets the other labels chase the big numbers. "We live in a world where everyone wants the next Sarah McLachlan Christmas album," he says. "There is nothing wrong to be selling holiday music that moves 100,000-300,000 units. No one is looking at that world."

One untapped market the label is targeting are 4- to 7-year-olds. "We did the first 'Kidz Bop Christmas' and sold



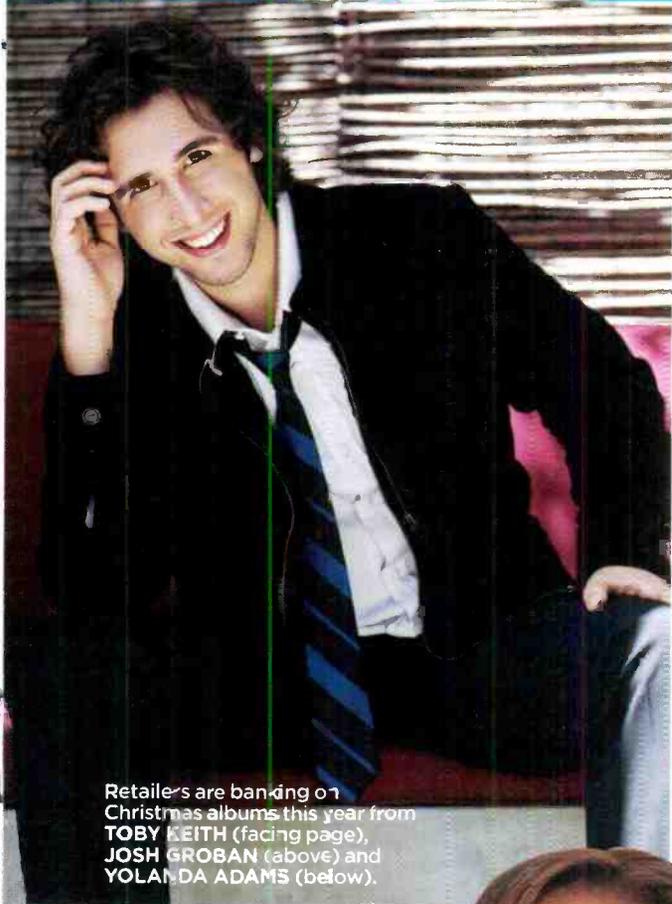
180,000 [148,000 scanned, according to Nielsen SoundScan] units in the first year, and it was like, 'Oh, look at that,' " he says.

This year, in addition to putting out the third holiday edition of that brand, Razor & Tie will issue "Yo, It's Christmas!" by Yo Yo Kids, a hip-hop-leaning Christmas album for children. The release offers a double punch, Yegparian says. "There has

been no new hip-hop Christmas music since Run-D.M.C.," he says. "And there is nothing for kids."

He adds that the label is releasing the "Alvin and the Chipmunks Original Soundtrack" Nov. 20—and while it doesn't focus on Christmas exclusively, it will have a Christmas vibe, which could connect with the holiday music market. —EC

# WAY



Retailers are banking on Christmas albums this year from **TOBY KEITH** (facing page), **JOSH GROBAN** (above) and **YOLANDA ADAMS** (below).

ing songs from Miley Cyrus, the Jonas Brothers, Ashley Tisdale, the Cheeta Girls and Aly & AJ—should produce strong sales from its tween market base.

“There is some fun stuff from Razor & Tie, which did great with *Twisted Sister* last year,” Hudson adds. The label’s new “*Twisted Christmas Live*” DVD, he says, “should do really good, and they have a hair metal Christmas [album], which we will do great with” (see story, this page).

As far as catalog goes, Hudson says he expects the Brian Setzer Orchestra’s two Christmas albums—“*Boogie Woogie Christmas*,” which has scanned 398,000 since its release in 2002; and “*Dig That Crazy Christmas*,” which has scanned 226,000 units since its 2005 release—to continue to sell steadily since Setzer tours to support them. “It depends on getting out in front of people,” Hudson says.



But in general, he says, while the middle-of-the-road market will be well-supplied with Christmas music this year, pop and rock selections look slimmer.

At wholesaler Eurpac, VP of purchasing and marketing Cary Fly predicts that “Mannheim will be No. 1 and Groban will be solid at No. 2” as well. But he also has high hopes for Yolanda Adams’ Verity/Columbia album “*What a Wonderful Time*.” In general, Fly says, urban music sells well for Eurpac, which services the U.S. Navy with music.

Meanwhile, one mass-merchant executive says that Mannheim Steamroller will be No. 1 and Groban looks like a “bull’s-eye” holiday record for his stores. He also expects releases by Keith, Michael Bolton and Razor & Tie’s “*Kidz Bop Christmas*” to do well (see story, page 30).

Retailers also expect releases from Keith Sweat, Diamond Rio, Patti LaBelle, Larry the Cable Guy and the Isley Brothers to put numbers on the board this year.

## RETURNS TO SENDER

One flip side of the holiday-release deluge is that even if its numbers are up, holiday music also traditionally suffers from the largest amount of returns—and that could limit how many releases actually get into stores. Given the current downcast sales environment, the head of sales at one major label that actively pursues holiday music sales says that this year, “accounts are really focusing on a select amount of holiday SKUs.”

UMGD’s Slusarek notes the same trend. “The accounts are buying more units of big [holiday] titles, but less SKUs,” she says.

But at Trans World, Hudson says, that’s not happening. “We will have a big display and a good selection. We purely look at performance, and as long as a holiday album doesn’t drop off the face of the earth last year, we will reorder it.”

And in general, retailers feel the bigger titles will pull other holiday releases along.

“There is room for several high-priority Christmas releases each year, and they are not going to hurt each other,” one label executive says. “They help the whole category to grow.”

## LET IT SNOW

For Mannheim Steamroller, It’s Already Beginning To Look A Lot Like Christmas

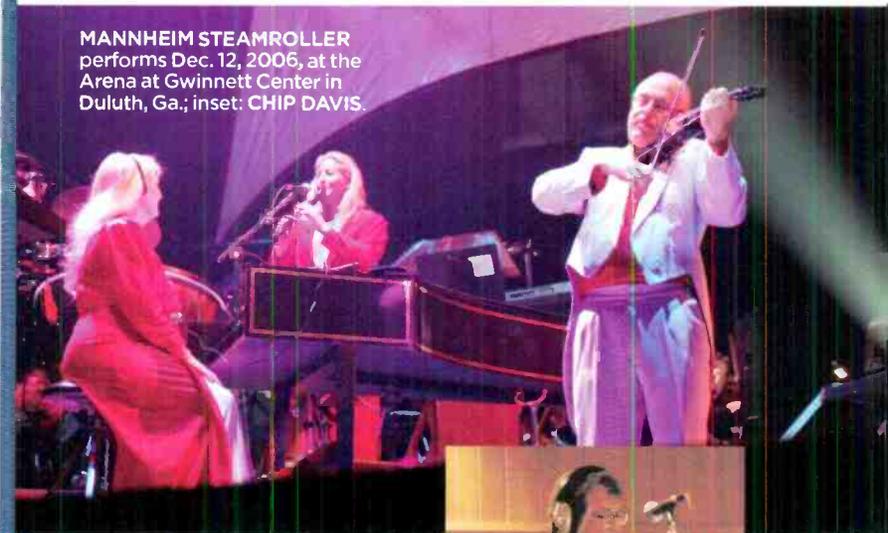
BY CORTNEY HARDING

With the Oct. 9 release of “*Christmas Song*,” its first new studio album since 2001, Mannheim Steamroller kicked off a marketing campaign that will make the band and the brand virtually inescapable for the next few months. Short of holing up in a Jewish deli and waiting out the fall, it will be next to impossible to avoid Mannheim Steamroller, and that’s exactly how founder/composer Chip Davis wants it.

“For the Christmas record, we’re doing the standard release to music retailers, with different value-added elements for each chain; everything from a CD with me talking about the tracks on the album to a DVD,” Davis says. “But we’re going far beyond that and entering all sorts of new markets with the nontraditional marketing strategies.”

For instance, grocery stores will now stock Mannheim Steamroller hot chocolate with Christmas discs, while hardware chain Lowe’s will carry copies of the new record in its “trim-a-tree” section. “I realized a long time ago that not everything fits everywhere,” Davis says, “and I decided to create products to fit in certain marketing slots.”

An example of one of Davis’ more clever creations can be found in grocery stores throughout October. Called “*Sweet Tooth*,” the



MANNHEIM STEAMROLLER performs Dec. 12, 2006, at the Arena at Gwinnett Center in Duluth, Ga.; inset: CHIP DAVIS.



product consists of a disc of Mannheim Steamroller Halloween tracks, with a cover that features a grinning jack-o’-lantern with candy corn teeth. He created the disc to be stocked in the Halloween candy aisle, priced at \$7.98, to be an impulse buy. So far, the disc has sold 78,000 copies, according to its label, American Gramophone. (The grocery stores selling the record are not reporting sales to Nielsen SoundScan.)

But that sum is sure to pale in comparison to the numbers that the new Christmas record will move. Mannheim Steamroller has already sold 25 million Christmas records, and 800,000 copies were sent to retail; thus far, the record has sold 33,000 copies, according to Nielsen SoundScan. In conjunction with the record, Davis plans to release a book of his ruminations on the joy of the holiday season, to mount billboards alongside highways and to take the act out on a 13-city tour. “The tour has a staff of 50 and will feature 11 semis worth of equipment, so clearly this is a major undertaking,” Davis says.

From Dec. 1 to Dec. 15 last year, Mannheim Steamroller grossed \$2,200,738 on 40,451 tickets sold to six arena dates reported to Billboard Boxscore, for an average gross of \$370,123 per show.

Davis is also hoping to book a slot on NBC’s “*Today*” or at Rockefeller Center, both of which he describes as “major boosts for visibility.” Even if neither of those pans out, TV viewers will still be able to catch Davis on QVC or the Home Shopping Channel, or in one of many ads.

After the initial Christmas blitz, Davis isn’t planning on taking a break; in fact, he’ll be helping serve science. “In January or February,” Davis says, “we’re planning on starting another tour—this one in partnership with the Space Foundation.”

continued on >>p32

## TOP OF THE TREE

The top 10 best-selling holiday releases, since Nielsen SoundScan began tracking sales data in 1991

1	<b>KENNY G</b> <i>Miracles—The Holiday Album</i> (Arista, 1994)	<b>7,195,000</b>
2	<b>CELINE DION</b> <i>These Are Special Times</i> (550 Music/Epic, 1998)	<b>4,838,000</b>
3	<b>MARIAH CAREY</b> <i>Merry Christmas</i> (Columbia, 1994)	<b>4,801,000</b>
4	<b>MANNHEIM STEAMROLLER</b> <i>Christmas in the Aire</i> (American Gramophone, 1995)	<b>3,683,000</b>
5	<b>MANNHEIM STEAMROLLER</b> <i>Fresh Aire Christmas</i> (American Gramophone, 1988)	<b>3,548,000</b>
6	<b>MANNHEIM STEAMROLLER</b> <i>Mannheim Steamroller Christmas</i> (American Gramophone, 1984)	<b>3,391,000</b>
7	<b>VARIOUS ARTISTS</b> <i>Now That's What I Call Christmas!</i> (EMI/Zomba/Sony Music/Universal/UMRG, 2001)	<b>3,215,000</b>
8	<b>HARRY CONNICK JR.</b> <i>When My Heart Finds Christmas</i> (Columbia, 1993)	<b>2,970,000</b>
9	<b>KENNY G</b> <i>Faith: A Holiday Album</i> (Arista, 1991)	<b>2,735,000</b>
10	<b>GARTH BROOKS</b> <i>Beyond the Season</i> (Capitol, 1992)	<b>2,649,000</b>

## HOLIDAY CHEER

Last Year, Christmas Releases Hit Big

Sales of Christmas music in 2006 support the theory that the big new holiday releases drive the genre's overall sales. During the 10-week period from Oct. 30, 2006, through Jan. 7, 2007, overall holiday album sales totaled 16 million units, according to Nielsen SoundScan—the strongest sales for the genre in the past four years.

Those sales were propelled by Sarah McLachlan's "Wintersong," which scanned 724,000 units during that time period and has sold 769,000 units since its release, according to SoundScan; James Taylor's "Christmas Album," which scanned 474,000 units during that period and 500,000 units to date; and "Now Christmas 3," which scanned 623,000 units then and has sold 654,000 since its release.

Last year's total represents a 15.7% increase over the 13.8 million units scanned by holiday albums during the 2005 holiday season. That year, there were only two big releases—Il Divo's "Christmas Collection," which scanned 547,000 during the season that year and 997,000 to date; and Diana Krall's "Christmas Songs," which scanned 533,000 units during the holiday season and 667,000 since its release.

In 2004, holiday albums accumulated scans of 15.7 million units during the corresponding period, when Clay Aiken's "Merry Christmas With Love" was the No. 1 holiday album with 1 million scanned that year and 1.3 million to date, according to SoundScan. And in 2003 holiday albums generated 15.6 million units for the holiday period. Harry Connick Jr.'s "Harry for the Holidays" was the top seller with 687,000 units during that season and 1.1 million scans to date.

For news on this year's Top Holiday Albums chart, see story, page 10. —EC

## SALES THROUGH THE SEASON



## UNSILENT NIGHT

Holiday Metal Looks For Its Own Niche **BY CHRISTA TITUS**

When producer/composer Paul O'Neill founded Trans-Siberian Orchestra and launched the Yuletide franchise with the album "Christmas Eve & Other Stories" in 1996, he helped lay the foundation of an unexpected niche genre: hard rock Christmas carols.

Eleven years later, TSO is a mainstream Yuletide tradition. According to figures reported to Billboard Boxscore since 1999, TSO's touring company has sold 2.9 million tickets and has grossed \$111 million from 487 shows. The project is mainly known for extravagant concerts filled with lights, pyro and amplifiers, but its recorded-music titles are also solid sellers. Five titles have sold nearly 5.6 million copies, according to Nielsen SoundScan.

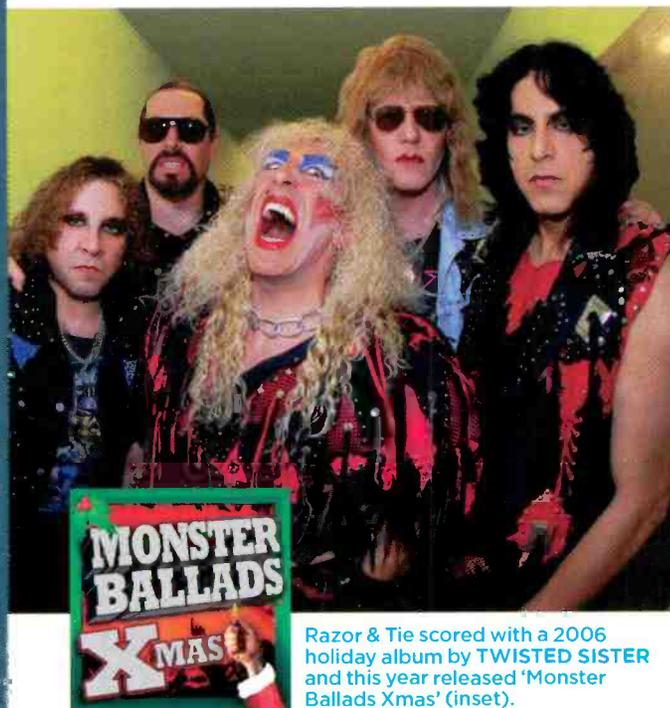
Atlantic senior director of A&R and marketing Greg Nadel predicts TSO will extend its reach farther this year since its single "Wizards in Winter" is gaining traction at radio and Atlantic is working on a promotion with iTunes. "It's just a phenomenon," he says.

But though TSO has staked the biggest piece of the snow-covered metal market, other projects in a similar vein are seeking a place under the tree, and they're being created by bands whose careers peaked during the '80s hair metal era. As far back as 1997 and 1998, Steve Vai got some fellow guitarists together to record two Christmas albums, which have since scanned 4,000 units total, according to Nielsen SoundScan. And now with a little digging, such albums

as Koch Records' "We Wish You a Hairy Christmas," Perris Records' "The Glam That Stole Christmas, Vol. 1" and Rusty Diamond's "Bangin' Round the X-Mas Tree" can be found at Amazon.

One record that has achieved solid success is 2006's "A Twisted Christmas" by Twisted Sister on Razor & Tie. The band earned its best exposure in decades when multiple print and TV outlets covered the story, and the album has sold 70,000 copies. To sustain the title's momentum, the band released the DVD "A Twisted Christmas: Live" Sept. 25; however, it has sold fewer than 1,000 copies so far.

Razor & Tie, pleased with



Razor & Tie scored with a 2006 holiday album by TWISTED SISTER and this year released 'Monster Ballads Xmas' (inset).

last year's "Twisted" success, approached band guitarist J.J. French to co-produce "Monster Ballads Xmas." The compilation, released Sept. 11, has such bands as Dokken, Firehouse and Winger put their stamp on seasonal evergreens. It also has sold fewer than 1,000 copies to date.

The album is part of Razor & Tie's "Monster" compilation series, which gathers hits from hair metal acts for such collections as "Monsters of Rock" and "Monster Ballads." "We had had so much success with the 'Monster Ballads' packages over the years that [the Christmas album] was just a really natural hybrid to make happen," Razor & Tie head of marketing Michael Krumper says.

"Razor & Tie for years has excelled at finding niches and exploiting them," Krumper says of the label's marketing techniques. "From online to print to radio, we found opportunities" to support the Twisted Sister album—such as a sponsorship with VH1 Classics, through which the channel ran promos and sponsored a 10-date Twisted Sister club tour last year that hit such venues as House of Blues in Atlantic City, N.J.

Razor & Tie also put direct-response TV advertising to work. "We have a lot of significant lists of people that bought the hard rock compilations that we put out," Krumper says. "So we were able to reach out to them."

Krumper says similar marketing approaches will be taken for "Monster Ballads Xmas," and French praises the label's strategy. "They take recognizable trademarks and combine that with broad-based marketing concepts and make the public aware," he says.

Relapse mail-order and wholesale buyer Brian O'Neill points out that the holidays are a time for nostalgia, and '80s nostalgia is in vogue. "Thanks to YouTube, now you can watch everything from Twisted Sister from the videos that were in high rotation on MTV back in [those] days," he says. Though he considers holiday metal a novelty, "I will say this," he adds. "All this stuff, it beats hearing 'Grandma Got Run Over by a Reindeer' for the 4 millionth damn time." ■■■

# AIMP Celebrates 30 Years Of Uniting To Support Publishers

BY SUSAN BUTLER

# strength in numbers

## The year was 1977.

The place was the back room of a Hollywood restaurant in the shadow of the iconic Capitol Records building. A handful of independent music publishers had gathered to discuss the new Copyright Act, which would go into effect Jan. 1, 1978. They wanted to share thoughts and ideas on how to deal with this law that was expected to significantly affect their businesses, the music catalogs they represented and the royalties they could generate in the future. ■ “There was a feeling that we could lose in terms of [royalty] rates,” Harrison Music president Molly Hyman says. “We are always very vulnerable when that happens.”

So the small group of men and women decided to form the Assn. of Independent Music Publishers. Their mission: to encourage publishers to band together to discuss problems facing independent music publishers—and perhaps even find solutions.

Today, AIMP counts as members nearly 500 publishers, songwriters, lawyers, business managers, accountants and consultants in its Los Angeles and New York chapters. And its mission remains strong.

“The organization does a great deal of educational outreach to learn as well as explain things to others in the industry,” says Caroline Bienstock, AIMP New York executive director and Carlin America COO.

AIMP accomplishes its mission through monthly panel discussions for members over lunch or dinner. And the concerns that the founding members expressed on that day 30 years ago are still present, perhaps more complex, at times

more subtle.

“We have an older catalog, and the [copyright] rules are always being tried in cases,” says Bourne Co president Marco Berrocal, who is a director on AIMP’s New York board. “Little nuances change, which affects a lot of people.”

Bourne was the first publisher to join the class action suit filed earlier this year against Google’s YouTube for copyright infringement. Like others, Berrocal relies on AIMP meetings to keep current.

TODAY, AIMP COUNTS AS MEMBERS NEARLY 500 PUBLISHERS, SONGWRITERS, LAWYERS, BUSINESS MANAGERS, ACCOUNTANTS AND CONSULTANTS.

“Whether you’re a songwriter or creator, protecting your work is important. You need to know what’s happening in the world, whether it’s in Congress, in Europe or in licensing,” Berrocal says. “Being among people with the same interest, which the AIMP brings together, is very important. You can’t live in a shell.”

It’s this sharing of information that members say is the most important benefit they derive from their AIMP involvement.

AIMP New York director Mary Beth Roberts, who is also VP of catalog development for Sony/ATV Music Publishing (formerly Famous Music), has been involved with the group for more than a decade.

“With everything changing so rapidly, you’re really learning on the fly,” she says. “We teach each other, share information. We’re very careful [not to] share rates—we really stay away from that. In terms of philosophies, theories, how to tackle a particular problem and what questions to ask a prospective licensee, those are

very helpful.”

Roberts offers as an example Internet advertising and cable TV use of music, two areas of great change where members have shared information.

“The Internet has become an important place to broadcast commercials, not just banner ads,” Roberts says. “So we learn to weigh things differently in our [rate] quotes.”

Cable TV is becoming as important as network programming, she adds. At one time, rights to use music for cable was a “throw-in,” she says. “We start to get really concise and [must] understand how those media” should be treated.

With a diverse membership, publishers can also learn how to handle deals that are new to them.

At one point, Roberts was required to license master recording rights, which is not within her publishing expertise. So she called a member who also represents record companies.

“She was able to tell me

**continued on >>p36**

# Congratulations!



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from >>p34 what to look out for [in the deal] and why," Roberts says. "That was invaluable."

As the membership increases, this benefit expands, members say.

"While the sessions are still basically in the same format—panel discussions at luncheons—the exchange of information and ideas is more free-flowing, and there are more people involved in that exchange, as more have been coming to every meeting over the last few years," says Alisa Coleman, VP of ABKCO Music & Records and an AIMP New York alternate director.

"I've been with one company for a long period of time, so we have a set way of doing things," Coleman says. "Seeing how another music publisher does things—a sole music publisher's perspective—and hearing experiences [from someone] dealing on the artist end are interesting."

Coleman says she has also learned about different ways to structure a synch license, for example, and then refor-

mulated it to work for her company.

The wide range of experiences that the members offer each other is demonstrated by the diversity among AIMP officers and board of directors members.

In Los Angeles, national president Cathy Merenda (Fox Music Publishing) and director Jay Faires (Lionsgate) offer their experiences from working with film and TV music. National VP Michael Crepezzi (BMI) and directors Randall Grimm (ASCAP) and Pat Rogers (SESAC) contribute insight from their respective performing rights organizations.

Executive director/founding member Thomas White and director Arlene Fishback share their consulting expertise. Treasurer Gary Haber (the Haber Corp.) and executive secretary Matthew Hurewitz (Wolinsky, Becker & Hurewitz) can crunch numbers as CPAs. Director Linda Newmark (Universal Music Publishing Group) offers a major's perspective, director Erik Steigen (Provident Fi-



MARY BETH ROBERTS  
of Sony/ATV Music  
Publishing, formerly  
Famous Music.

**"WITH EVERYTHING  
CHANGING SO RAPIDLY,  
YOU'RE REALLY  
LEARNING ON THE FLY."**

**—MARY BETH  
ROBERTS,  
SONY/ATV MUSIC  
PUBLISHING**

nancial Management) has a business manager's point of view, and director Richard Feldman enlightens members as a songwriter/producer.

In New York, executive director Bienstock comes from a family-run publisher representing nearly every genre of music. Director Berrocal works with a catalog of classics, while director Helene Blue (Helene Blue Musique) founded her

own publishing company.

Director Roberts knows what it's like to work in a large indie that's now becoming part of a major. Director Neil Gillis (Dimensional Music Publishing) comes from a major publishing background, but now guides an indie. Directors Richard Stumpf (Cherry Lane Music Publishing) has a wealth of publishing marketing expertise, Julie Lipsius (Lipservices) shares her experiences

as an indie subpublisher and Debbie Rose (Shapiro Bernstein & Co.) is from a publisher that heralds back to the days of Tin Pan Alley.

While AIMP members continue learning from each other, the group also offers individuals in businesses that license rights from publishers the opportunity to share their viewpoints. By participating on a panel, digital and mobile services as well as others can openly discuss the challenges they face in the ever-growing music market.

As AIMP celebrates its 30th anniversary this year, the group aims to recruit members beyond Los Angeles and New York. And it hopes to become an even stronger, unified voice for all indie publishers.

"It's so trite, but it's true," Faires says. "All divided with our little peanut market shares, individually we can't get [much] accomplished. But if you put us all together and there's an effective, unified voice speaking for our marketplace, it could get pretty exciting." ...

**ACID QUEEN + AIN'T THAT GOOD NEWS + ANOTHER SATURDAY NIGHT + AS TEARS GO BY + BABA O'RILEY + BARGAIN + BEHIND BLUE EYES + BITCH + BITTER SWEET SYMPHONY + BREEZIN' + BRING IT ON HOME TO ME + BROWN SUGAR + EVERYBODY LOVES TO CHA CHA CHA + A CHANGE IS GONNA COME + CHAIN GANG + CUPID + DANDY + GET OFF OF MY CLOUD + SOME OF THE WORLDS BEST MUSIC + GIMME SHELTER + GOIN' MOBILE + GOOD TIMES + HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOWS + IS REPRESENTED BY + HAVING A PARTY + HEART OF STONE + HONKY TONK WOMEN + (I CAN'T GET NO) SATISFACTION + IF YOU THINK YOU'RE LONELY NOW + INDEPENDENT MUSIC PUBLISHERS + IT'S ALL OVER NOW + JOIN TOGETHER + JUMPIN' JACK FLASH + LADY JANE + THE LAST TIME + CONGRATULATIONS TO THE AIMP ON 30 YEARS + LET IT BLEED + LET'S SPEND THE NIGHT TOGETHER + LOLA + LOOKING FOR A LOVE + YOUR FRIENDS AT ABKCO MUSIC, INC. + LOVE REIGN O ER ME + MAMA SAID + MIDNIGHT RAMBLER + MOTHER'S LITTLE HELPER + NINETY SIX TEARS + 19TH NERVOUS BREAKDOWN + ONLY SIXTEEN + OUT OF TIME + PAINT IT BLACK + PINBALL WIZARD + PLAY WITH FIRE + RUBY TUESDAY + SHAKE + SO MUCH IN LOVE + SOLDIER BOY + SOMETHING IN THE AIR + STREET FIGHTING MAN + SUNNY AFTERNOON + SWEET SOUL MUSIC + SYMPATHY FOR THE DEVIL + TOMMY + TWISTING THE NIGHT AWAY + UNDER MY THUMB + WATERLOO SUNSET + WE BELONG TOGETHER + WILD HORSES + (WHAT A) WONDERFUL WORLD + WON'T GET FOOLED AGAIN + YOU CANT ALWAYS GET WHAT YOU WANT YOU WANT + YOU SEND ME**



# bugmusic

Ryan Adams / Jamie Foxx / Willie Dixon /  
Johnny Cash / Meshell Ndegeocello  
/ Iggy Pop / **"The Real Slim Shady"** /  
Stevie Ray Vaughan / James Hunter  
/ Muddy Waters / Wilco / **"This Kiss"** /  
Gordie Sampson / Bobby Darin / Townes  
Van Zandt / Albert Hammond / The Guess  
Who / **"Live Like You Were Dying"** / Lady  
Sovereign / Ginuwine / Ashley Gorley /  
**"Circles in The Sand"** / Pete Townshend  
/ Matt Dike / Sean Garrett / Johnny Otis /  
**"Fergalicious"** / Nick Cave & the Bad Seeds /  
Tim Owens / Spoon / **"Yeah"** / Ladysmith

Black Mambazo / **"Goodies"** / Average White Band / Snow Patrol / **"Who Are You"** / Jimmie Vaughan /  
Thievery Corporation / James Brown / **"Bless The Broken Road"** / Rosanne Cash / The Dollyrots / Ron Block /  
Al Jackson, Jr. / Fischerspooner / **"Willie and the Hand Jive"** / Craig David / Scott Humphrey / **"Mannish Boy"**  
/ Nickel Creek / Seth Justman (The J.Geils Band) / **"Hoochie Coochie Man"** / Talib Kweli / The Kentucky  
Headhunters / **"What A Wonderful World"** / Mickey Avalon / Sam Phillips / **"Fever"** / Bridget Benenate / The  
Meat Puppets / **"Cool Jerk"** / Caexico / Kid Creole & the Coconuts / **"Happy Together"** / Corrine Bailey Rae  
/ The Blasters / Al Anderson / **"Good Lovin'"** / Jerry Williams / MXPX / The Futureheads / **"Walk The Line"**  
/ Electric Soft Parade / Warren Haynes / **"Do You Believe In Magic"** / Tift Merritt / Arthur Lee & Love / Van  
Dyke Parks / **"Summer In The City"** / Allison Moorer / Buddy Guy / Jerry Douglas / **"Dream Lover"** / The  
Lovin' Spoonful / Bob Mould / Marshall Crenshaw / **"Sea Of Love"** / Kings of Leon / Nate Mendel (of The Foo  
Fighters) / **"Santa Baby"** / Gram Parsons / **"I've Got The World On A String"** / The Blind Boys of Alabama / Los  
Lobos / The Faint / Bela Fleck / **"Bye Bye Blackbird"** / Jay Farrar (of Son Volt) / Son House / Eddie Palmieri  
/ Joe Pernice / **"Stormy Weather"** / Duane  
Allman / Dead Kennedys / Woody Guthrie /  
Leo Kottke / David Rawlings / Gene Clark /  
**"I Wanna Be Loved By You"** / The Fabulous  
Thunderbirds / Mongo Santamaria / **"I'm  
Looking Over A Four Leaf Clover"** /  
Jill Sobule / Richard Thompson / Peaches  
/ Kate & Anna McGarrigle / **"Runaway"**  
/ Tegan and Sara / Ani DiFranco / As I  
Lay Dying / M. Ward / Morningwood /  
**"Under The Boardwalk"** / Jim Lauderdale  
/ Buddy & Julie Miller / T Bone Burnett  
/ Terry Balsamo (Evanescence) / Alison  
Krauss / Ursula 1000 / **"Lust For Life"**

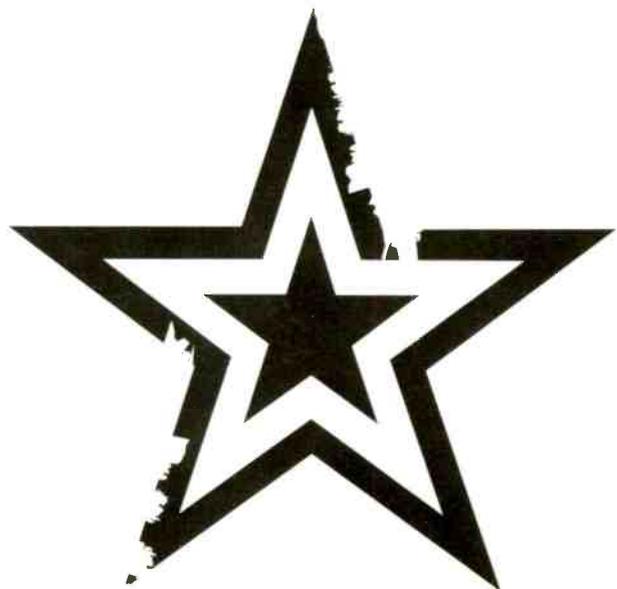


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A co-publishing panel featured, from left, Lippman Entertainment's MICHAEL LIPPMAN, Chrysalis Music Group's KENNY MacPHERSON, attorney JILL BERLINER and attorney DON PASSMAN, moderator.

## current events

### AIMP's 2007 Gatherings Tackled Publishing's Most Pressing Issues

It's not difficult to identify many of the most important challenges and opportunities for the music publishing business today. Simply browse the topics explored at the Assn. of Independent Music Publishers' meetings this year. And the high caliber of experts who offered their time to speak at the events clearly demonstrates the clout that this organization carries. Indeed, the panelists have been a veritable who's who in the music industry from around the world. Here is a taste of what has been top of mind with publishers with AIMP in 2007:

#### 'YOU SUED YOUTUBE: WHY AND WHAT NEXT?'

Four lawyers discussed why a group of music publishers joined a class action suit filed against Google's YouTube for copyright infringement, how they expect Google to fight back, what they hope to achieve and the implications for operators of similar Web sites.

**Panelists:** Robert Bienstock, Carlin America; Jacqueline Charlesworth, National Music Publishers' Assn. (NMPA); William Hart, Proskauer Rose; James Hough, Morrison & Foerster.

John Rudolph, Bug Music; Jay Morgenstern, formerly of Warner/Chappell Music; Ira Jaffe, formerly of Famous Music; Evan Medow, formerly of Windswept Pacific.

#### 'CO-PUBLISHING AGREEMENTS: YOU WANT A PIECE OF ME?'

Publisher Kenny MacPherson (Chrysalis Music), manager Michael Lippman (Lippman Entertainment) and attorney Jill Berliner presented a mock negotiation of a co-publishing contract.

#### 'REPORT ON SECTION 115 REFORM'

NMPA president/CEO David Israelite brought AIMP members up to date on the NMPA's activities related to legislative reform of the compulsory mechanical license, the group's strategies and its current expectations.

#### 'DOLLARS FROM HEAVEN ON OLD BROADWAY:'

continued on >>p40

# ***BI-COASTAL KUDOS & CONGRATS!***

*Caroline Bienstock*  
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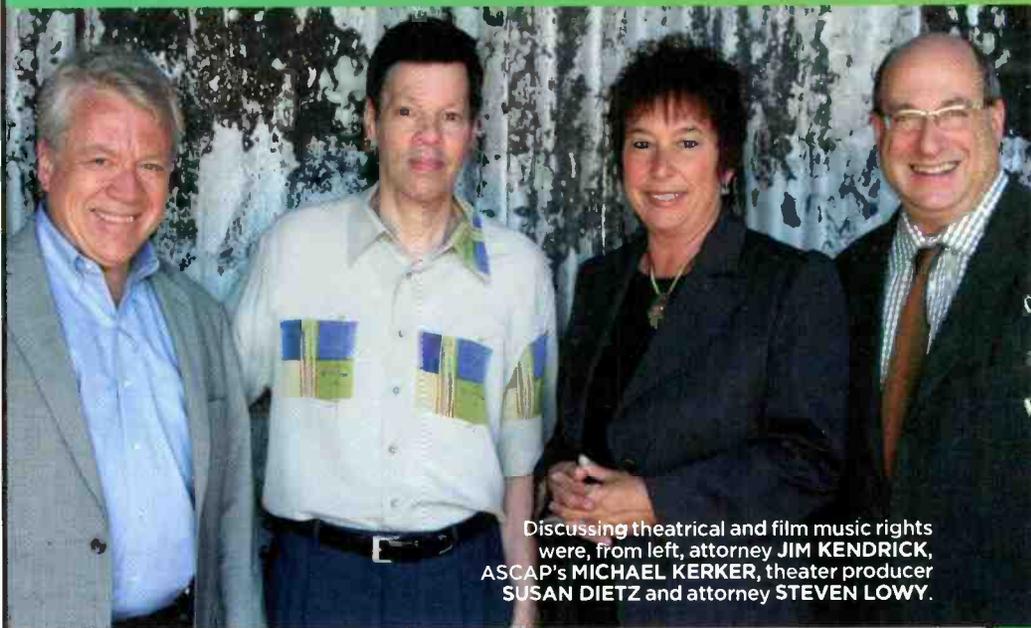


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Discussing theatrical and film music rights were, from left, attorney **JIM KENDRICK**, ASCAP's **MICHAEL KERKER**, theater producer **SUSAN DIETZ** and attorney **STEVEN LOWY**.

from >>p38 **UNDERSTANDING AND EXPLOITING GRAND RIGHTS'**

Panelists described the rights and sources of income involved in theatrical shows, including how payments to a writer of a Broadway show could exceed \$300,000 per week and compositions made a part of theatrical shows could continue generating revenue.

**Panelists:** Jim Kendrick, media attorney; Michael Kerker, ASCAP; Jay Cooper, Greenberg Traurig; Susan Dietz, theater producer.

**'EUROPEAN ONLINE LICENSING'**

European collecting society executives explained the operation of CELAS (the joint venture formed by the MCPS-PRS Alliance and GEMA for European online licensing) and other European alternatives for online licensing of compositions.

**Panelists:** Sarah Faulder, MCPS-PRS Alliance; Cees van Rij, Buma-Stemra; Pablo Hernandez, SGAE; Rob Wolvekamp, Buma-Stemra.

**'CANADIAN DOWNLOAD DECISION'**

Canadian Musical Reproduction Rights Agency president David Baskin discussed the tariff rates and terms certified by the Copyright Board of Canada for download and subscription services for their use of compositions.

**'DIGITAL RIGHTS MANAGEMENT: WHAT EVERY PUBLISHER**

**SHOULD KNOW'**

Panelists explored issues related to DRM and options available for publishers to protect copyrighted works.

**Panelists:** Larry Kenswil, Universal Music Group; Paul Resnikoff, Digital Music News; Dave Goldberg, Benchmark Capital; Richard Conlon, BMI.

**'A VIEW FROM THE TOP 2007'**

Leaders of independent and multinational music publishing companies shared their views on the current state of the global publishing industry, discussing the innovations and adjustments being made artistically, technologically, financially and legally to address the challenges facing the publishing business.

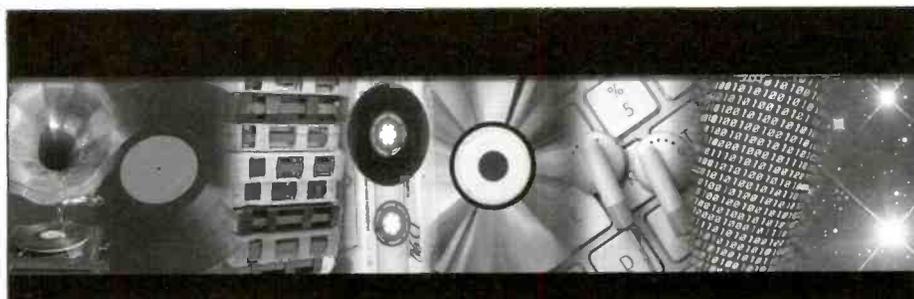
**Panelists:** Stephen Finfer, Arthouse Entertainment; Jay Faires, Lionsgate; Kenny Macpherson, Chrysalis Music; Ron Moss, Rondor Music.

**'RECENT DEVELOPMENTS IN RECORDING ARTIST AGREEMENTS'**

Panelists debated new provisions in artist contracts that include an expansion of a label's rights in the artist's name and likeness, touring and merchandise revenue, and other areas of an artist's professional life.

**Panelists:** Cindy Zaplachinski, Atlantic Recording; Lynn Gonzales, Razor & Tie.

—Susan Butler



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Tackling digital rights were, from left, BMI's **RICHARD CONLON**, Universal Music Group's **LARRY KENSWIL**, publishing consultant **THOMAS A. WHITE**, Benchmark Capital's **DAVE GOLDBERG** and Digital Music News' **PAUL RESNIKOFF**.

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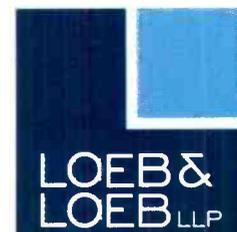
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# support network

**AIMP President Talks About Giving  
 A Voice To Indie Publishers**

Cathy Merenda, national president of the Assn. of Independent Music Publishers, joined the group about 15 years ago. That was when she also joined Fox Music, which supports the original music assets of Fox's film, TV and cable divisions. She is now Fox Music VP of publishing. Each month, AIMP's Los Angeles and New York chapters hold events where members meet and discuss topics of importance to their members. Merenda, who became AIMP president in January, oversees the board meetings and essentially keeps everyone and everything on track.

**Why did you first become involved with AIMP?**

I was new to the business. I thought this would be a great place to learn and to meet people. I've found that to be true.

**Who can people meet and talk with at AIMP events?**

Early on there were publishers, people working at publishing companies, songwriters, people who wanted to break into the music business in any capacity, professionals, lawyers, record company people, managers. Not just publishers. Obviously publishing touches on every aspect of the music business, so [the events] attract all [types of people]. Now we're seeing more self-published people who are releasing their own records; indie publishers are following the same path of indie labels. They want to learn about everything going on. And the pool of indie publishers is getting smaller, so there will be one or two people instead of a company with a staff of 10, 20 or 30.



CATHY MERENDA

**Do people who attend your meetings have a chance to meet and talk with other attendees in addition to listening to the panelists?**

A big part of the draw is to see people before and after [the discussion]. People are very open, and the indie publishers collaborate a lot.

**What are your members talking about lately during their personal discussions at these events?**

In the last six months, there have been a lot of publishing companies merging and getting acquired, so that's always a big topic. Who's losing their jobs, who's going where. People at all levels are [worried about their jobs]. We're definitely a support network.

**You've added job listings on the AIMP Web site.**

People are definitely using that, posting jobs. There always seems to be jobs there, which is nice.

**How many people have attended AIMP events through the years?**

The once-a-month luncheons would [draw] a room full of 100 people 15 years ago. It's been pretty consistent since then, 100-150 people at every luncheon. It's always a great networking opportunity. We had our all-time record of 240 people [this month], which was great.

**Have the topics of importance changed over time?**

Copyright has been evolving, technology has been evolving. As everything new comes to the forefront, that will be the [topic for discussion]. For the last 10 years, the Internet has been the huge topic. Before that, it was videos. Historically, we have focused on education for new people and more high-caliber panels to bring in

continued on >>p44

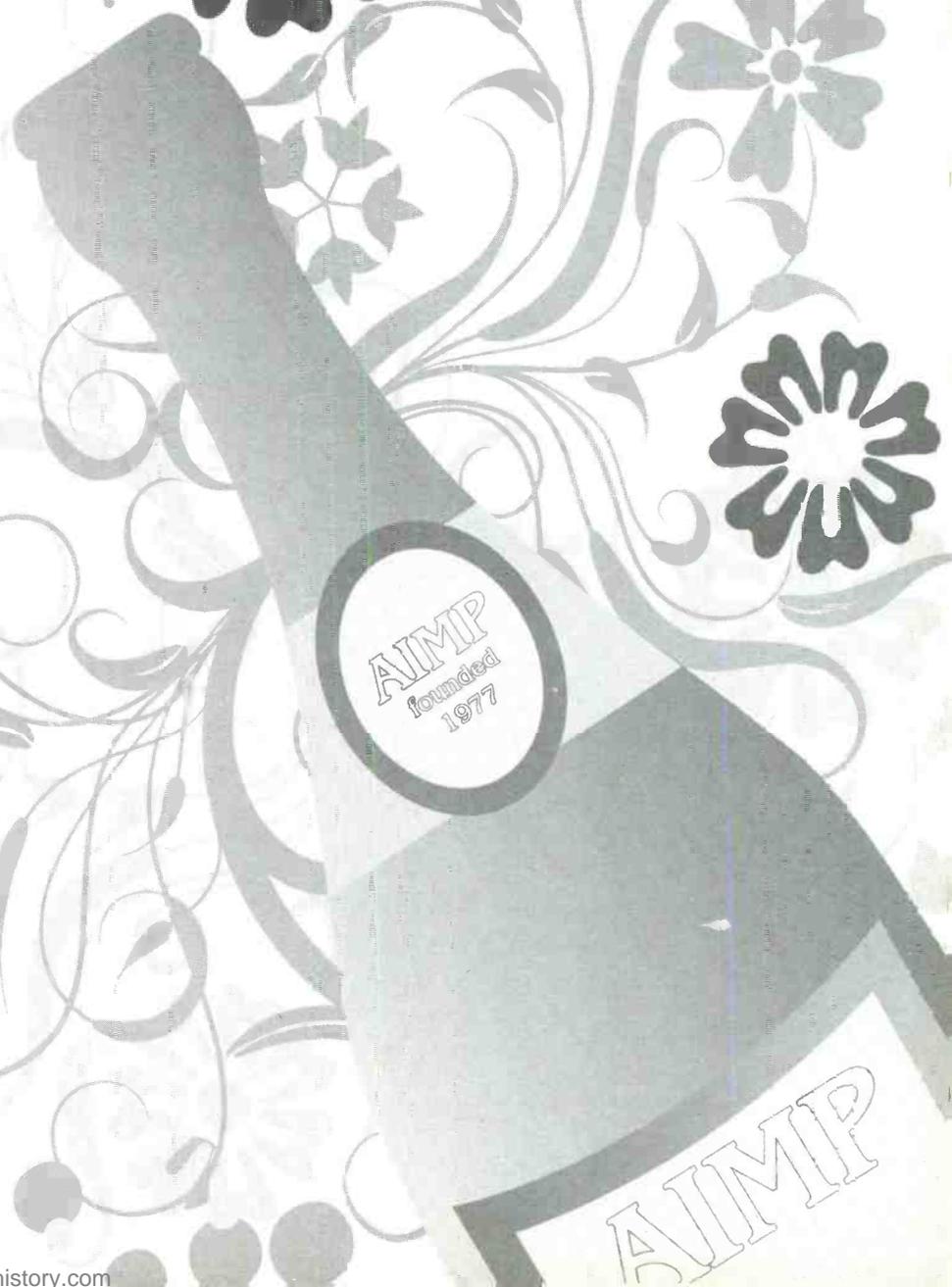
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from >>p42

the professionals who want to discuss what's new and what's up and coming. Moving forward, we really want to have more high-end [discussions] like valuating and buying catalogs.

**In the last six months, what topics have been top priorities?**

Section 115 [compulsory license] reform; ringtones, now that [the Copyright Office] has deemed that [compositions used for] ringtones [are subject to the] compulsory license, what that means and will mean for the future ringtone business for publishers; iTunes and how record companies are accounting for [compositions downloaded through] iTunes; how the Harry Fox Agency is working; and always film and TV—our big lunches where we bring in music supervisors and film/TV people from publishers and how that works, which is always a hot topic since more publishers are counting on film and TV to increase their revenue.

**'WE'RE GOING TO FOCUS ON THE ELECTRONIC VERSION OF THE AIMP SO WE CAN HOOK INTO EVERYONE NOT REPRESENTED BY A MAJOR.'**

**—CATHY MERENDA,  
AIMP**

**How are AIMP board members elected?**

Every two years, we come up with names to nominate, send out a ballot and the membership votes.

**Why does your board of directors for the Los Angeles and New York chapters include people who aren't indie publishers?**

We always like to have [representatives of] the performing right societies on the board because we can tap into what's going on in their worlds. They're very focused on legislation [activities on Capitol Hill]. And they're

connected to all the publishers. If we have [representatives of] ASCAP, BMI and SESAC, then we have a connection to every publisher in the U.S. and overseas. Thomas White [and other] consultants are very tapped [into the publishing business]. Linda Newmark obviously works for a major [Universal Music Publishing Group], but she brings the major perspective to our board meetings. We support indie publishers, but it's good to know what the majors are thinking.

**What is your vision for the future AIMP?**

We want to be the voice of independent publishers, to have more say and visibility. We work alongside the National Music Publishers Assn. and the Recording Artists' Coalition. They come to us for opinions on things they're putting forth in Washington, D.C. [NMPA president/CEO David Israelite] will come to us with a bill, the board will read it, then go back and forth with them and say "Yes, we'll support it" and say why, or say "No" and why. We want to

mean something to independents. There's no other place for independent publishers to go as a group. We've also joined the Copyright Alliance.

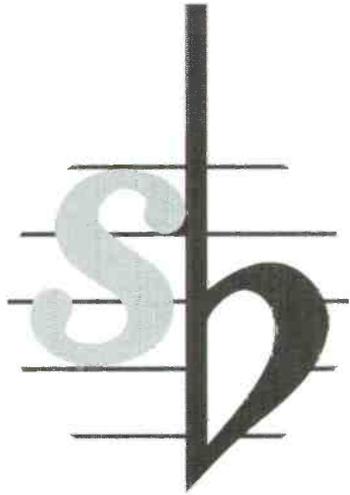
**How do you plan to expand your membership outside Los Angeles and New York?**

We're going to focus on the electronic version of the AIMP so we can hook into everybody who's not represented by a major. We're expanding our Web site. Since we've posted podcasts [of the panel discussions], our membership has increased. —Susan Butler

A publishing summit drew, from left, Arthouse Entertainment's STEVEN FINFER, Lionsgate's JAY FAIRES, AIMP president/Fox Music's CATHY MERENDA and Chrysalis Music's KENNY MacPHERSON.



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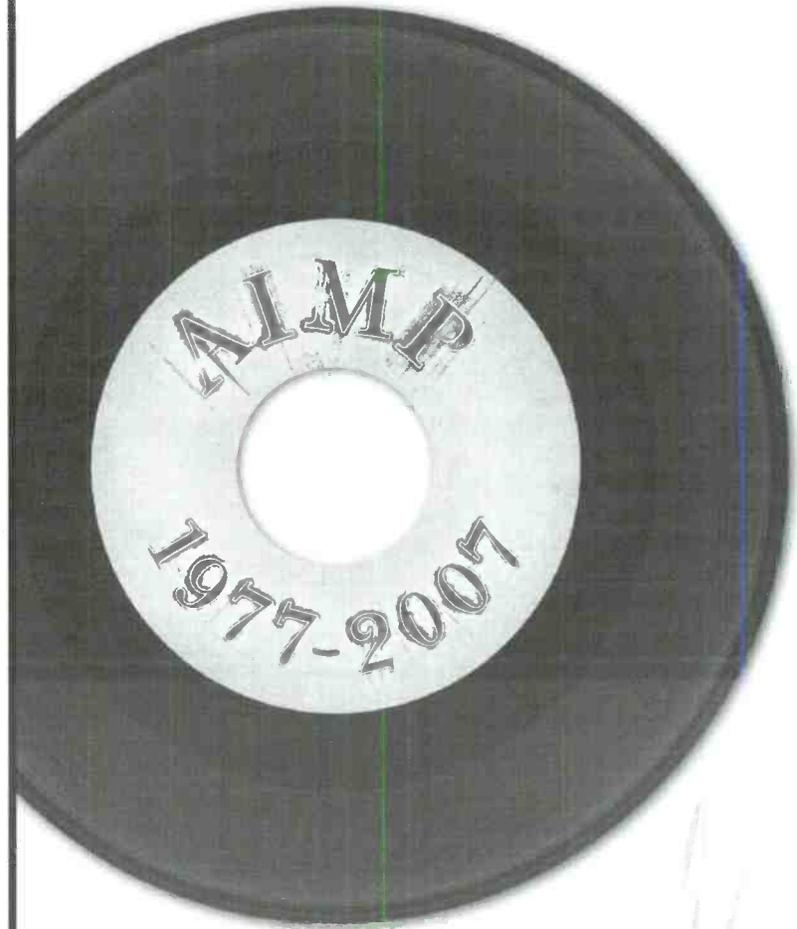


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Richard Corliss, TIME

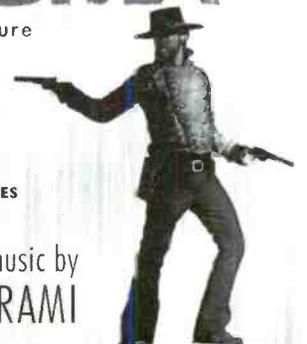


Roger Ebert, CHICAGO SUN-TIMES

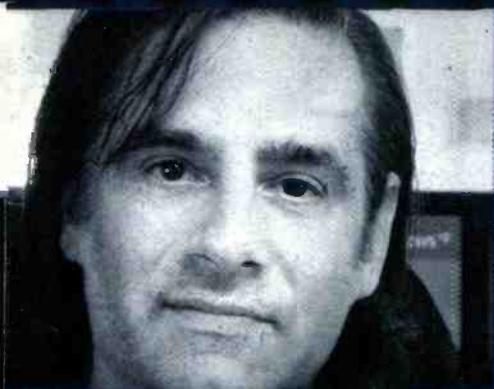
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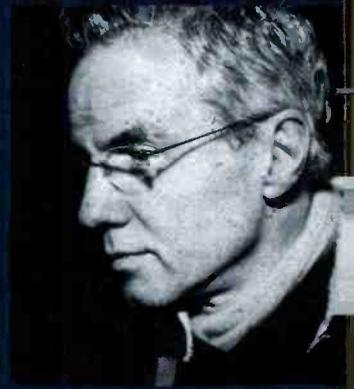
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**SISTER ACT**  
Female rapper pricks up indie ears

48

48

49

50

50

# MUSIC

**REGGAE** BY WES ORSHOSKI

## Dance Fever

Shaggy Rediscovered Reggae Roots On Indie Label Debut

Having sold more than 20 million records worldwide, Shaggy doesn't exactly fit the mold of the struggling artist. Yet, with a smile and a big sigh of relief, he says that much of that struggle is finally behind him, thanks in large part to the expiration of his last major-label contract.

Due Nov. 13, Shaggy's first album since parting ways with Geffen last year, "Intoxication," is being issued through a 50/50 joint venture, one-album deal between his own Big Yard label and the respected, Queens, N.Y.-based VP Records. Per similar deals, Shaggy owns the recording and licenses the final product to the reggae label, which has previously issued various 12-inch singles from the singer and several Big Yard releases.

In a word, he says, this disc is all about "freedom": "For the first time, I'm in my own driver's seat," he says. "All the tracks have been A&R'd by myself and produced by my own people."

If Shaggy is perhaps the only dancehall singer to reach the upper echelons of the Billboard charts repeatedly during the past decade, he insists—with pride—that the accumulation of that track record has been hard-earned. After all, he cut the massive "Hot Shot," released in 2000 and featuring such hits as "It Wasn't Me" and "Angel," in his basement studio after Virgin dropped him. The album has sold 6.8 million copies in the United States, according to Nielsen SoundScan.

When the follow-up, 2002's "Lucky Day," failed to post similar numbers, and after he was shuffled over to fellow Universal property Geffen following MCA's closure, execs began to trust his instincts less, recommending collaborations with the likes of will.i.am. While resentful, he went along with it.

On 2005's "Clothes Drop," his lone effort for Geffen, he recorded such songs as "Wild 2Nite" in an attempt to recapture the respect and love of the hardcore dancehall crowd. But it shifted just 40,000 copies, even though it became a hit internationally.

Frustrated, he spent his own money on various promotional appearances and waited for the Geffen contract to

expire, not long after which he cut "Intoxication" track "Church Heathen," which has become a No. 1 hit throughout the Caribbean. It set up the release of the album, which features guest turns by Rik Rok, Sizzla, Collie Buddz, Rayvon and Akon.

"I needed a company that understood what I was trying to do by capturing that core audience," says the 38-year-old Jamaica native, who splits time between home studios in Kingston and Long Island, N.Y. "What this record has taught me is that Shaggy is not defined by a record company. Shaggy is a brand."

It's a brand that's immediately opening doors for the Fontana-distributed VP, says James Goring, the label's director of creative services.

"We're doing 'Leno' just off of the fact that it's Shaggy," he says, "and that's after years of hearing, 'Well, how many spins do you have at radio?' or 'This song is not a monster hit.' I couldn't even get looks like that for Wayne Wonder,



**'For the first time, I'm in my own driver's seat.'**

—SHAGGY

who had a radio hit with 12,000 spins per week for 'No Letting Go.'

Indicative of Shaggy and VP's desire to reach pop listeners and devout dancehall fans, the disc will be promoted via partnerships with a diverse array of retailers, from Dolce & Gabbana to Caribbean fast food chain Golden Krust Bakery. VP is readying a video for "Bonafide Girl"—which features Rik Rok and borrows the guitar rhythm from the late Desmond Dekker's "007 Shanty Town"—while "What's Love," featuring Akon, will likely be the next single, Goring says.

But challenges remain for Shaggy. Despite their previous success with his singles, PDs like those at R&B/hip-hop WQHT (Hot 97) New York have deemed him too pop for their listeners. And, with some delight, Shaggy takes pride in the fact that he was able to prove them wrong during the station's recent dancehall-heavy reggae show at Manhattan's Hammerstein Ballroom, which featured Wonder, Buju Banton, Stephen and Damian Marley, Elephant Man and Mavado.

"I was supposed to be on the show," he says. "They were negotiating whether I should do it or not. Their thing—which I get—was, 'We don't know if Shaggy comes across well. We don't know if the streets is feeling them.'"

After collaborator/Bahamian upstart Collie Buddz caught wind, he brought his friend onstage during his set, and the packed house erupted. Hot 97 "got the picture and it was important for them to get that, because my thing is to try and erase every doubt in everyone's mind," Shaggy says. "I got to prove myself all the time. And that's good. It makes you stronger."

SHAGGY



Jazz Notes

DAN OUELLETTE douellette@billboard.com

# War Of The Wordless

Bassist Clarke Meditates On The State Of The World

While bass virtuoso **Stanley Clarke** concedes that much of his music in the last several years has favored the smooth side of jazz, for his latest CD, "The Toys of Men," he's returned to his roots while also expressing his reaction to the chaotic state of war.

"We'll have to see how people respond to this," Clarke says from his home in Los Angeles. "I'm not using this record as a platform, but this is not wallpaper music that can be listened to while drinking a glass of Merlot. I'm hoping it confronts people. Our attention isn't locked into what's happening in Iraq. I talk with 14- and 15-year-olds who are so immersed into videogames

and being online that they wonder whether we're still at war."

The CD, released Oct. 16 on Heads Up International, opens with the title suite, an 11-minute, six-part tour de force

with a compelling soundscape that builds from an aggressive electric Sturm und Drang to a redemptive swords-into-ploughshares lyricism.

"Bruce Springsteen has the



CLARKE

>>>BEANS AND RICE

Philadelphia rapper Beanie Sigel has R. Kelly in his corner on "All of the Above," the first single from his new album, "The Solution." Due Dec. 11 via State Property/Roc-a-Fella, the set also sports guest appearances by Scarface, Styles P and Raheem DeVaughn. Other tracks include "I'm In," which samples Luther Vandross' "Make Me a Believer"; the Marvin Gaye-inspired "Children"; and the Dre & Vidal-produced "The Day."

>>>DRIVER'S SEAT

U.K. rock act Swervedriver will reunite for a worldwide 2008 tour after a nearly decadelong hiatus. Dates and other details have yet to be announced. The group split on the heels of its 1998 album "99th Dream." Although it never enjoyed major commercial success in the United States, Swervedriver was beloved by fans for its psychedelicated rock sound, best-heard on the 1993 album "Mezcal Head."

>>>HIGH VOLTAGE

The Mars Volta has set a Jan. 29, 2008, release date for "The Bedlam in Goliath," which was produced by band member Omar Rodriguez Lopez. The 12-track set is the follow-up to 2006's "Amputecture," which has sold 148,000 copies in the United States, according to Nielsen SoundScan. Among the guests on the GSL/Universal album is Red Hot Chili Peppers guitarist John Frusciante, a frequent contributor on past efforts.

>>>BITTERSWEET SYMPHONIES

The Verve's first new music since reuniting earlier this year is being offered for free download via NME.com. Dubbed "The Thaw Sessions," the 14-minute track recalls the group's early, more psychedelic material. The band is gearing up for reunion shows this fall in the United Kingdom, where it plans to road-test fellow new songs "Sit and Wonder," "Judas," "Appalachian Springs," "Mona Lisa" and "Rather Be."

Reporting by Jonathan Cohen.

COUNTRY BY KEN TUCKER

# Ain't Life Grand?

Despite Platinum Sales, Newest Opry Member Still Under The Radar

"My ultimate goal is always to become a legend in this business," Josh Turner says without a trace of braggadocio, when asked what his goals are. On the eve of his introduction as the newest member of the venerable Grand Ole Opry, Turner is well on his way. He'll be inducted just three days before his new album, "Everything Is Fine" (MCA Nashville), is released Oct. 30.

Universal Music Group Nashville chairman Luke Lewis, who calls the deep-voiced Turner "a dream artist," believes he's a rarity in today's now-not-tomorrow music business. "He's looking long," Lewis says. "He's not looking for any skyrocketing, instantaneous superstardom. He's totally willing and able to ride this thing out for a long time."

Turner's first album, "Long Black Train," has sold 1.2 million copies, according to Nielsen SoundScan, and his second, "Your Man," has tallied 1.9 million. He also released "Josh Turner: Live at the Ryman," which is available exclusively at Cracker Barrel Old Country Store locations.

Despite his sales, Lewis thinks Turner flies under the radar at times. "You talk to people in the industry and a lot of them are shocked that he sold 2 million records," he says.

That's due, at least in part, to a lower profile, Lewis says. "He hasn't mounted a monstrous tour. He's been out there beating up the heartland."

There's another reason. "Unlike a lot of artists, he's been really intent on maintaining a balance with his family life," Lewis says. "In some instances, that's probably made him a little less visible than some people that are having their picture taken every other day."

But Turner's career is right on track. "It's building, building, building and more and more people are becoming aware of him, consumers and industry people alike," Lewis says.

Turner's success on the airplay chart has been mixed. While two singles failed to reach the top 20, five have. His breakthrough, "Long Black Train," peaked at No. 13 in February 2004, but spent 44 weeks on the chart. "Me and God," which featured bluegrass legend Ralph Stanley, reached No. 16 earlier this year. His two top 10s, "Your Man" and "Would You Go With Me," were No. 1 singles.

"You can sell a lot of records without having No. 1s," Lewis says. "All consumers know is that it was a hit and they heard it a lot or they didn't."

For "Everything Is Fine," Turner wrote or co-wrote seven of the album's 12 songs, including rollicking first single "Firecracker," which is No. 11 on Billboard's Hot Country Songs chart.

WGH (the Eagle) Norfolk, Va., director of programming and operations John Shomby says that when he first heard the song he could "just tell by the title and the hook that this would be a good listener-reaction song, and it has turned out to be just that."

Turner wrote two songs with his musical hero, John Anderson, and also duets on the album with Trisha Yearwood ("Another Try") and R&B artist Anthony Hamilton ("Nowhere Fast").

To promote the Frank Rogers-produced record, Turner will appear Oct. 29 on NBC's "Today" and Nov. 6 on the syndicated "Martha." On Nov. 7, he'll perform on the Country Music Assn. Awards show, which will air on ABC.



TURNER



DREW



## Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

# In The 'Spirit'

Broken Social Scene's Drew Strikes Out Solo

Toronto-based Broken Social Scene may have sold more than 400,000 albums worldwide with its last two releases, according to label Arts & Crafts, but company president Jeff Remedios still wasn't sure what to expect from the solo debut by the alt-rock collective's co-

founder Kevin Drew.

"Our question was, 'Is this a Broken Social Scene album like the last one?'" Remedios says. "The answer was 'no.' This was more Kevin writing songs and asking his friends to help with the project."

Those friends included

Drew's regular band—hence the Sept. 18 release's title: "Broken Social Scene Presents Kevin Drew: Spirit If . . ."—and guests like Dinosaur Jr.'s J Mascis and singer/songwriter Tom Cochrane. The Arts & Crafts-published Drew wrote and sang every song on the

album, distributed by EMI in North America and City Slang in Europe.

Drew says a key factor of the project was "a lot of freedom. The freedom of just recording—we weren't 'making an album.' If you listen to it, the difference is likely quite small, but to me it was a big deal."

Drew launches a North American tour Oct. 25, booked through the Agency Group (Canada) and High Road Touring (United States).

—Robert Thompson

**PAINT BY NUMBERS:** English singer/songwriter Tom Baxter refused to take his departure from Columbia U.K. lying down. He exited the label earlier this year despite respectable sales for his 2004 album "Feather and Stone," which moved some 70,000 units worldwide, his manager Sara Lord says, largely fueled by word-of-mouth about his powerful live performances.

Baxter, who is also an accomplished visual artist, says he funded the follow-up by creating and selling 10 canvases, leading to the initial independent release of "Skybound" this summer on his own Sylvan label.

Now Baxter is back among

the majors via a licensing deal with EMI's revived Charisma label, which gives "Skybound" a full physical U.K. release Jan. 17, trailed by the single "Better," out digitally Nov. 19 and physically two weeks later. The track also appears in the David Schwimmer-directed comedy "Run, Fat Boy, Run."

Baxter, booked by Mike Greek at Creative Artists Agency and published by Universal Music, says, "I put everything into the record, and it's a bit weird to go into the machinery of a label [again], but it's getting the album to a bigger audience." Charisma's deal is for the world except North America, where Baxter is seeking a licensing deal.

—Paul Sexton

**GATHERING LILACS:** "Folk bands named after Nick Drake songs weren't on many people's shopping lists in 1987, but 20 years later, perhaps the world is at last ready for the Lilac Time," says John Lennard, managing director of U.K.-based indie startup Fruitcake Music, about Stephen Duffy and the Lilac Time's Oct. 22 U.K. release "Runout Groove" (Fullfill/

Universal). It's the group's first album since 2003 and Duffy's 15th in a 25-year career that includes being the first singer in a fledgling Duran Duran.

Duffy's public profile received a significant boost in 2005 when he co-wrote/produced Robbie Williams' multiplatinum album "Intensive Care" (Chrysalis/EMI). That success gave Fruitcake "an excellent opportunity to relaunch [Duffy] as an artist," Lennard says.

"Runout Groove" will be rolled out across Europe, with Germany a key market. Ministry of Sound will handle the album there, and Lennard says he is weighing offers from U.S. labels for a 2008 release.

A one-off London show is booked for Nov. 17 at the Queen Elizabeth Hall, although Duffy has no booking agent in the traditional sense. "It's part of our philosophy," Lennard says, "to match promoters with our partners in each market in order to ensure all cross-marketing opportunities are exploited."

Similarly, he says publishing for the new album is "still open." —Steve Adams



## Beatbox

KERRI MASON kmason@billboard.com

# They've Got The Beat

Making Sense Of New Trends At Billboard's Dance Music Summit

"It's very exciting to chart your own course, to be fearless," songstress Jody Watley told a rapt audience at the 14th Billboard Dance Music Summit, held Oct. 9-11 at the Palms in Las Vegas. "Just because you're not on a major doesn't mean your music has less value. In this day, it probably has more."

Where previous years concentrated on defining the industry's new playing field, game-time boldness was the theme at this year's summit, the second consecutive one in Vegas, and the first in cooperation with event producer Vegas Alliance. Artists heard how to distribute their music without a label, DJs learned the keys to snagging their first club gig, and producers absorbed tales of serendipitous synchs that made mere bedroom knob-twiddlers into songwriters with publishing deals.

"I think people are trying hard

to figure out how to get their music out there, in a smart way," said panelist Bonny Dolan, executive producer/artist liaison at Comma Music, in the days following the summit. "It's not easy. There's a lot of music and more competition than ever."

Dolan was one of several marketing and advertising execs (representing such companies as Comma, Deutsch and Grey Worldwide) who addressed the summit audience, a selection of PDs, recording artists, club DJs, label reps, Web site impresarios and the multitaskers who define the dance niche.

The two-day event closed with a chocolate cake send-off for nine-year Billboard staffer Michael Paoletta, outgoing brand marketing editor and my Beatbox predecessor, who has moved on to help forge some of the partnerships he covered in his trailblazing weekly column, Making the

Brand. "He was [the dance industry's] cheerleader at Billboard and the warm flame that all of us moths gravitated toward," Aurelia Entertainment's Lainie Copicotto said. For me, he remains a mentor and friend, and a model of unshakable integrity.

In between slot machine pulls, stellar sets from such DJs as Sasha and Kaskadee at Vegas' best clubs and too many industry mixers to count, summit participants were regaled with bits of insight like the following:

"Quality is the one thing that worries me. There used to be a barrier to entry. You had to be committed to get your release out, to master it properly. Digital-only quality is sometimes not there." —Brad Roulier, Beatport.com founding partner

"The new radio programmers are music supervisors." —Rosie Lopez, Tommy Boy  
"We need to step back and

understand what's happening in marketing. I can speak from a label perspective: If you don't think there are [label] people wondering about relevancy, you're crazy." —Jeff Straughn, Island Def Jam Music Group VP of strategic marketing

"Dance is such a vague term that it doesn't mean anything anymore." —Craig Roseberry, Shifty Entertainment owner

"Licensing 2.0 is not a piece of music against a picture. Now it's a sonic landscape for a certain emotion." —John Melillo, Evergreen Music executive creative director/senior VP

"The demo of Feist was young 20s; now everybody knows who she is. Now it's all about, 'Let's get something like Feist.' It's the new Dirty Vegas. This really works." —Bonny Dolan, Comma Music executive producer/artist liaison, on Apple's iPod Nano campaign.

WATLEY





## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

# Strength In Numbers

Faced With Debilitating Muscle Disease, Downing Keeps Recording

Where there's a will, there's a way. And no one knows that better these days than Will Downing.

The mood-setting purveyor of countless lovemaking rendezvous marks a professional and personal milestone Oct. 30. That's when Peak Records will release Downing's label debut, "After Tonight." Beyond adding another entry to the résumé of his critically acclaimed 20-year career, this new album is a symbol of the soulful singer/songwriter's perseverance on another front. This is his first album since being diagnosed with the rare muscular disease polymyositis.

"I remember damn near crawling," Downing says of the debilitating symptoms that began surfacing late last year. Initially dismissing his ensuing weakness as simple tour fatigue, he received a serious wakeup call after dropping off his wife and daughter at a movie theater. He discovered he couldn't turn the steering wheel when he attempted to park the car.

"That's how weak I got," he recalls. "This disease takes away all your muscles, leaving an empty shell to rebuild all over again from the bottoms of your feet to the crown of your head."

After starting an aggressive exercise regimen ("You name it, and you've got to work it"), Downing learned he was lucky in one respect: His singing voice remained intact. Having already cut several songs before his diagnosis, Downing and his longtime collaborator, producer/musician Rex Rideout, clicked back into recording mode. Except this time around, Downing was working from a wheelchair and a hospital bed at home.

"Rex and I have the same recording setup in our homes," Downing says. "He would e-mail me tracks and then I'd have an engineer come by, put a mic in front of me and get to work."

The Downing spell began working to major

effect in 1991 with the Island album "A Dream Fulfilled." Accentuated by his molten baritone, a cover of Angela Bofill's "I Try" scorched its way to No. 13 on the R&B chart. Though crossover success has eluded him, Downing still claims a key position in the romance big leagues alongside Marvin Gaye and Luther Vandross.

His sensual yet jazzier approach to love music holds forth on "After Tonight," whose additional collaborators include jazz artists Gerald Albright, Kirk Whalum and Roy Ayers. The one exception is the track "God Is So Amazing."

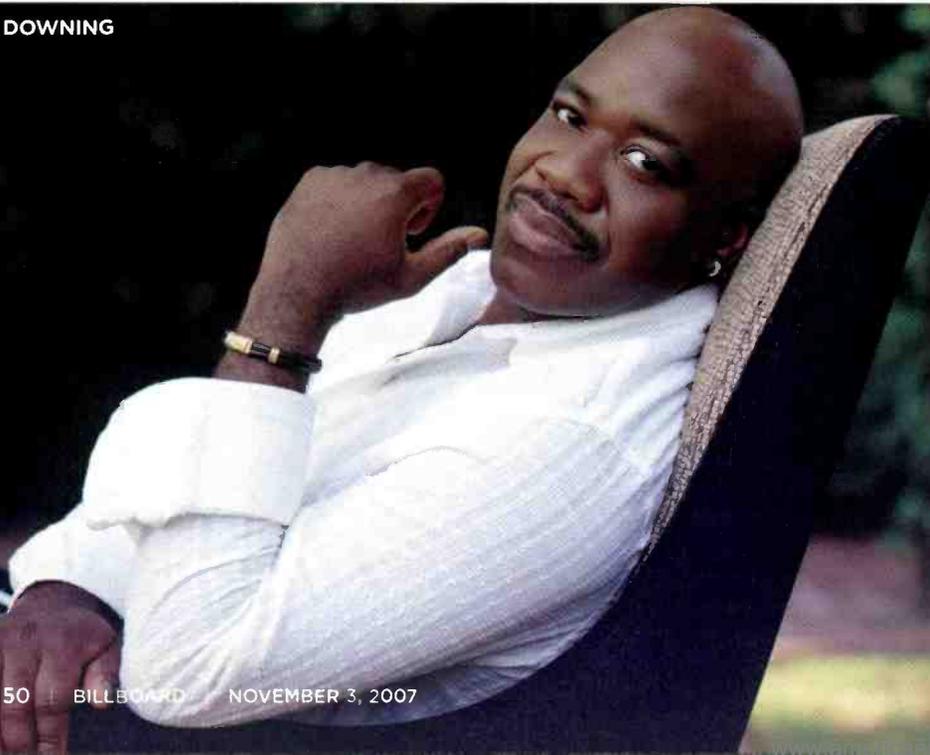
"The song satisfies one of my mother's requests to make a gospel record," Downing says. "But it's also where I am right now in my life."

Though still in a wheelchair and undergoing daily visits from his therapist, Downing isn't letting his situation intrude on promoting "After Tonight." Working in tandem with Peak's press-, cable- and Internet-driven campaign, Downing is doing interviews from his Somerset, N.J., home, and will do a live radio interview Oct. 30 with WHUR Washington, D.C., one of his biggest markets. That interview will support in-stores at D.C. retailers Circuit City and Kemp Mill, featuring Downing-signed CDs.

Included in the CD liner notes is a letter from Downing discussing his roller-coaster physical journey. It's in keeping with the singer's "let's go front and center" response to executive VP Mark Wexler's query about how Peak should market "After Tonight."

"As always, Will's music stands on its own," Wexler says. "But the back story adds another element to who Will is. It was a day-to-day thing, but his creative spirit drove him to finish this album. And that makes the music all that much better." ◆◆◆

DOWNING



KID SISTER



## Real Talk

HILLARY CROSBY hcrosley@billboard.com

# Who's Kid-ding Who?

Kanye-Approved Indie Rapper Dazzles At CMJ

A colleague recently asked me what I'm anticipating this fourth quarter. And after a long pause, I could barely think of anything outside of Jay-Z's "American Gangster," Freeway's "Free at Last" and Lil Wayne's "Tha Carter 3." I don't even have a favorite song, and as a music journalist, that's usually a bad sign.

Then, out of the blue, I received an invitation to the CMJ Fool's Gold label showcase. CMJ is not usually my favorite week because the clubs are crazy and everyone's harried. But then I remembered that Fool's Gold, an independent label started by Kanye West's DJ A-Trak and the Fader's Nick Catchdubs in 2007, released my favorite summer song, "Pro Nails" by Chicago rapstress Kid Sister. I first heard "Pro Nails" on West's May 2007 "Can't Tell Me Nothing" mixtape. West remixed the track by adding his own verse.

So on Oct. 17, I hit New York's Hiro Ballroom with about 500 of the city's other hipsters, including Gym Class Heroes' Travis McCoy, to hear Kid Cudi, the Cool

Kids and Kid Sister.

In a word, the show was awesome. Kid Cudi started off the evening with cuts like "Day and Night." His beats are a funky mash of electronica and hip-hop. Cool Kids, my favorite '90s throwback rap duo, were next. The guys have been swarming around the Internet with their video for "Black Mags," which features them rapping while riding bikes down the street. I'm a fan of their creativity and fondness for Spike Lee. (They repeatedly mention him in their raps.)

Then finally, it was time for Kid Sister. Hopping onstage after several Red Bulls, the Kid launched into a song about beepers. I must say that while '90s throwbacks are all the rage, pagers/beepers shouldn't ever return to mainstream society.

But I digress. Kid Sister's performance was bubbly and high energy. And once she performed "Pro Nails," the crowd went crazy. The MC even kicked a drugged-up onlooker off the stage with class and decorum.

Kid Sister, born Melissa

Young, began rapping only about a year-and-a-half ago. But she landed West to appear in the video for "Pro Nails" while she shops for a major-label deal. She's slated to release an album, "Coco Beware," via Fool's Gold, early next year.

"Things started off really small," Kid Sister says. "I just grabbed a microphone, but I've always been a performer. Then I went to college and got poor. Then I graduated and got even poorer. Then I got on public aid and then I got three jobs—at a reggae bar, a kids clothing store and Bath and Body Works. That was really hard."

After riding her bike to each job through Illinois' brutal winters, she knew it was time for a change.

"My brother, Flosstradamus' DJ J2K, has been a DJ for long time," Kid Sister says. "And he's been having a great time traveling the world, so I said, 'Let me see what I can do.' I tried writing rhymes and it worked. I just wasn't feeling the love on the bike."

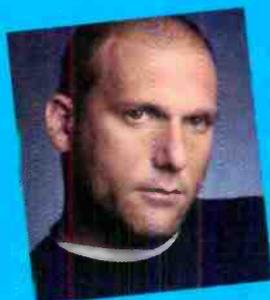
Thank God: another female MC. Women in hip-hop definitely need the help. ◆◆◆

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# THE BILLBOARD REVIEWS

## ALBUMS

### POP

#### BACKSTREET BOYS

**Unbreakable**

**Producers:** various

*Jive*

**Release Date:** Oct. 30

▶ While the turn of phrase may be cliché, the overall sound of "Unbreakable" screams it loud and clear: Backstreet's back. Unlike 2005's uneven "comeback" album "Never Gone," its follow-up finds the Boys dipping into their old bag of classic pop songs. They are a boy band with spot-on harmonies: They sing huge, hooky choruses; belt out sappy bridges ("I'm a house of cards in a hurricane," the group wails on "Helpless When She Smiles"); and bop and groove to slickly produced dance numbers. Nearly everything here is top 40 or AC radio-ready, particularly the piano-driven first single, "Inconsolable," and the Beatles-y "Unsuspecting Sunday Afternoon." The boy band heyday might be long over and the group is now a man down (Kevin Richardson departed to pursue other interests), but Backstreet's ready to try and melt your heart once again.—JM

### ROCK

#### AVENGED SEVENFOLD

**Avenged Sevenfold**

**Producer:** Avenged

*Sevenfold*

*Warner Bros.*

**Release Date:** Oct. 30



Four albums into what's been a steadily building career, Avenged Sevenfold steps up to make its Artistic Statement. "Scream" mixes drum machine rhythms with jagged guitar chords to industrial-strength effect, while strings weave in and out of "Afterlife." "Gunslinger" kicks off with acoustic guitar and deftly blends the melodic and metallic, arpeggiating piano and operatic backing vocals mark the goth-flavored "Unbound (The Wild Ride)" and pedal steel brings a cowboy-from-hell vibe to "Dear God," which ends with a guitar duel that's equal parts "Hotel California" and "Freebird." "A Little Piece of Heaven," meanwhile, is a wildly theatrical piece—the band's "Bohemian Rhapsody," if you will—that incorporates Eastern European melodies, keyboards and horns. Such tracks as "Critical Acclaim," "Almost Easy" and "Lost" keep the crank factor high—but as part of a bolder, broader and more engaging soundscape.—GG

### SOUNDTRACK

#### VARIOUS ARTISTS

**I'm Not There**

**Producers:** various

*Columbia*

**Release Date:** Oct. 30

▶ There are tribute albums, and there are tribute albums to Bob Dylan that are two discs long and packed full of hipsters, so "I'm

#### CARRIE UNDERWOOD

**Carnival Ride**

**Producer:** Mark Bright

*Arista Nashville*

**Release Date:** Oct. 23

▶ After a debut album that sold 6 million-plus copies, Carrie Underwood is under significant pressure to keep the momentum going. Luckily, the Oklahoman delivers in spades on her sophomore effort, on which she was much more involved in the creative process. First single "So Small," No. 4 on Billboard's Hot Country Songs chart, is a soaring song about the important things in life. "Just a Dream" is the tale of the death of a young soldier from the perspective of his girl back home, while "Last Name," about a drunken flirtation that turns into a Vegas marriage, is a fun diversion. Underwood provides a growling and gritty vocal on the defiant "Flat on the Floor" and convincingly covers Randy Travis' 1988 hit "I Told You So," which has long deserved a second life. If only every follow-up was this good.—KT



Not There" is one of those ideas that will probably appeal to about as many people as it disquiets. But as you might expect, most of the homages on this sonic all-star game are reverent to the point of worshipful: Jeff Tweedy's "Simple Twist of Fate" is spare and lovely, Jim James and Calexico unite for a gorgeous "Goin' to Acapulco" and John Doe's gospel-ed-up "Pressing On" (from "Saved," of all places) and "I Dreamed I Saw St. Augustine" are among the best of the bunch. As for the man himself, Dylan turns in the first official release of the oft-bootlegged title track with the Band, recently discovered in Neil Young's archives.—JV

### COUNTRY

#### JOSH TURNER

**Everything Is Fine**

**Producer:** Frank Rogers

*MCA Nashville*

**Release Date:** Oct. 30

▶ The third time's the charm for rising star Josh Turner. That's not to say there was anything wrong with his first two studio albums—both were creative and popular successes. But "Everything Is Fine" lives up to its title and then some. Replete with moonshine and fishing, "Trailerhood" is a down-home slice of the stereotypical country lifestyle (and finds Turner channeling hero John Anderson), while "The Longer the Waiting" has

the haunting feel of a Scottish sailing tune. Elsewhere, Turner convincingly covers "One Woman Man," which has been a hit for Johnny Horton and George Jones. The album's two duets are exceptional—the regret-filled "Another Try" features Trisha Yearwood, and "Nowhere Fast" pairs Turner with R&B's Anthony Hamilton on an entirely soulful excursion.—KT

#### GARY ALLAN

**Living Hard**

**Producers:** Mark Wright,

*Gary Allan*

*MCA Nashville*

**Release Date:** Oct. 23

▶ Since coming on the country scene a decade ago, Gary Allan has become, if quietly, one of the genre's most reliably interesting artists. His seventh studio album, "Living Hard," a rocking aural assault that at times conjures ELO and the Beatles, continues his legacy. And while the rich production might overwhelm a lesser artist, Allan wears it like a pair of comfortable boots. First single "Watching Airplanes," replete with an amped-up string section, takes lost love songs to a different place. Other highlights include the cautionary "She's So California" and the title cut, a behind-the-curtains, driving tale of life on the road ("Welcome to my world for the next 90 minutes/I'll be baring my soul for the price of your ticket").—KT

### ELECTRONIC

#### PREFUSE 73

**Preparations**

**Producer:** Scott Herren

*Warp*

**Release Date:** Oct. 23

▶ On "Preparations," Scott Herren subtly smooths out his signature glitchy, cut-up sampling into a more streamlined blend of bumping hip-hop beats and hazy electronica. These slight alterations/nuances are best highlighted with the swooping melodies and strings of "Class of 73 Bells," which features the psychedelic harmonies of School of Seven Bells. The free jazz stylings of "Aborted Hugs" bounces along to a trippy, fuzzed-out groove and Battles' John Stanier's live drumming propels "Smoking Red." "Prog Version Slowly Crushed" creeps with a dense, syrupy bass synth, and "Let It Go" and "I Knew You Were Gonna Go" recall the ambient strains of Boards of Canada. There's nothing all that innovative here, but "Preparations" is warm and familiar enough to keep the brain buzzing.—JM

### HIP-HOP

#### BUCK 65

**Situation**

**Producers:** Skratz Bastid,

*DJ Signify*

*Strange Famous*

**Release Date:** Oct. 30



This Canadian avant-rap guy has been angling for an American breakthrough for a few years now. That effort culminated in 2005's V2 overview "This Right Here Is Buck 65," which actually ended up doing a better job reminding core supporters of past import-only glories than it did of introducing Aesop Rock fans to Buck's unique folk-hop charms. His last studio disc, "Secret House Against the World," featured arty, synthed-up collaborations with Tortoise, but on "Situation," Buck keeps things relatively stripped down, embroidering vintage-sounding boom-bap beats with just enough detail to keep your ear engaged between his wordy verses, which he values far more than catchy choruses. Of course, that's not to suggest that "Situation" lacks for complexity: On "Shutter Buggin'," for instance, Buck imbues a play-by-play of a pornographer's workday with an emotion more ambivalent than clubland ebullience.—MW

#### PLAYAZ CIRCLE

**Supply & Demand**

**Producers:** various

*Disturbing Tha Peace/*

*Def Jam*

**Release Date:** Oct. 30

▶ While acts continue to break into the rap

#### BRITNEY SPEARS

**Blackout**

**Producers:** various

*Jive*

**Release Date:** Oct. 30

There's an appropriate bleakness to

Britney Spears' first album in four years, and her first as a tabloid figure rather than a vibrant teen idol. The hazy-eyed bump-and-grind of her "Gimme More" MTV Video Music Awards performance fits all this material: It's defiant like a bad drunk, uncomfortably oversexed and more at home in a seedy after-hours club than a celebrity ultra-lounge. The music ranges from shockingly minimal—"Piece of Me" and "Radar" have the synth fugues and smudgy bass of current underground electro and little else—to novelty pop, like the J.J. Fad-styling of "Freakshow" and Gwen Stefani-ripping snare march of "Toy Soldier." Spears is threatening or seducing, or both, on every track. This is still pop, but the last bits of Spears' song-and-dance girl veneer are cracking, along with the rest of her public persona.—KM



#### THE EAGLES

**Long Road out of Eden**

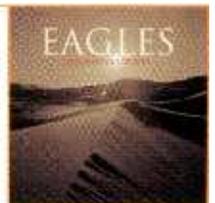
**Producers:** The Eagles

*Eaglesband.com*

**Release Date:** Oct. 30

The first Eagles album since 1979

rolls forth with the one-two punch of the harmony-laden "No More Walks in the Wood" and the familiar-sounding country rock of "How Long," a J.D. Souther song from the early '70s that could have just as easily been the follow-up to "Take It Easy." The rest is more vintage Eagles, cutting the usual wide stylistic swath from rockers ("Fast Company," Joe Walsh's Steely Dan-flavored "Last Good Time in Town"), country-flavored midtempo ("Do Something," "You Are Not Alone"), heart-rending ballads ("What Do I Do With My Heart," "I Love to Watch a Woman Dance"), funk ("Fast Company," "Frail Grasp on the Big Picture"), brow-furrowing introspection ("Waiting in the Weeds," "You Are Not Alone") and pointed socio-political commentaries ("Business As Usual," the epic 10-minute title track). It's all a testament to the durable Eagles footprint on the pop landscape.—GG



# THE BILLBOARD REVIEWS

## SINGLES

scene with fun, youthful tracks that boost singles and digital sales, Tity Boi and Dolla Boy of Playaz Circle keep things a bit traditional. The Atlanta natives' Disturbing Tha Peace/Def Jam debut, "Supply & Demand," is packed with insightful storytelling and sharp production that keeps the album engaging from start to finish. On "Dear Mr. LA Reid," the duo rhymes about its longtime struggle to break into the music business and its endless love for rap. Absentee fathers and strong single mothers get their due on the piano-laced "Let Me Fly." Even when it's boasting about usual subjects like street life (the Lil Wayne-assisted "Duffle Bag") or wealth (the violin-heavy "Paper Chaser"), Playaz Circle's way with words stands tall.—MC

### THE PACK

#### Based Boys

**Producer:** Young L

*Jive*

**Release Date:** Oct. 30

★ Last year, this Vans-clad foursome of Bay Area teens debuted with a six-song EP, a perfect format for its cartoonishly new-wavey brand of electro-rap. Now, its first full-length has at least an EP's worth of memorable material as well. Like fellow goofballs the Shop Boyz, the Pack is fun when rapping about wheels ("In My Car," "Backseat"); like scores of older 2 Live Crew disciples, the group can be tedious when rapping about establishments where women take clothes off—the "In the Club"/"Club Stuntin'"/"At the Club"/"Booty Bounce Bopper" suite may not quite be worth a quarter-

hour of your time. But fight song "Rumble" ably quotes Muhammad Ali over an early Schoolly D-style clang rhythm; "Milky Way" demonstrates an intriguing knack for astronomy (especially the planet Uranus) that matches Young L's strange, dubby space-age synth effects; and "My Girl Gotta Girl Too" updates a relationship quandary familiar from Weezer's "Pink Triangle," the Sweet's "AC/DC" and Prince's "Bambi."—CE

### BLUES

#### TONI PRICE

##### Talk Memphis

**Producers:** Derek O'Brien,

*Toni Price*

*Antone's*

**Release Date:** Oct. 2

★ Before abruptly pulling up stakes for San Diego earlier this year, Toni Price owned Tuesday evenings in Austin. The singer was the attraction at "hippie hour," an after-work musical workout that kept the Continental Club packed for 15 years. On what appears to be her seventh album, she digs into the deep soul catalog, but avoids the obvious: Covers include Bert Russell and Jeff Barry's "Am I Groovin' U," a 1960s R&B hit for Freddie Scott, and Isaac Hayes & David Porter's "Leftover Love," a relatively obscure Mabel John track. "What I'm Puttin' Down" is the showstopper here, largely due to David Grissom's guitar solo, which sounds as spontaneous as it is inspired. Unlike other spotlight rock-blues singers, Price is not a shouter or shrieker. She is a musical conversationalist, whose matter-of-fact delivery is her great allure. She never sings at you; she sings to you.—WR

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Leila Cobo, Mariel Concepcion, Chuck Eddy, Gary Graff, Kerri Mason, Jill Menze, Wayne Robins, Chuck Taylor, Christa L. Titus, Ken Tucker, Jeff Vrabel, Mikeal Wood

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

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

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

### COUNTRY

#### BON JOVI

**Lost Highway (4:02)**

**Producer:** John Shanks

**Writers:** J. Bon Jovi, R. Sambora, J. Shanks

**Publisher:** not listed  
*Mercury*

▶ As Bon Jovi prepares to share the stage with Big & Rich and Gretchen Wilson during its current tour—demonstrating that it means serious business with newly established country roots—latest single "Lost Highway," the title track from its No. 1 album, neatly walks a line between adult top 40-ready pop/rock and Nashville native, further intimating that 2006 No. 1 country track "Who Says You Can't Go Home" with Jennifer Nettles was no fluke. The New Jersey band sounds perfectly at home here, singing could-be redneck lyric, "I drive, watching white lines passing by, with my plastic dashboard Jesus waiting there to greet us/Hit the gas, there ain't no brakes on this lost highway." The recent crossover phenomenon of well-tread rock acts finding acceptance at country continues to be a savvy move. And why not? Everyone wins.—CT

### ROCK

#### SEBASTIAN BACH

**(Love Is) A Bitchslap (4:54)**

**Producer:** Roy Z

**Writers:** S. Bach, R. Z

**Publishers:** Get Off My Bach Productions/Rumba Zealous Music (ASCAP)  
*Merovingian Music/Get Off My Bach Productions*

★ Shoot some whiskey, light a cigarette and eye the spandex-clad babe across the room. Sebastian Bach's solo album "Angel Down" has finally arrived, and it's everything a Saturday night in a Jersey bar full of trouble should be. Since he's been busy with Broadway, TV and touring, this record has been eight years in waiting. Bach's delivery of lead single "(Love Is) A Bitchslap" assures that he's still oozing 'tude: His growling about "I got a knock-down draggin' out fight in my

mind" recalls Skid Row's walloping "Piece of Me." Axl Rose pays accompaniment with his own signature whines—and he's one of the few frontmen whose piercing vocals truly complement Baz's gritty wails. Revved-up guitars and skewering solos make this feel like 1989 all over again, in the best way (read: no overblown Aqua Net production tricks).—CLT

### AC

#### ANNIE LENNOX

**Dark Road (3:47)**

**Producer:** Glen Ballard

**Writer:** A. Lennox

**Publisher:** not listed  
*Arista*

▶ The maiden voyage from Annie Lennox's "Songs of Mass Destruction"—only her fourth album in 15 years—is a melancholy ballad that sets up the set's overall vignette of a voyeur combating a turbulent and cold world. Depressives aside, face value of the song is utterly bewitching, opening elegantly low key before Lennox fires up a blow-torch chorus and exclaims, "It takes strength to live this way, the same old madness everyday/I wanna kick these blues away, learn to live

#### JONAS BROTHERS

**S.O.S. (2:33)**

**Producer:** John Fields

**Writer:** N. Jonas

**Publisher:** not listed  
*Hollywood*



An entire generation of youngsters learned to appreciate CDs, radio, music—and young love—thanks to last decade's bounty of teen idols: Hanson, 'N Sync, Backstreet Boys, 98 Degrees . . . ah, it seems like yesterday. Since, however, radio has indulged a droning cadence of sound-alike hip-hop, deserting its ambassadorial role to expose kids with accessible talent. Thankfully, Hollywood trio Jonas Brothers are commanding hold of the mainstream with enough steely resolution to force top 40's hand. The act's second, self-titled album debuted at No. 5 on The Billboard 200, as high-profile appearances—including the Teen Choice Awards and an upcoming slot on the Miley Cyrus/Hannah Montana tour—have virally ignited two singles and videos: "Hold On" and "S.O.S." With its manic faux-wave beat, storytelling lyric about a broken heart primed for healing and ready-made teen idol vocals from 17-year-old Joe Jonas, the latter song's appeal is just opening the door for the phenom in store for the sibling threesome. These dudes have it all: versatility, youth, looks and hooks. Truly a match made in pop heaven.—CT

again." One listen forces reflection, but again, on face value, the dusky, seductive voice of Lennox is such a joyful noise that it's tough to stay down but for so long. Compelling side note: The album's lyric liners reveal

only the verses of "Dark Road," not the somber chorus above. Perhaps Lennox is offering a silver lining, after all.—CT

### LATIN

#### GLORIA ESTEFAN

**Me Odio (3:17)**

**Producers:** Emilio Estefan Jr., Gaitan Erothers

**Writers:** G. Estefan, E. Estefan Jr., R. Gaitan, A. Gaitan

**Publisher:** not listed  
*Burgundy/Sony/BMG*

▶ With the vintage trumpet sound of Cuban great Alfredo "Chocolate" Armenteros as a backdrop, "Me Odio," the second single from Gloria Estefan's "90 Millas," is a slow, sexy song that's an invitation to take the dancefloor up close and personal. Although hip-hop and salsa remixes of the track are playing on radio, the sultry original is by far the best of the lot. Estefan's voice plays with overdubs for a lush, layered feel, as repeating verses become almost hypnotic, with trumpet, trombone and piano solos providing an endless variety of counterpoint. The delicious result may defy tropical radio's typical fare and score a deserved hit.—LC

#### JUSTIN TIMBERLAKE & BEYONCÉ

**Until the End of Time (5:20)**

**Producers:** Timbaland, Justin Timberlake, Danja

**Writers:** J. Timberlake,

*T. Mosley, N. Hills*

**Publisher:** not listed  
*Jive*

▶ Justin Timberlake's sixth release from solo bow "FutureSex/LoveSounds" has earned props as the first time that six tracks from one release have hit the top 40 since Michael Jackson's "Dangerous" more than 15 years ago. With Beyoncé now stripped onto "Until the End of Time," it's quite likely JT will score the tenacious set's fourth No. 1—which has already catapulted into the top five at R&B. The meandering song is clearly a tribute to Prince, with its soul-soaked guitar-driven shuffle and funkified production—think "I Would Die 4 U" on Xanax. While Timberlake's vocals are smoothed out to near anonymity, as usual, he employs recognizable falsetto amid layers of appreciably creamy harmonies. It's Beyoncé, however, that really fuels the passion of the track, with her loosest vocal performance since "Listen" from "Dreamgirls"—and Timberlake is wise enough to sprawl her vocal across the song so that it commands the lead. The mantra here: unstoppable.—CT



RADIO BY SUSAN VISAKOWITZ

# BREAKING OUT THE 'BUBBLY'

Caillat Spreads Her MySpace Magic To Radio, Retail

Colbie Caillat, who landed a major-label deal in March based solely on her MySpace popularity, now celebrates a No. 1 placement for "Bubbly" on the Adult Top 40 chart, a 9-5 bounce on CHR/Top 40 and a 12-9 climb on Adult Contemporary—all on the heels of "Bubbly" claiming the No. 1 spot on Triple A for three weeks in August.

The song becomes one of only five (not to men-

tion the first debut single and first by a female) to have topped Adult Top 40 and Triple A while also reaching the top five at CHR/Top 40 and the top 10 at Adult Contemporary.

This week, "Bubbly" is No. 5 on The Billboard Hot 100, where it is the greatest digital gainer, and No. 4 on Hot Digital Songs. The track has sold 905,000



CAILLAT

digital downloads, 129,000 of them this week, according to Nielsen SoundScan.

Retail is celebrating, too. "Coco," Caillat's debut album, has seen sales increases in nine of the last 10 weeks. Moreover, the ratio of digital sales to overall sales is falling, with mass merchants in particular experiencing healthy gains in the last two weeks. Sales stand at 417,000, with 50,000 units moved this week. The album is No. 10 on The Billboard 200, where it is the greatest gainer, and No. 3 on Top Digital Albums, a new peak.

Universal Republic executive VP Avery Lipman says one thing that set the project apart from the beginning was "passion points. Are people passionate about this artist? We could tell just from the comments on her MySpace page that people cared."

But the million-dollar question remains: What makes Caillat connect? Billboard spoke with sev-

eral radio programmers, male and female, and all agreed that Caillat's down-to-earth charm and the single's strong, relatable lyrics lay at the heart of her success. Adult top 40 KCDA Spokane PD Scotty Shannon says, "Not since Jewel has anyone brought to mainstream media a song so easily consumable and relatable to such a vast majority."

Lipman himself acknowledges that "Bubbly" is something of an anomaly on the pop landscape. "If you take a snapshot of pop radio right now, it's fairly rhythmic and upbeat, and this is on other end of the spectrum," he says.

And maybe that's the single's—and Caillat's—greatest strength. "You'd think the song would mainly play to an older demo, but we knew all along Colbie appealed to kids and younger adults because of her MySpace audience," Lipman says.

In another sign of Caillat's broad appeal, Radio Disney added "Bubbly" this week, and the video has hit big at VH1 and its younger-skewing cousin MTV, where it is No. 2 on countdown show "TRL."

## ON ADULT TOP 40, THREE TIMES A LADY

While Colbie Caillat celebrates "Bubbly" hitting No. 1 at Adult Top 40 (see story, this page), the format has other reasons to cheer.

Caillat's track follows right behind Adult Top 40-leading songs by Fergie ("Big Girls Don't Cry") and Pink ("Who Knew"), marking the first time that a trio of solo female artists has reigned successively in the chart's 11-year history.

Adult top 40 KCDA Spokane PD Scotty Shannon says, "Fergie, Pink and Colbie are by far the strongest crop of female artists I've seen at [adult top 40] for some time. Solo female artists have reigned at other formats for years. Maybe it's our turn?"

But Mark Edwards, director of programming for CBS Radio/St. Louis, believes that these three women are only the tip of the proverbial iceberg at the format. "Artists like Ingrid Michaelson, Marie Digby and Brandi Carlile are really breaking through, and we may be entering a cycle where the female singer/songwriter is becoming a force to be reckoned with." —SV



PINK

## BROOKLYN SINGER CLIMBS AC CHART ON A LABEL CREATED JUST FOR HER

Long seen as one of the hardest formats to crack by independent artists, AC stations increasingly appear to be opening playlists to artists not signed to majors. In 2007, such acts as Sweet, Lareau, TrueHeart and Raquel Aurilia have all charted in the format; in contrast, no indie artists charted in

2005. The latest example is Kelly King, a diminutive Brooklynite who compares herself to Celine Dion and Mariah Carey. Her single "I Don't Wanna Sing That Song" jumps three spots on Radio & Records' AC chart to No. 24 in its fifth week.

King attributes her success to an old-school tactic—the door-to-door radio station tour. For the last month, King has been traveling around the country, knocking on station doors and performing in conference rooms and lobbies for PDs and DJs.

WCDV Baton Rouge, La., PD Jeff Johnson says he was immediately blown away by King's voice and stage presence. "She came down to perform at our station," he says, "and ended up playing for a big crowd at a balloon festival."

King's debut album, "Live the Dream," streets Oct. 30 on Calello Music Group, an imprint created specifically for King by composer/arranger Charles Calello. —Cortney Harding



KING

R&B BY CORTNEY HARDING

# A 'Love' Supreme

Stone Scores Best Chart Position With Stax Debut

After spending the last few years out of the public eye, soul singer Angie Stone returns to the charts in a big way this week with "The Art of Love & War," which debuts at a career-best No. 11 on The Billboard 200. Its sales of 45,000 are down slightly from the 53,000 that greeted 2004's "Stone Love," her last release for J Records.

"The Art of Love & War" is the first major release (and first to chart in the top half of The Billboard 200) from Concord's recently relaunched Stax Records, which had lain dormant for 34 years.

Concord/Stax senior director of urban music Rick Nuhn says the brand has played an integral role in the marketing of the new album. "The fact that people have responded so well to Angie's record and the new version of Stax shows that the name is still meaningful," he says.

The album has benefited from a strong radio single in the form of "Baby," which tops the Adult R&B chart this week and is No. 23 on Hot R&B/Hip-Hop Songs, the third-best position of her nine career titles on the latter tally.

Stone battled congestive heart failure last year, an experience chronicled on the new album's "Happy Being Me." "When you get close to losing your life, you see it flash before you," she told Billboard in April. Stone has also been public about her battle with her

weight, leading her to appear on the VH1 show "Celebrity Fit Club" in 2006. As a result, she has been tapped to serve as a spokeswoman for pharmaceutical company Eli Lilly to raise awareness about diabetes.

During release week, Stone performed on "The Ellen DeGeneres Show" and "Jimmy Kimmel Live." She will decamp to Tokyo for an eight-night run at the Blue Note in mid-November, and is adding spot U.S. dates for later in the year. The artist is also working with clothing brand Von Dutch, performing in its Hollywood and New York stores and considering co-branding options.

And although music is once again her main focus, Stone, who has appeared in such TV shows as "Moesha" and "Girlfriends" and such films as "The Fighting Temptations," recently signed with International Creative Management to handle her acting career.

"This business is hard," she told Billboard. "I've been waiting all these years, and I've survived." ...



STONE

PINK: GREG DEGUIRE/WIREIMAGE.COM; CAILLAT: ANDREW SOUTHAM; KING: BOBBY BANK/WIREIMAGE.COM; STONE: MARC BAPTISTE

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

Betty Buckley 1967



## TAKE A BOW

>> Tony Award winner Betty Buckley gets her first ink on a Billboard album chart as a solo artist as her archival recording "1967" debuts at No. 33 on Top Heatseekers. The set is the second studio release from Playbill Records.

## PARK AND THIRD

>> Linkin Park becomes only the third act in the 19-year history of the Modern Rock chart to simultaneously place three singles in the top 20. Its new "Shadow of the Day" (No. 20) joins "Bleed It Out" (No. 2) and "What I've Done" (No. 13). Only U2 and R.E.M. have managed the feat previous year at that format.



## DON'T MESS WITH

>> Bill Medley's first solo album in nearly 10 years debuts on Top Heatseekers at No. 42 in its second week of release. NPR's "Weekend Edition" profiled the Righteous Brothers member Oct. 13, aiding his set's 48% gain.

# CHART BEAT

>> The lengthy tenure of Carrie Underwood's "Before He Cheats" on The Billboard Hot 100 has placed the song in the top five of the longest-running songs in the history of this chart. In its 60th week, the song moves back up to No. 40. If the song is still on the tally 10 weeks from now, it will replace LeAnn Rimes' "How Do I Live" as the longevity champ.

>> Fred Eronson also keeps tabs on the longest-running No. 1 songs of 2007 on the Hot 100, as Soulja Boy's "Crank That (Soulja Boy)" ties "Umbrella" by Rihanna featuring Jay-Z for the lengthiest visitors to the penthouse, with both songs enjoying seven-week reigns.

Read Fred Eronson every week at [billboard.com/fred](http://billboard.com/fred).

Billboard

# CHARTS



## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

## Low Tide In October; Billboard's 40 Years Of Jazz

For labels and music retailers, The Billboard 200 brings a scarier sight than any ghost, goblin or witch you might encounter on Halloween: a No. 1 album in October with a sales week of less than 100,000 copies.

Sure, we've had light chart-toppers before. Since May 1991, when the big chart switched to Nielsen SoundScan data, there have been 16 prior weeks when sales for the No. 1 slot fell below 100,000, with seven of those occurring this year. It just seems more jarring to see a number that light during the last four months of the year, in the throes of the march of the familiar, when high-profile artists seek to be prime attractions during holiday shopping's traffic.

So, while it's comforting to see a figure as recognizable as Bruce Springsteen return to the top step, we just wish he could have done it with a bigger figure than 77,000 units. Not that the 42nd sales week of the year guarantees gangbusters.

True, this marks the same frame that Limp Bizkit's "Chocolate Starfish and the Hot Dog Flavored Water" surpassed 1 million copies in 2000, Clay Aiken's "Measure of a Man" opened with 613,000 in 2003 and Faith Hill's "Cry" landed with 472,000 in 2002. But, in six

of the last 10 years, this frame's No. 1 album sold less than 200,000, the lightest of those sums being the 131,000 that LeAnn Rimes' "You Light Up My Life—Inspirational Songs" moved in 1997.

Get ready for a bigger number next week, because the cavalry arrives in the person of "American Idol" champ Carrie Underwood. First-day sales for her new "Carnival Ride" placed Underwood atop Nielsen SoundScan's Oct. 24 Building Chart with 150,000 from that panel's eight accounts, which practically guarantees that she'll start above 500,000.

In the Building Chart's first seven weeks, albums by Kanye West, 50 Cent and Rascal Flatts are the only ones whose albums mustered larger first-day numbers.

Meanwhile, although Jimmy Eat World garners its best-yet Billboard 200 rank with the No. 5 start of "Chase This Light" (62,000), the album owns the odd distinction of being the first to not top The Billboard 200 after leading the Wednesday and Friday editions of the Building Chart.

Finally, this issue's tug of war between Springsteen's "Magic" and Kid Rock's "Rock N Roll Jesus" is one of the tightest for No. 1 that we've seen in SoundScan history. With fewer than 300 copies

separating them, there have been only three weeks when the top-selling album owned a slimmer margin. The tightest and most recent of these occasions happened earlier this year, when Daughtry beat the "Dreamgirls" soundtrack by less than 150 copies in the Feb. 7 issue.

**ALL THAT JAZZ:** Once a staple in smooth jazz circles, Chris Botti's 2005 career shift to standards has paid off for the trumpeter. With \$9.98 pricing at Target and an Oct. 18 profile on cnn.com, his "Italia" bumps 4-1 on Top Jazz Albums with a 12% gain.

That becomes his third No. 1 on the mainstream jazz list in the last three years. In seven earlier appearances on Top Contemporary Jazz, he never charted higher than No. 2.



As impressive as his recent track record has been, it will take more than a few years to catch the leading No. 1 acts on our jazz charts.

This year marks the 40th year that Billboard has published Top Jazz Albums and the 20th that we've posted the Contemporary Jazz list.

The former bowed as Best-Selling Jazz LPs in the March 11, 1967, issue, while the latter kicked off in the Feb. 28, 1987, issue. Both lists flipped from ranked reports to Nielsen SoundScan data in December 1993.

The all-time king of the jazz charts is George Benson, who between the two lists has amassed 15 No. 1 albums: nine on Top Jazz and six more on the Contemporary log. Behind him is Kenny G with 12, all of them on the younger of the two charts, although he placed three titles on Top Jazz before the Contemporary list started.

Benson is tied with three other artists for the most No. 1s in Top Jazz history, as Miles Davis, Grover Washington Jr. and Harry Connick Jr. each have nine. Diana Krall and David Sanborn are tied for second with eight toppers each. Benson is tied for second place on Contemporary Jazz, as the band Fourplay also has six No. 1s.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,932,000	937,000	14,708,000
Last Week	8,342,000	987,000	14,966,000
Change	-4.9%	-5.1%	-1.7%
This Week Last Year	9,861,000	638,000	9,922,000
Change	-19.6%	46.9%	48.2%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2006	2007	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	423,528,000	362,524,000	-14.4%
Digital Tracks	448,125,000	656,791,000	46.6%
Store Singles	3,108,000	1,838,000	-40.9%
<b>Total</b>	<b>874,761,000</b>	<b>1,021,153,000</b>	<b>16.7%</b>
Albums w/TEA*	468,340,500	428,203,100	-8.6%

\*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

### ALBUM SALES

'06	423.5 million
'07	362.5 million

### SALES BY ALBUM FORMAT

CD	397,227,000	322,716,000	-18.8%
Digital	24,615,000	38,747,000	57.4%
Cassette	953,000	245,000	-74.3%
Other	733,000	816,000	11.3%

For week ending Oct. 21, 2007. Figures are rounded. Compiled from a national sample of retail store and radio sales reports collected and provided by

nielsen  
SoundScan

	2006	2007	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	260,593,000	218,706,000	-16.1%
Catalog	162,935,000	143,819,000	-11.7%
Deep Catalog	114,751,000	101,709,000	-11.4%

### CURRENT ALBUM SALES

'06	260.6 million
'07	218.7 million

### CATALOG ALBUM SALES

'06	162.9 million
'07	143.8 million

Nielsen SoundScan counts as Current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as Current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.



# Billboard HOT 100

NOV 3 2007

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	<b>#1</b> NO ONE	ALICIA KEYS (J/RMG)
2	1	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
3	6	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
4	3	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
5	2	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
6	4	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
7	7	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
8	12	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
9	13	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
10	8	WHO KNEW	PINK (LAFACE/ZOMBA)
11	10	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
12	15	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
13	9	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)
14	14	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
15	17	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
16	11	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
17	16	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
18	22	BABY DON'T GO	FABOLOUS FEAT. JERMANE DUPRI (DESERT STORM/DEF JAM/IDJMG)
19	27	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
20	18	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY/RED)
21	20	DON'T BLINK	KENNY CHESNEY (BNA)
22	24	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
23	21	ROCKSTAR	NICKELBACK (ATLANTIC/ROADRUNNER/LAVA)
24	32	DUFFEL BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
25	19	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)

1,309 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	<b>#1</b> BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	1	WHO KNEW	PINK (LAFACE/ZOMBA)
3	2	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
4	5	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
5	4	FIRST TIME	LIFEHOUSE (GEFFEN)
6	6	OVER YOU	DAUGHTRY (RCA/RMG)
7	7	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
8	9	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)
9	8	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
10	10	ROCKSTAR	NICKELBACK (ATLANTIC/ROADRUNNER/LAVA)
11	11	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
12	13	HER EYES	PAT MONAHAN (COLUMBIA)
13	15	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
14	14	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
15	12	HOME	DAUGHTRY (RCA/RMG)
16	16	PARALYZER	FINGER ELEVEN (WIND-UP)
17	18	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)
18	19	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY/RED)
19	17	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
20	21	LOVE SONG	SARA BAREILLES (EPIC)
21	24	LOST HIGHWAY	BON JOVI (MERCURY/ISLAND/IDJMG)
22	22	CALLING YOU	BLUE OCTOBER (UNIVERSAL MOTOWN)
23	23	HOLLYWOOD	COLLECTIVE SOUL (E1)
24	25	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
25	29	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	<b>#1</b> BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
2	1	HOME	DAUGHTRY (RCA/RMG)
3	3	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
4	4	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
5	7	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY/RED)
6	6	BEFORE HE CHEAT'S	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
7	5	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)
8	8	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
9	12	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	10	HOW LONG	EAGLES (ERC)
11	11	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
12	14	WHO KNEW	PINK (LAFACE/ZOMBA)
13	16	TAKING CHANCES	BAND OF GOLD (COLUMBIA)
14	13	BAND OF GOLD	KIMBERLEY LOCKE (CURB/REPRISE)
15	15	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
16	17	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)
17	18	FIRE AND RAIN	KENNY "BABYFACE" EDMONSON (MERCURY/IDJMG)
18	20	LOST	FAITH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)
19	21	SOMEBODY'S ME	ENRIQUE IGLESIAS (INTERSCOPE)
20	22	NOTHIN' BETTER TO DO	LEANN RIMES (CURB/REPRISE)
21	23	INCONSOLABLE	BACKSTREET BOYS (JIVE/ZOMBA)
22	25	DREAM ON	KELLY SWEET (RAZOR & TIE)
23	24	FIRST TIME	LIFEHOUSE (GEFFEN)
24	27	I DON'T WANNA SING THAT SONG	KELLY KING (CAELO)
25	28	ALMOST LOVER	A FINE FRENZY (VIRGIN)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>#1</b> KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
2	1	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
3	2	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	3	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	4	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
6	7	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
7	6	NO ONE	ALICIA KEYS (J/RMG)
8	3	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
9	13	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
10	10	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
11	8	ROCKSTAR	NICKELBACK (ROADRUNNER)
12	15	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
13	9	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
14	11	THE WAY I ARE	TIMBALAND FEAT. KE\$HIA COLE (MOSLEY/BLACKGROUND/INTERSCOPE)
15	14	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
16	23	PARALYZER	FINGER ELEVEN (WIND-UP)
17	1	SHADOWPLAY	THE KILLERS (ISLAND/IDJMG)
18	12	DO IT WELL	JENNIFER LOPEZ (EPIC)
19	13	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
20	33	I'M SO HOOD	OJ KHALED FEAT. T-PAIN, TRICK DADDY, ROCK ROSS & PLIES (TERROR SQUAD/KOCH)
21	21	OVER YOU	DAUGHTRY (RCA/RMG)
22	22	TATTOO	JROBIN SPARKS (JIVE/ZOMBA)
23	43	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
24	27	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
25	18	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)

MODERN ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>#1</b> THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
3	3	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
4	4	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
5	7	FAKE IT	SEETHER (WIND-UP)
6	6	BIG CASINO	JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)
7	5	PARALYZER	FINGER ELEVEN (WIND-UP)
8	9	EMPTY WALLS	SERJ TANKIAN (SERJICAL STRIKE/REPRISE)
9	8	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
10	10	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD)	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
11	12	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
12	13	THRASH UNREAL	AGAINST ME! (SIRE REPRISE)
13	11	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
14	17	I GET IT	CHEVELLE (EPIC)
15	15	EVERYTHING'S MAGIC	ANGLES AND AIRWAVES (SURETONE/GEFFEN)
16	14	STRAIGHT LINES	SILVERCHAIR (ELEVEN/ILG/ATLANTIC/LAVA)
17	20	WELL THOUGHT OUT TWINKLES	SILVERSN PICKUPS (DANGERBIRD)
18	18	TIME IS RUNNING CUT	PAPA ROACH (EL TONAL/GEFFEN)
19	16	SO HOT	KID ROCK (TOP OGG/ATLANTIC)
20	27	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
21	22	BECOMING THE BULL	ATREYU (HOLLYWOOD)
22	21	ISLAND (FLOAT AWAY)	THE STARTING LINE (VIRGIN)
23	24	ALMOST EASY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
24	23	THAT'S THE WAY (MY LOVE IS)	THE SMASHING PUMPKINS (MART-A-S/MUSIC/REPRISE)
25	25	3'S & 7'S	QUEENS OF THE STONE AGE (REKORDS/REKORDS/INTERSCOPE)

NOV 3 2007 **POP** Billboard

**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	17	<b>#1</b> APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
2	1	13	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
3	3	15	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)
4	5	23	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	4	21	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
6	88	2	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
7	12	9	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
8	7	29	WHO KNEW	PINK (LAFACE/ZOMBA)
9	13	13	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
10	8	39	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
11	10	13	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
12	6	5	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
13	9	19	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
14	11	27	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
15	14	13	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
16	19	6	NO ONE	ALICIA KEYS (J/RMG)
17	17	11	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
18	15	13	OVER YOU	DAUGHTRY (RCA/RMG)
19	18	6	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
20	21	20	PARALYZER	FINGER ELEVEN (WIND-UP)
21	16	27	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
22	20	32	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY/RED)
23	38	5	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
24	31	8	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
25	22	31	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
26	28	12	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
27	26	10	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
28	24	22	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
29	30	32	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
30	23	20	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
31	27	25	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
32	25	24	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
33	33	14	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)
34	35	21	FIRST TIME	LIFHOUSE (GEFFEN)
35	34	21	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
36	32	11	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
37	42	14	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
38	29	9	DO IT WELL	JENNIFER LOPEZ (EPIC)
39	39	23	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
40	42	1	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
41	1	1	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
42	45	1	BABY DON'T GO	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
43	1	1	SHADOWPLAY	THE KILLERS (ISLAND/IDJMG)
44	41	25	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
45	44	30	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
46	62	1	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
47	64	1	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
48	40	15	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
49	55	13	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
50	46	21	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)

POP 100: The top 100 pop singles & tracks, according to mainstream top 40 radio airplay impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	<b>#1</b> THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
2	2	12	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
3	3	8	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
4	4	21	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
5	5	18	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
6	9	8	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
7	7	8	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
8	10	6	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
9	19	19	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
10	11	14	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
11	8	25	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
12	13	11	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
13	14	12	OVER YOU	DAUGHTRY (RCA/RMG)	☆
14	15	31	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY/RED)	☆
15	12	21	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
16	18	7	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
17	19	28	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
18	24	7	PARALYZER	FINGER ELEVEN (WIND-UP)	
19	16	8	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	
20	25	4	GOOD LIFE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
21	17	18	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
22	28	5	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
23	20	27	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
24	21	23	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
25	22	29	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆

27 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1</b> WHAT TIME IS IT	WALT DISNEY (WALT DISNEY)
2	2	8	SWERVING	TMI BOYZ (TMI/FACE2FACE)
3	4	6	FOUNDATIONS	KATE NASH (FICTION/GEFFEN)
4	6	10	I GET IT IN	CHAOS THE COMMUNITY SERVA (FAM FIRST)
5	5	15	SHE IS	BETTINA (1BD)
6	1	1	CHRISTMAS OH CHRISTMAS	HEARTBEAT BOYS (MAURICE STARR ENTERPRISES/FACE2FACE)
7	12	30	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
8	7	30	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
9	3	10	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
10	18	3	SHE'S HOT	ROGUE SOULJAZZ (STICO & DA BANDIT) (IMAGINATION)
11	10	21	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
12	9	22	OOH WEE	AYANNA (ELESE)
13	14	16	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
14	8	22	ONLY THE WORLD	MANDISA (SPARROW)
15	16	9	SAVE A LIFE	SMOOT FEAT. ES (KWIK/FACE2FACE)
16	25	7	LISTEN	TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)
17	11	10	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
18	20	5	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
19	1	1	THERE IS NO CITY AS PRETTY AS SAVANNAH	TIFFANY MILAGRO (TYBEE TI)
20	28	13	THE RASCALS HAVE RETURNED	TREVOR HALL (WHITE BALLOON/INTERSCOPE)
21	33	3	REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS	JEFF FOXWORTHY/BILL ENGVALL (WARNER BROS. (NASHVILLE)WRN)
22	21	3	BIG GIRL (NOW)	SILVA JAGUAR (RPM)
23	19	64	COOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
24	31	81	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
25	23	8	STAND BACK	STEVIE NICKS (REPRISE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	30	3	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	☆
27	27	3	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
28	26	3	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	
29	32	11	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
30	31	4	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	
31	23	16	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
32	45	2	NO ONE	ALICIA KEYS (J/RMG)	
33	26	22	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
34	40	3	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	
35	38	17	FIRST TIME	LIFHOUSE (GEFFEN)	
36	34	30	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
37	48	2	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
38	35	25	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
39	33	14	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
40	44	3	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	☆
41	36	17	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
42	47	3	I'M LIKE A LAWYER... (ME & YOU)	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
43	43	4	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	
44	39	30	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
45	1	1	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	☆
46	42	6	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	☆
47	37	11	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
48	41	24	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
49	46	2	BABY DON'T GO	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)	
50	1	1	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆

**HITPREDICTOR**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST, TITLE, LABEL (Score) Chart Rank

**POP 100 AIRPLAY**

MATCHBOX TWENTY How Far We've Come ATLANTIC (65.2) 29

CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (65.9) 37

PARAMORE Misery Business ATLANTIC (70.8) 40

FALL OUT BOY I'm Like a Lawyer... (Me & You) IDJMG (70.2) 42

NATASHA BEDINGFIELD FEAT. SEAN KINGSTON Love Like This EPIC (68.8) 45

SEAN KINGSTON Take You There EPIC (65.0) 50

THE LAST GOODNIGHT Pictures Of You VIRGIN (68.7) -

SANTANA FEAT. CHAD KROEGER Into The Night RMG (66.1) -

THREE DAYS GRACE Never Too Late ZOMBA (67.8) -

FEIST - 23rd INTERSCOPE (69.0) -

☆ TAYLOR SWIFT Teardrops Or My Guitar Big Machine (69.9) -

**ADULT TOP 40**

TIMBALAND FEAT. ONEREPUBLIC Apo og 23 INTERSCOPE (78.9) 25

I NINE Seven Days Of Lonely RMG (67.8) 31

TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (70.0) 34

PERCY - 23rd INTERSCOPE (70.0) 40

**ADULT CONTEMPORARY**

KIMBERLEY LOCKE Band Of Gold CURB/REPRISE (72.2) 14

FAITH HILL Lost WARNER BROS. (74.2) 18

ENRIQUE GILES Somebody's Me INTERSCOPE (79.1) 19

☆ LEANN RIMES Notlin' Better To Do CURB/REPRISE (68.5) 20

MELLY SWEET Dream On RAZOR & TIE (71.0) 22

A FINE FRENZY Almost Lover VIRGIN (80.0) 25

**MODERN ROCK**

CHEVELLIE I Get It EPIC (67.3) 14

LINKIN PARK Shadow Of The Day WARNER BROS. (76.6) 20

QUEENS OF THE STONE AGE 3's & 7's INTERSCOPE (70.9) 25

INTERPOL No I In Threesome CAPITOL (70.5) -

# Billboard R&B/HIP-HOP

NOV  
3  
2007

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT DEBUT	1	<b>ANGIE STONE</b> STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
2	1	3	<b>KEYSHIA COLE</b> CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
3	3	6	<b>JILL SCOTT</b> HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		2
4	2	5	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	2	1
5	4	1	<b>J. HOLIDAY</b> MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		1
6	5	4	<b>SOULJA BOY TELL'EM</b> CDLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		4
7	10	13	<b>GREATEST GAINER SOUNDTRACK</b> ATLANTIC 307772/AG (18.98)	Tyler Perry's Why Did I Get Married?		7
8	6	2	<b>TREY SONGZ</b> SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		2
9	9	7	<b>JAGGED EDGE</b> SO SO DEF/ISLAND URBAN 009493/IDJMG (13.98)	Baby Makin' Project		3
10	8	8	<b>50 CENT</b> SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		2
11	13	14	<b>PLIES</b> BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
12	12	9	<b>CHAKA KHAN</b> BURGUNDY 09022/SONY BMG (17.98)	Funk This		5
13	18	17	<b>COMMON</b> G.O.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever		1
14	11	11	<b>QUEEN LATIFAH</b> FLAVOR UNIT/VERVE 009203/VG (13.98)	Trav'lin' Light		6
15	16	23	<b>TIMBALAND</b> MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		3
16	14	22	<b>CHRISSETTE MICHELE</b> DEF JAM 008774/IDJMG (18.98)	I Am		5
17	15	12	<b>GORILLA ZOE</b> BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo		8
18	17	15	<b>JUSTIN TIMBERLAKE</b> JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
19	19	1	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
21	24	1	<b>RIHANNA</b> SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		3
21	7	1	<b>JENNIFER LOPEZ</b> EPIC 97754/SONY MUSIC (18.98) ⊕	Brave		1
22	24	29	<b>DJ KHALED</b> TERROR SQUAD 4229/KOCH (17.98)	We The Best		2
23	NEW	1	<b>LUTHER VANDROSS</b> LV/LEGACY/J/EPIC 11856/SONY BMG (53.98)	Love, Luther		23
24	22	18	<b>GUCCI MANE</b> BIG CAT 4000/TOMMY BOY (13.98 CD/DVD) ⊕	Trap-A-Thon		4
25	25	26	<b>UGK</b> UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		1
26	23	16	<b>CHAMILLIONAIRE</b> CHAMILLITARY/UNIVERSAL MOTOWN 008812/UMRG (13.98)	Ultimate Victory		3
27	28	25	<b>T-PAIN</b> KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
28	26	28	<b>NE-YO</b> DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
29	20	10	<b>BOYZ N DA HOOD</b> BLOCK/BAD BOY SOUTH 135996/AG (18.98)	Back Up N Da Chevy		10
30	27	20	<b>TWISTA</b> ATLANTIC 274044/AG (18.98)	Adrenaline Rush 2007		4
31	30	31	<b>TALIB KWELI</b> BLACKSMITH 277244*/WARNER BROS. (13.98)	Eardrum		2
32	32	15	<b>FABOLOUS</b> DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'		1
33	33	27	<b>DIPLOMATS PRESENTS: HELL RELL</b> DIPLOMATIC MAN 5952/KOCH (17.98)	For The Hell Of It		10
34	36	35	<b>R. KELLY</b> JIVE 08537/ZOMBA (18.98)	Double Up		1
35	34	30	<b>YUNG JOC</b> BLOCK/BAD BOY SOUTH 157180*/AG (18.98)	Hustlenomic\$		1
36	39	38	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		1
37	37	37	<b>AMY WINEHOUSE</b> UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		5
38	38	40	<b>AKON</b> KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted		2
39	45	33	<b>LEDISI</b> VERVE 008909/VG (10.98)	Lost & Found		10
40	40	39	<b>SEAN KINGSTON</b> BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		3
41	50	51	<b>TANK</b> BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		1
42	43	46	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		2
43	46	44	<b>RICK ROSS</b> SUAVE HOUSE II 70020 (17.98)	Rise To Power		1
44	35	21	<b>FOXX</b> TRILL 290476/ASYLUM (13.98)	Street Gossip		21
45	42	36	<b>TRIN-I-TEE 5:7</b> SPIRIT RISING 0402/MUSIC WORLD (15.98)	T57		12
46	44	45	<b>KENNY "BABYFACE" EDMONDS</b> MERCURY 009495/IDJMG (13.98)	Playlist		7
47	49	49	<b>FANTASIA</b> J 78962/RMG (18.98)	Fantasia		3
48	41	43	<b>CUPID</b> ASYLUM/ATLANTIC 242364/AG (18.98)	Time For A Change		9
49	47	42	<b>WILL.I.AM</b> WILL.I.AM/INTERSCOPE 009964/IGA (13.98)	Songs About Girls		14
50	51	52	<b>BEYONCE</b> COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
51	51	52	<b>KY-MANI MARLEY</b> GHETTO YOUTHS/VOX/REALITY 40651/AAO (13.98)	Radio		1
52	60	67	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
53	54	47	<b>SWIZZ BEATZ</b> UNIVERSAL MOTOWN 008895/UMRG (13.98)	One Man Band Man		1
54	57	54	<b>MUSIQ SOULCHILD</b> ATLANTIC 105404*/AG (18.98)	Luvanmusiq		1
55	56	48	<b>PRINCE</b> NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	53	34	<b>DONELL JONES</b> LAFACE 15490/ZOMBA (17.98)	The Best Of Donell Jones		17
57	62	61	<b>YOUNG JEEZY PRESENTS U.S.D.A.</b> CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape		1
58	31	1	<b>8BALL &amp; DEVIUS</b> 8 WAYS 1010/RBC (17.98)	The Vet & The Rookie		31
59	59	53	<b>JOSS STONE</b> VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		4
60	1	1	<b>BYRON CAGE</b> GOSPO CENTRIC 11114/ZOMBA (17.98)	Live At The Apollo: The Proclamation		24
61	55	68	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae		3
62	68	62	<b>LLOYD</b> THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		2
63	65	57	<b>RAHSAAN PATTERSON</b> ARTISTRY 7013 (17.98)	Wines & Spirits		42
64	63	75	<b>BIRDMAN &amp; LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
65	58	50	<b>B5</b> BAD BOY 116156/AG (13.98)	Don't Talk, Just Listen		5
66	75	69	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
67	78	71	<b>LUTHER VANDROSS</b> LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		1
68	71	59	<b>ELLIOTT YAMIN</b> HICKORY 90019 (18.98)	Elliott Yamin		11
69	90	73	<b>PACE SETTER LIL BOOSIE, WEBBIE &amp; FOXX</b> TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		3
70	1	25	<b>JOE</b> JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
71	69	74	<b>TAMIA</b> PLUS 1 3784/IMAGE (15.98)	Between Friends		9
72	77	85	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	2	1
73	64	10	<b>BONE THUGS-N-HARMONY</b> FULL SURFACE/INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty		2
74	51	2	<b>VARIOUS ARTISTS</b> MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Soul R&B		51
75	79	41	<b>PEABO BRYSON</b> PEAK 30233/CONCORD (18.98)	Missing You		41

For a complete listing of the Hot R&B/Hip-Hop Albums, check out [www.billboard.com](http://www.billboard.com)

## TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	3	43	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b> LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	
2	2	4	<b>EETTYE LAVETTE</b> AT - 86873*/EPITAPH	The Scene Of The Crime	
3	4	4	<b>JOE BONAMASSA</b> J & R ADVENTURES 60283	Sloe Gin	
4	4	4	<b>SOUNDTRACK</b> N W WEST 6105	Black Snake Moan	
5	9	9	<b>CMAR KENT DYKES &amp; JIMMIE VAUGHAN</b> RIF 1122	On The Jimmy Reed Highway	
6	1	1	<b>ROBBEN FORD</b> C#M/CORD 230234	Truth	
7	68	68	<b>KEB' MO'</b> ONE HAVEN/EPIC 77621/RED INK	Suitcase	
7	39	39	<b>KENNY WAYNE SHEPHERD</b> R PRIZE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	
11	86	86	<b>ETTA JAMES</b> H & J/CHRONICLES 004010/UME	The Definitive Collection	
10	RE-ENTRY	10	<b>TAB BENOIT WITH LOUISIANA'S LEROUX</b> TILARC BLUES 83654/TELARC	Power Of The Pontchartrain	
11	RE-ENTRY	11	<b>BUDDY WATERS, JOHNNY WINTER, &amp; JAMES COTTON</b> LEGACY/EPIC 07283/SONY BMG	Breakin' It Up, Breakin' It Down	
12	RE-ENTRY	12	<b>JOE BONAMASSA</b> PLENIER ARTISTS 60282/J & R ADVENTURES	You & Me	
13	12	12	<b>FATS DOMINO</b> C-P TOL 02351	Greatest Hits: Walking To New Orleans	
14	RE-ENTRY	14	<b>TINSLEY ELLIS</b> A LIGATOR 4916	Moment Of Truth	
15	RE-ENTRY	15	<b>DOYLE BRAMHALL</b> Y&F ROC 2097	Is It News	

BETWEEN THE BULLETS [rgeorge@billboard.com](mailto:rgeorge@billboard.com)

### VANDROSS BOX MAKES NOISE

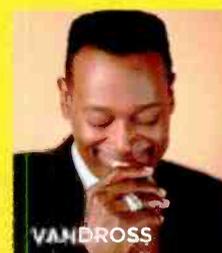
"Love, Luther," the second posthumous hits package from Luther Vandross, bows at No. 23 on Top R&B/Hip-Hop Albums.

The 56-song, four-CD boxed set offers selections from his 10 Epic and three J Records releases. It also contains three previously unreleased songs, two unissued demos and duets with Beyoncé, Mariah Carey and Frank Sinatra.

One new track, "There's Only You," has yet to chart, but is re-

ceiving some airplay at adult R&B stations. "Love" follows the 18-track "The Ultimate Luther Vandross," which debuted at No. 3 a year ago and glides 78-67 on R&B Albums.

Elsewhere, Angie Stone marks her first No. 1 (see story, page 54), a Tyler Perry soundtrack pulls in Greater Gainer (10-7, up 29%), and Common's "Finding Forever" has its best gain since its debut (18-13, up 26%). —Raphael George



# NOV 3 2007 R&B/HIP-HOP Billboard

## HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	9	<b>#1</b> NO ONE	ALICIA KEYS (J/RMG)	☆
2	2	19	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
3	3	31	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)	☆
4	5	7	GOOD LIFE	KANYE WEST FEAT. T-PAIN (RDC-A-FELLA/DEF JAM/IDJMG)	☆
5	8	14	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
6	6	10	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
7	12	11	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
8	7	32	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
9	13	16	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
10	4	22	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆
11	10	34	WHEN I SEE U	FANTASIA (J/RMG)	☆
12	9	25	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
13	14	11	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆
14	17	7	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	☆
15	11	19	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
16	16	14	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
17	15	22	HOOD FIGGA	GORILLA ZOE (BLOCK/BAO BOY SOUTH/ATLANTIC)	☆
18	18	25	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
19			FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆
20	27	4	JUST FINE	MARY J. BLIGE (MARIARCH/GEFFEN)	☆
21	23	5	SOULJA GIRL	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
22	21	26	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆
23	22	13	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
24	43	11	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
25	25	18	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
2	30	15	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
3	27	32	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
4	28	28	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
5	29	34	GET ME BODIED	BEYONCÉ (MUSIC WORLD/COLUMBIA)	☆
6	30	31	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
7	31	20	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
8	32	26	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
9	33	24	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
10	34	33	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
11	42	6	I WANT YOU	COMMON (G.O.D./GEFFEN)	☆
12	36	36	ME	TAMIA (PLUS 1/IMAGE)	☆
13	37	29	CAN'T TELL ME NOTHING	KANYE WEST (RDC-A-FELLA/DEF JAM/IDJMG)	☆
14	38	40	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
15	39	46	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
16	38	7	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
17	35	38	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
18	42	48	MY LOVE	JOE (JIVE/ZOMBA)	☆
19	43		AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
20	44	65	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
21	44	3	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
22	46	52	ROC BOYS (AND THE WINNER IS)...	JAY-Z (RDC-A-FELLA/DEF JAM/IDJMG)	☆
23	47	30	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
24	48	55	THE HAND CLAP	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
25	49	47	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
26	50	5	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	14	<b>#1</b> BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
2	3	8	NO ONE	ALICIA KEYS (J/RMG)	☆
3	1	31	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
4	6	12	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
5	5	22	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
6	7	34	WHEN I SEE U	FANTASIA (J/RMG)	☆
7	4	28	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
8	8	55	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
9	9	17	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
10			MY LOVE	JOE (JIVE/ZOMBA)	☆
11			DO YOU	NE-YO (DEF JAM/IDJMG)	☆
12	10	16	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
13	14	14	BRUISED BUT NOT BROKEN	JESS STONE (VIRGIN/CAPITOL)	☆
14	13	31	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
15	15	9	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
16	16		HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
17	17	8	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)	☆
18	19	3	PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆
19			ALRIGHT	LEDIS (VERVE FORECAST/VERVE)	☆
20	20	9	STOP BREAKING MY HEART	RAHSAAN PATTERSON (ARTISTRY)	☆
21	22	4	AFTER TONIGHT	WILL DOWNING (PEAK/CONCORD)	☆
22	21	11	ONLY ONE U	FANTASIA (J/RMG)	☆
23	33	2	JUST FINE	MARY J. BLIGE (MARIARCH/GEFFEN)	☆
24	25	6	I APOLOGIZE	ANN NESBY (IT'S TIME CHILD/SHANACHIE)	☆
25	24	3	HEARTSTRINGS	ELISABETH WITHERS (BLUE NOTE/CAPITOL)	☆

## HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	<b>#1</b> SWERVING	TMI BOYZ (TMI/FACE2FACE)	☆
2	4	3	SHE'S HOT	ROGUE SOULJAHZ (STICO & DA BANDIT) (IMAGINATION)	☆
3	7	32	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
4	2	18	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)	☆
5	3	3	BIG GIRL (NOW)	SILVA JAGUAR (RPM)	☆
6	8	22	OOH WEE	AYANNA (ELESE)	☆
7	9	4	SHAKE THAT BODY	PI FEAT. ELEPHANT MAN (TRACK PUSH)	☆
8	12	6	SAVE A LIFE	SMOOT FEAT. ES (KWIK/FACE2FACE)	☆
9	13	4	BOUNCE IT, SHAKE IT	MEEKO (FENIX/RPM)	☆
10	6	7	BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)	☆
11	5	10	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
12	14	38	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
13	11	15	STRONG ARM	J-MIZZ (TZ/STREET PRIDE)	☆
14	18	18	STACKS ON DECK	PE.S.D. (LIV YA LIFE/SUGAR WATER)	☆
15	18	15	BOOM DI BOOM DI	SKULL (YG)	☆
16	21	61	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
17	22	27	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)	☆
18	20	15	CASH DROP	CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)	☆
19	19	5	I'M GETTIN MONEY	SOSA FEAT. JIM JONES (JUNGLE)	☆
20	24	6	LISTEN	TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)	☆
21	1	1	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	☆
22	23	19	CHECK ME OUT REMIX (DAMN I LOOK GOOD)	B.A. BOYS (REAL/BUNGALO)	☆
23	23	16	GET ME BODIED	BEYONCÉ (MUSIC WORLD/COLUMBIA)	☆
24	16	16	I REMEMBER...	MELI'SA MORGAN (LU AN/DRPHEUS)	☆

## RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	<b>#1</b> CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
2	2	10	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
3	3	10	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
4	4	11	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
5	5	6	GOOD LIFE	KANYE WEST FEAT. T-PAIN (RDC-A-FELLA/DEF JAM/IDJMG)	☆
6	6	6	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
7	7	6	STRONGER	KANYE WEST (RDC-A-FELLA/DEF JAM/IDJMG)	☆
8	8	5	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
9	9	18	NO ONE	ALICIA KEYS (J/RMG)	☆
10	10	18	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN/INTERSCOPE)	☆
11	11	13	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
12	12	11	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MDSLEY/BLACKGROUND/INTERSCOPE)	☆
13	13	9	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
14	14	6	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)	☆
15	15	6	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
16	16	14	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
17	17	6	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
18	18	9	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	☆
19	19	11	HOOD FIGGA	GORILLA ZOE (BLOCK/BAO BOY SOUTH/ATLANTIC)	☆
20	20	24	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
21	21	13	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
22	22	3	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
23	23	10	GET BUCK IN HERE	DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ROCK HILL)	☆
24	24	20	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
25	25	4	THE HAND CLAP	HURRICANE CHRIS FEAT. BIG POPPA OF RATCHET CITY (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/LABEL (Score) Chart Rank

### R&B/HIP-HOP AIRPLAY

KANYE WEST FEAT. T-PAIN	Good Life (IDJMG)	(87.9)	4
CHRIS BROWN FEAT. T-PAIN	Kiss Kiss (ZOMBA)	(84.0)	6
TREY SONGZ	Can't Help But Wait (ATLANTIC)	(75.0)	7
THE-DREAM	Shawty Is A 10 (IDJMG)	(80.3)	9
KEYSHIA COLE INTRODUCING AMINA	Shoulda Let You Go (GEFFEN)	(89.0)	14
CASSIDY FEAT. SWIZZ BEATZ	My Drink N' My 2 Step (RMG)	(77.7)	16
MARY J. BLIGE	Just Fine (GEFFEN)	(70.0)	20
MARIO	Crying Out For Me (RMG)	(86.3)	39
50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND	Ayo Technology (INTERSCOPE)	(66.7)	43
RIHANNA FEAT. NE-YO	Hate That I Love You (IDJMG)	(75.8)	54
BIRDMAN FEAT. LIL WAYNE	Pop Bottles (UNIVERSAL MOTOWN)	(67.5)	57
☆ TYRA B	Givin' Me A Rush (REPRISE)	(66.4)	66

### RHYTHMIC AIRPLAY

KANYE WEST FEAT. T-PAIN	Good Life (IDJMG)	(89.9)	5
CHRIS BROWN FEAT. T-PAIN	Kiss Kiss (ZOMBA)	(75.5)	6
ALICIA KEYS	No One (RMG)	(74.0)	9
THE-DREAM	Shawty Is A 10 (IDJMG)	(71.9)	11
RIHANNA FEAT. NE-YO	Hate That I Love You (IDJMG)	(75.1)	13
JUSTIN TIMBERLAKE	Until The End Of Time (ZOMBA)	(82.5)	14
TIMBALAND FEAT. ONEREPUBLIC	Apologize (INTERSCOPE)	(81.9)	22
DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON	Get Buck In Here (ROCK HILL)	(70.2)	23
CASSIDY FEAT. SWIZZ BEATZ	My Drink N' My 2 Step (RMG)	(67.4)	34
PITBULL FEAT. LLOYD	Secret Admirer (TVT)	(70.1)	35
SEAN KINGSTON	Take You There (EPIC)	(69.5)	37
TREY SONGZ	Can't Help But Wait (ATLANTIC)	(75.0)	37
FERGIE	Clumsy (INTERSCOPE)	(68.2)	-
MARY J. BLIGE	Just Fine (GEFFEN)	(71.5)	-

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	9	<b>1</b> DON'T BLINK <small>2 WEEKS</small>	Kenny Chesney BNA		1
2	4	7	FREE AND EASY (DOWN THE ROAD I GO)	Dierks Bentley CAPITOL NASHVILLE		2
3	3	4	IF YOU'RE READING THIS	Tim McGraw CURB		3
4	5	8	SO SMALL	Carrie Underwood ARISTA/ARISTA NASHVILLE		4
5	2	1	LOVE ME IF YOU CAN	Toby Keith SHOW DOG NASHVILLE		5
6	3	9	MORE THAN A MEMORY	Garth Brooks PEARL/BIG MACHINE		6
7	7	3	ONLINE	Brad Paisley ARISTA NASHVILLE		7
8	10	12	LI'N' OUR LOVE SONG	Jason Michael Carroll ARISTA NASHVILLE		8
9	11	11	HOW 'BOUT THEM COWGIRLS	George Strait MCA NASHVILLE		9
10	12	13	FALL	Clay Walker ASYLUM-CURB		10
11	13	14	FIRECRACKER	Josh Turner MCA NASHVILLE		11
12	9	5	TAKE ME THERE	Rascal Flatts LYRIC STREET		12
13	15	20	OUR SONG	Taylor Swift BIG MACHINE		13
14	14	15	EVERYBODY	Keith Urban CAPITOL NASHVILLE		14
15	16	13	AS IF	Sara Evans RCA		15
16	17	19	WHAT DO YA THINK ABOUT THAT	Montgomery Gentry COLUMBIA		16
17	18	17	FAVORITE IN A SMALL TOWN	Miranda Lambert COLUMBIA		17
18	21	22	<b>AIR POWER</b> ANOTHER SIDE OF YOU	Joe Nichols UNIVERSAL SOUTH		18
19	20	21	NCTHIN' BETTER TO DO	LeAnn Rimes ASYLUM-CURB		19
20	24	25	STAY	Sugarland MERCURY		20
21	22	14	WATCHING AIRPLANES	Gary Allan MCA NASHVILLE		21
22	23	35	HEAVEN, HEARTACHE AND THE POWER OF LOVE	Trisha Yearwood BIG MACHINE		22
23	41	2	<b>GREATEST WINNER AT A LOSING GAME</b>	Rascal Flatts LYRIC STREET		23
24	25	38	STEALING CINDERELLA	Chuck Wicks RCA		24
25	26	27	THE MORE I DRINK	Blake Shelton WARNER BROS./WRN		25
26	27	10	HOW LONG	Eagles Epic/LOE Highway/MERCURY		26
27	1	13	READY, SET, DON'T GO	Billy Ray Cyrus With Miley Cyrus Walt Disney/CDS		27
28	23	29	WAY BACK TEXAS	Pat Green BNA		28
29	23	31	LALGHED UNTIL WE CRIED	Jason Aldean BROKEN BOW		29
30	31	3	WHAT KINDA GONE	Chris Cagle CAPITOL NASHVILLE		30



Format veteran logs 16th top 10, his first in more than three years. Chart history includes six No. 1 songs spread from October 1993 to April 1997.



Traditional stylist gains 404,000 audience impressions, advancing to top 20 with Airpower honors in 25th chart week (13.1 million impressions).



Father's solo single is re-serviced to radio as duet with daughter picks up steam with spins at #1 monitored signals (up 2.0 million).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
31	30	30	TANGLED UP	Billy Currington MERCURY		30
32	35	37	INTERNATIONAL HARVESTER	Craig Morgan BROKEN BOW		32
33	38	40	CLEANING THIS GUN (COME ON IN BOY)	Rodney Atkins CURB		33
34	34	36	RED UMBRELLA	Faith Hill WARNER BROS./WRN		34
35	36	35	YOU STILL OWN ME	Emerson Drive MIDAS/NEW REVOLUTION		35
36	39	39	IT'S GOOD TO BE US	Bucky Covington LYRIC STREET		36
37	37	31	I GOT MY GAME ON	Trace Adkins CAPITOL NASHVILLE		37
38	60	2	LETTER TO ME	Brad Paisley ARISTA NASHVILLE		38
39	40	35	BETWEEN RAISING HELL AND AMAZING GRACE	Big & Rich WARNER BROS./WRN		39
40	42	4	ROLLIN' WITH THE FLOW	Mark Chesnut LOFTON CREEK		40
41	43	4	I'M WITH THE BAND	Little Big Town EQUITY		41
42	45	46	THINGS THAT NEVER CROSS A MAN'S MIND	Kellie Pickler BNA		42
43	44	45	JOYRIDE	Jennifer Hanson UNIVERSAL SOUTH		43
44	48	51	TAKIN' OFF THIS PAIN	Austin Shepherd MCA NASHVILLE		44
45	51	53	LOVE DON'T LIVE HERE	Lacy Antebellum CAPITOL NASHVILLE		45
46	46	47	SOMETHIN' ABOUT A WOMAN	Jake Owen RCA		46
47	47	42	THE STRONG ONE	Clint Black EQUITY		47
48	49	45	GOES DOWN EASY	Van Zant COLUMBIA		48
49	HOT SHOT DEBUT	1	GET MY DRINK ON	Toby Keith SHOW DOG NASHVILLE		49
50	53	57	HAPPY ENDINGS	Lee Brice ASYLUM-CURB		50
51	NEW	1	WE WEREN'T CRAZY	Josh Gracin LYRIC STREET		51
52	57	7	TILL WE AIN'T STRANGERS ANYMORE	Bon Jovi Featuring LeAnn Rimes SLAW/CURB/MERCURY		52
53	58	60	YOU DON'T HAVE TO GO HOME	Gratchen Wilson COLUMBIA		53
54	56	3	ONCE A WOMAN GETS A HOLD OF YOUR HEART	Heartland LOUNTY THUNDER		54
55	52	59	WHAT IF IT'S ME	Andy Griggs MONTAGE		55
56	54	52	SINNERS LIKE ME	Eric Church CAPITOL NASHVILLE		56
57	59	4	THE POWER OF ONE	Bomshel CURE		57
58	RE-ENTRY	2	COWBOY TOWN	Books & Dunn ARISTA NASHVILLE		58
59	35	50	BETTER GET TO LIVIN'	Dolly Parton DOLLY		59
60	NEW	1	WE RODE IN TRUCKS	Luke Bryan CAPITOL NASHVILLE		60

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. Star indicates New Release

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
<b>COUNTRY</b>		<b>MONTGOMERY GENTRY</b> What Do Ya Think About That COLUMBIA (89.7)	16	<b>JASON ALDEAN</b> Laughed Until We Cried BROKEN BOW (88.5)	29
DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	2	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	17	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	30
CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	4	JCE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	18	RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	35
GARTH BROOKS More Than A Memory BIG MACHINE (91.5)	6	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	19	EMERSON DRIVE You Still Own Me MIDAS (86.6)	33
JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	8	SUGARLAND Stay MERCURY (87.4)	20	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	36
GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	9	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	21	BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.8)	38
CLAY WALKER Fall ASYLUM-CURB (90.3)	10	RASCAL FLATTS Winner At A Losing Game LYRIC STREET (83.2)	23	MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (88.5)	40
JOSH TURNER Firecracker MCA NASHVILLE (88.6)	11	CHUCK WICKS Stealing Cinderella RCA (75.0)	24	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	42
TAYLOR SWIFT Our Song BIG MACHINE (85.1)	13	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	25		
KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	14	BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	27		
SARA EVANS As If RCA (89.7)	15				

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 ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com  
**NEW TOP 10 PUTS STRAIT IN RARE COMPANY**  
 Country Music Hall of Fame member George Strait adds to his already radiant chart history as "How 'Bout Them Cowgirls" improves by 865,000 audience impressions and rises 11-9 to become his 76th top 10 on Hot Country Songs.  
 That advances Strait past Conway Twitty (75) into sole possession of third place behind fellow Hall of Fame honorees Eddy Arnold (92) and George Jones (78) for the most top 10s in the chart's 63-year history.  
 Strait began his top 10 stretch with his debut chart single, "Unwound," which peaked at No. 6 in summer 1981.  
 A little lower on the chart Rascal Flatts surges 41-23 with "Winner at a Losing Game," which hooks the Greatest Gainer salute. Up 6.3 million impressions in its second chart week, "Game" is the second single from "Still Feels Good," which holds at No. 1 on Top Country Albums for a fourth straight week.  
 —Wade Jessen

NOV 3 2007 **LATIN Billboard**

**HOT LATIN SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	6	<b>#1</b> ME ENAMORA G. SANTAOLALLA, JUANES (JUANES)	Juanes UNIVERSAL LATINO	1
2	2	2	3	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	2
3	HOT SHOT DEBUT	1	1	<b>#3</b> SEXY MOVIMIENTO NESTY, EL NASTI (J.L. MORERA LUNA, L. VEGUILLA MALAVE, E.F. PADILLA, V. MARTINEZ)	Wisn & Yandel MACHETE	3
4	3	3	5	ESTOS CELOS J. SEBASTIAN (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3
5	4	4	23	NO TE VEO DJ BLASS, J. BORGES BONILLA, H.L. PADILLA, R. ORTIZ, J. MUNOZ, M. DE JESUS BAEZ	Casa De Leones WARNER LATINA	4
6	6	10	15	ELLA ME LEVANTO M.R. G. (R. AYALA)	Daddy Yankee EL CARTEL / INTERSCOPE	2
7	7	6	10	LA TRAVESIA J.L. GUERRA (J.L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	6
8	11	7	21	A TI SI PUEDO DECIRTE E. PEREZ (J. SAN ROMAN)	El Chapo De Sinaloa DISA	4
9	12	11	24	BASTA YA J. GUILLEN (M.A. SOLIS)	Conjunto Primavera FONOVISA	1
10	9	12	16	AYER LA VI NOT LISTED (W.O. LANDRON, M. RIVERA, E. LIND)	Don Omar VI / MACHETE	9
11	8	8	29	DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1
12	28	31	6	<b>GREATEST GAINER</b> SIN QUE LO SEPAS TU LOS TEMERARIOS (M.A. VAZQUEZ)	Los Temerarios FONOVISA	12
13	5	5	12	BASTO R. MUNOZ, R. MARTINEZ (M. MENDOZA)	Intocable EMI TELEVISION	5
14	13	13	24	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA CISNEROS)	La Arrolladora Banda El Limon DISA / EDIMONSA	2
15	10	9	8	SOLO DIME QUE SI E. MARTINEZ (TITO EL BAMBINO)	Tito "El Bambino" EMI TELEVISION	9
16	17	14	28	POR AMARTE ASI O. URBINA JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	2
17	20	20	15	CHUY Y MAURICIO NOT LISTED (J. ONTIVEROS)	El Potro De Sinaloa MACHETE	17
18	14	15	19	LAGRIMAS DEL CORAZON J.L. TERRAZAS (P. SOSA)	Grupo Montez De Durango DISA	4
19	16	16	11	TE PIDO QUE TE QUEDES A. RAMIREZ CORRAL (A. RAMIREZ CORRAL)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDIMONSA	16
20	27	35	4	NO PUEDO OLVIDARLA M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	10
21	15	17	20	OJALA PUDIERA BORRARTE F. OLVERA (F. OLVERA)	Mana WARNER LATINA	2
22	22	21	14	PAZ EN ESTE AMOR NOT LISTED (NOT LISTED)	Fidel Rueda MACHETE	21
23	37	37	3	ALGUIEN SOY YO J. SHANKS (E. IGLESIAS, J. SHANKS, K. DIOGUARDI)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	23
24	19	18	8	SOLO PARA TI M. DOMM, T. MAMA, PHURTADO (M. DOMM)	Camila SONY BMG NORTE	18
25	21	23	5	INTOCABLE A. AVILA (A. SYNTEK)	Aleks Syntek EMI TELEVISION	21



Reggaeton stars return with second-highest Hot Latin Songs debut of the year and first single from their highly anticipated "Los Extraterrestres," due Nov. 6.



With a 62% audience gain, Italian superstar teams with Ricky Martin for 11th Hot Latin Songs entry with premiere single from two-disc hits set "EZ," due Nov. 13.

Legendary Mexican superstar debuts with 37th chart entry on a 44% audience gain.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	23	22	18	YO TE QUIERO EL NASTI, NESTY (J.L. MORERA LUNA, L. VEGUILLA MALAVE, V. MARTINEZ, E.F. PADILLA)	Wisn & Yandel MACHETE	19
27	25	28	11	CUANDO REGRESAS J.A. MEDINA (M.A. SOLIS)	Patrulla 81 DISA	24
28	42	45	5	NO PENSE AMORARME OTRA VEZ M. HERNANDEZ, J.L. PILOTO, M. LOPEZ (J.L. PILOTO)	Myriam Hernandez LA CALLE / UNIVISION	28
29	32	32	1	5 LETRAS DOLBE, A. NALES (J. MARTINEZ, R. ORTIZ)	Alexis & Fido SONY BMG NORTE	29
30	31	36	3	SI NOS DUELE NOT LISTED (V.M. RUIZ)	Victor Manuelle SONY BMG NORTE	30
31	35	29	8	POR AMARTE PAGUIAR, L. ARIAGUA, J.E. MURGIA	Pepe Aguilar EMI TELEVISION	29
32	30	27	18	OLVIDAME TU DUELO (S. PAZ)	Duelo UNIVISION	2
33	41	-	5	CARITA DE ANGEL NOT LISTED (NOT LISTED)	Invasion Featuring Angel & Khriz VI / MACHETE	33
34	24	24	12	TUYA S. KRYS, J. PENA (J. PENA, O. BERMUDEZ)	Jennifer Pena UNIVISION	5
35	NEW	-	1	NO ESTAMOS SOLOS C. GUIDETTI, S. KRYS, T. TOHES (C. GUIDETTI, E. RAMAZZOTTI, K. BALLA)	Eros Ramazzotti & Ricky Martin SONY BMG NORTE	35
36	29	43	14	MUEVELO C. CK, MARTINEZ (C. CK, MARTINEZ, J. GOMEZ, M. SIFUENTES, T. BUTLER)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	11
37	18	25	13	ZUN DADA DJ MEWO (G.A. CADILLA, R. DIAZ, F.G. ORTIZ TORRES)	Zion BABY/CMG/SRC / UNIVERSAL MOTOWN	12
38	39	-	2	AYER BLACK, GUAYABA (J. MORALES)	Black: Guayaba MACHETE	38
39	NEW	-	1	PERDONAME PREDICADOR (E. MOSQUERA, A. VARGAS)	La Factoria UNIVERSAL LATINO	39
40	38	33	18	LAGRIMAS DE SANGRE LOS TIGRES DEL NORTE (V. HERNANDEZ)	Los Tigres Del Norte FONOVISA	27
41	50	-	2	QUITARTE TO NOT LISTED (NOT LISTED)	Tego Calderon WARNER LATINA	41
42	NEW	-	1	NO ME HAGAS SUFRIR A. CASTRO, J.A. CASTRO, J. BARRIOS	Manny Manuel UNIVERSAL LATINO	42
43	48	-	3	ES DE VERDAD NOT LISTED (NOT LISTED)	Belinda EMI TELEVISION	43
44	40	42	1	BAILA MI CORAZON C. LOPEZ, BELANOVA (D. HERRERO, R. ARREOLA, E. HUERTA)	Belanova UNIVERSAL LATINO	40
45	43	34	14	NUESTRO AMOR ES ASI T. PINERO, MAGNATE (R. OLIVEIRA, A. QUILES)	Magnate VI / MACHETE	21
46	34	26	15	QUIEN T. TORRES, L. LEVIN, D. WAMBER (R. ARJONA, T. TORRES)	Ricardo Arjona SONY BMG NORTE	21
47	47	-	1	DUELE (CRAZY) L. CERNI, L. DOSSER, P. BARRY, K. M. IBAR	Kalimba SONY BMG NORTE	38
48	NEW	-	1	CYCLONE J. SMITH (R. BRYANT, J. H. SMITH, F.R. NAJM, C. LOVE)	Baby Bash Featuring T-Pain ARISTA / RMG	48
49	RE-ENTRY	-	1	HOY YA ME VOY M. GIL (K. GARCIA)	Kany Garcia SONY BMG NORTE	22
50	NEW	-	1	TE DIRE A. GABRIEL (A. GABRIEL)	Ana Gabriel EMI TELEVISION	50

**TOP LATIN ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	3	<b>#1</b> LOS TEMERARIOS SIGMA/FONOVISA 352162/UG (12.98)	Recuerdos Del Alma	1	1
2	3	-	2	<b>GREATEST GAINER</b> VARIOUS ARTISTS SONY BMG SIGMA/UNIVERSAL MUSIC GROUP/EMI TELEVISION (10.98)	NOW Latino 3	2	2
3	1	2	5	GLORIA ESTEFAN BURGUNDY 09055/SONY BMG NORTE (17.98)	90 Millas	1	1
4	4	3	6	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98)	Para Siempre	2	2
5	5	5	25	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	1	1
6	7	7	16	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s	6	6
7	6	4	23	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion	2	2
8	11	11	4	LOS PRIMOS DE DURANGO ASL 730020/MACHETE (10.98)	Voy A Convencerte	4	4
9	10	13	29	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idol	1	1
10	16	17	3	ROCIO DURCAL DISCOS 605 16118/SONY BMG NORTE (14.98)	Canta A Mexico	10	10
11	8	10	4	LOS TEMERARIOS DISA 726637 (12.98 CD/DVD) ⊕	La Mujer De Los Dos: Exitos De Pelicula	8	8
12	17	15	44	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live	2	2
13	15	16	6	VARIOUS ARTISTS DISCOS 605 14450/SONY BMG NORTE (14.98)	Top Latino V3	9	9
14	14	12	13	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1
15	18	18	9	RICARDO ARJONA SONY BMG NORTE 11335 (15.98)	Quien Dijo Ayer	2	2
16	13	6	3	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 721112 (12.98)	Las Favoritas De Comed, Ranchero Y Mas.	6	6
17	19	14	4	GRUPO MONTEZ DE DURANGO DISA 721111 (12.98)	En Directo De Mexico A Guatemala	8	8
18	23	22	1	GRUPO MONTEZ DE DURANGO DISA 724115 (12.98)	Agarrese!	1	1
19	9	8	1	TITO "EL BAMBINO" EMI TELEVISION 02365 (13.98)	It's My Time	8	8
20	22	19	6	MANA WARNER LATINA 63661 (18.98) ⊕	Amar Es Combatir	2	1
21	21	9	1	GLORIA TREVI UNIVISION 311097/UG (13.98)	Una Rosa Blu	9	9
22	12	-	2	HECTOR "EL FATHER" VI 008043/MACHETE (14.98)	The Bad Boy	2	2
23	25	42	3	AK-7 UNIVISION 311225/UG (12.97)	El Avion De Las Tres	23	23
24	28	30	1	LOS TIGRES DEL NORTE FONOVISA 353266/UG (12.98)	Herencia Musical: 20 Comidos Prohibidos	7	7
25	32	40	22	TIERRA CALI VENEMUSIC 65320/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	25	25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	21	20	DADDY YANKEE EL CARTEL/INTERSCOPE 008937/IGA (13.98)	El Cartel: The Big Boss	1	1
27	44	46	9	LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Los Puros Huesos...	27	27
28	20	-	2	CAFE TACUBA UNIVERSAL LATINO 009986 (14.98)	Si No	20	20
29	33	33	24	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	1	1
30	27	20	4	WISIN & YANDEL MACHETE 010020 (16.98) ⊕	Tomando Control: Live	7	7
31	30	24	8	LOS TUCANES DE TUJANA BCI LATINO 41593/BCI (6.98)	La Mejor... Coleccion: De Canciones	19	19
32	52	45	13	BRAZOS MUSICAL DE DURANGO DISA 729316 (5.98)	Linea De Oro: La Abeja Mop...	21	21
33	26	26	10	MARTINEZ CRUZ PRESENTA LOS SUPER REYES WARNER LATINA 262652 (15.98)	El Regreso De Los Reyes	3	3
34	36	31	4	ALACRANES MUSICAL UNIVISION 311201/UG (11.98)	20 Alacranazos	25	25
35	40	35	21	VARIOUS ARTISTS MOCK & ROLL 60201/SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	26	26
36	29	23	17	CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98) ⊕	El Indomable	4	4
37	47	25	3	PONZONA MUSICAL ASL 730021/MACHETE (10.98)	Son De Amores	25	25
38	41	36	37	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	20	20
39	39	37	5	VARIOUS ARTISTS MACHETE 009902 (12.98)	Bachata: Simply The Best	32	32
40	31	34	5	PESADO WARNER LATINA 312828 (14.98)	Gracias Por Tu Amor	1	1
41	49	-	9	VALENTIN ELIZALDE UNIVERSAL LATINO 010096 (13.98 CD/DVD) ⊕	Homenaje A Una Vida Vol. 1	41	41
42	43	38	3	EL CHAPO DE SINALOA DISA 729333 (8.98)	15 Autenticos Exitos	21	21
43	46	41	17	LOS BUKIS FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables	12	12
44	35	29	7	MANU CHAO BECAUSE 68496/NACIONAL (16.98)	La Radiolina	1	1
45	38	32	44	MARCO ANTONIO SOLIS FONOVISA 352490/UG (13.98) ⊕	Trozos De Mi Alma 2	1	1
46	45	55	7	LOS CUATES DE SINALOA SONY BMG NORTE 13905 (12.98)	Los Gaitos Mas Caros	20	20
47	42	39	39	AB QUINTANILLA III PRESENTS KUMBA ALL STARS EMI TELEVISION 73597 (15.98)	From Kumba Kings To Kumba All Stars	2	2
48	72	-	4	<b>PACE SETTER</b> LALO MORA DISA 729338 (5.98)	Linea De Oro: El Hombre Que Mas Te Amo...	44	44
49	34	27	8	BEYONCE MUSIC WORLD COLUMBIA 12804/SONY MUSIC (8.98)	Irreemplazable (EP)	3	3
50	50	44	1	JUAN LUIS GUERRA Y 440 EMI TELEVISION 88392 (14.98)	La Llave De Mi Corazon	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	67	60	17	MAZISO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti...	31	31
52	51	43	17	BANDA ARKANGEL R-15 DISCOS 605 10591/SONY BMG NORTE (16.98)	La Historia De La Mera Mera	13	13
53	60	-	3	LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	15 Autenticos Exitos	50	50
54	59	51	16	LOS BUKIS / BRONCO / LOS TEMERARIOS FONOVISA 353289/UG (10.98)	B.B.T.3	17	17
55	65	-	2	VALENTIN ELIZALDE UNIVERSAL LATINO 010097 (13.98 CD/DVD) ⊕	Homenaje A Una Vida Vol. 2	55	55
56	37	-	2	LOS INVASORES DE NUEVO LEON FREDDIE 1969 (11.98)	30 Comidos: Historias Nortenas	37	37
57	48	28	3	VICTOR MANUELLE SONY BMG NORTE 08144 (16.98) ⊕	Live At Madison Square Garden	28	28
58	57	57	12	EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo	13	13
59	56	53	24	LOS TUCANES DE TUJANA UNIVISION 311110/UG (10.98)	La Mejor... Coleccion: De Comidos	9	9
60	68	62	11	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Comidos: Historias Nortenas	26	26
61	61	61	6	LOS GREYS FONOVISA 352848/UG (5.98)	Linea De Oro: Dos Gotas De Agua ...	42	42
62	55	48	5	ANA GABRIEL DISCOS 605 13337/SONY BMG NORTE (14.98)	...En La Plaza De Toros Mexico	25	25
63	74	64	48	LOS CADETES DE LINARES BCI LATINO 41260/BCI (6.98)	Las Mas Canonas	33	33
64	66	54	8	TEGO CALDERON WARNER LATINA 285692 (15.98)	El Abayarde Contraataca	6	6
65	58	47	9	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1969 (7.98)	Cruzando Fronteras	23	23
66	62	58					

# LATIN

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ME ENAMORA	JUANES (UNIVERSAL LATINO)
2	2	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	5	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
4	4	SOLO PARA TI	CAMILA (SONY BMG NORTE)
5	8	TODO CAMBIO	CAMILA (SONY BMG NORTE)
6	7	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
7	10	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
8	6	INTOCABLE	ALEXS SYNTEK (EMI TELEVISION)
9	16	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
10	7	NO PENSE ENAMORARME OTRA VEZ	MYRIAM HERNANDEZ (LA CALLE/UNIVISION)
11	12	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
12	9	ME DUELE AMARTE	REIK (SONY BMG NORTE)
13	14	POR AMARTE	PEPE AGUILAR (EMI TELEVISION)
14	25	NO ESTAMOS SOLOS	EROS RAMAZZOTTI & RICKY MARTIN (SONY BMG NORTE)
15	6	TUYA	JENNIFER PENA (UNIVISION)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	VARIOUS ARTISTS	NOW LATIN 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISION)
2	2	CAMILA	TODD CAMBIO (SONY BMG NORTE)
3	3	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISIA/UG)
4	5	ROCIO DURCAL	CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)
5	4	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
6	6	RICARDO ARJONA	QUIEN DIJO AYER (SONY BMG NORTE)
7	9	MANA	AMAR ES COMBATIR (WARNER LATINA)
8	8	GLORIA TREVI	UNA ROSA BLU (UNIVISION/UG)
9	7	CAFE TACUBA	SI NO (UNIVERSAL LATINO)
10	11	MANU CHAO	LA RADIOHINA (BECAUSE/NACIONAL)
11	12	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISIA/UG)
12	13	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISION)
13	10	BEYONCE	IRREPLAZABLE (EP) (MUSIC WORLD/COLUMBIA/SONY MUSIC)
14	15	ANA GABRIEL	...EN LA PLAZA DE TOROS MEXICO (DISCOS 605/SONY BMG NORTE)
15	14	ANA GABRIEL	ARPEGIOS DE AMOR (EMI TELEVISION)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
2	2	NO TE VEO	CASA DE LEONES (WARNER LATINA)
3	3	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
4	4	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
5	5	SOLO DIME QUE SI	TITO "EL BAMBINO" (EMI TELEVISION)
6	6	AYER LA VI	DON OMAR (VI/MACHETE)
7	7	YO TE QUIERO	WISIN & YANDEL (WY/MACHETE)
8	11	LLORARAS	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
9	8	5 LETRAS	ALEXIS & FIDO (SONY BMG NORTE)
10	15	CARITA DE ANGEL	INVASION FEATURING ANGEL & KHRIZ (VI/MACHETE)
11	20	PERDONAME	LA FACTORIA (UNIVERSAL LATINO)
12	12	QUITARTE TO	TEGO CALDERON (WARNER LATINA)
13	10	NUESTRO AMOR ES ASI	MAGNETE (VI/MACHETE)
14	7	ZUN DADA	ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)
15	13	CYCLONE	BABY BASH FEATURING T-PAIN (ARISTA/RMG)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	TITO "EL BAMBINO"	IT'S MY TIME (EMI TELEVISION)
2	2	HECTOR "EL FATHER"	THE BAD BOY (VI/MACHETE)
3	3	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/GA)
4	4	WISIN & YANDEL	TOMANDO CONTROL: LIVE (MACHETE)
5	6	TEGO CALDERON	EL ABAYARDE CONTRAATACA (WARNER LATINA)
6	5	DON OMAR	KING OF KINGS (VI/MACHETE)
7	7	VARIOUS ARTISTS	LOS VAQUEROS: WILD WILD MIXES (WY/MACHETE)
8	9	ZION	THE PERFECT MELODY (BABY/CMG/SRC/UNIVERSAL MOTOWN/UMG)
9	8	WISIN & YANDEL	PAL MUNDO (MACHETE)
10	10	VARIOUS ARTISTS	ECHO PRESENTA: INVASION (VI/MACHETE)
11	11	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
12	14	CASA DE LEONES	LOS LEONES (WARNER LATINA)
13	15	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
14	13	R.K.M. & KEN-Y	MASTERPIECE: COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
15	17	CALLE 13	RESIDENTE O VISITANTE (SONY BMG NORTE)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
2	3	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
3	13	SIN QUE LO SEPAS TU	LOS TEMERARIOS (FONOVISIA)
4	7	BASTA YA	CONJUNTO PRIMAVERA (FONOVISIA)
5	1	BASTO	INTOCABLE (EMI TELEVISION)
6	8	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
7	4	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
8	9	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
9	5	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
10	10	TE PIDO QUE TE QUEDES	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
11	11	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
12	10	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
13	12	CUANDO REGRESAS	PATRICIA B1 (DISA)
14	15	OLVIDAME TU	DUELO (UNIVISION)
15	14	ESO Y MAS	JOAN SEBASTIAN (MUSART/BALBOA)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LOS TEMERARIOS	RECUERDOS DEL ALMA (AFG SIGMA/FONOVISIA/UG)
2	2	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
3	3	LOS PRIMOS DE DURANGO	VOL A CONVENCERTE (ASL/MACHETE)
4	4	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
5	5	LOS TEMERARIOS	LA MUJER DE LOS DDS: EXITOS DE PELICULA (DISA)
6	6	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	...LAS FAVORITAS DE CORRIDOS, RANCHERAS Y MAS... (DISA)
7	7	GRUPO MONTEZ DE DURANGO	EN DIRECTO DE MEXICO A GUATEMALA (DISA)
8	8	GRUPO MONTEZ DE DURANGO	AGARRESE! (DISA)
9	9	AK-7	EL AVION DE LAS TRES (UNIVISION/UG)
10	11	LOS TIGRES DEL NORTE	HERENCIA MUSICAL: 20 CORRIDOS PROHIBIDOS (FONOVISIA/UG)
11	12	TIERRA CALI	ENAMORADO DE TI: EDICION ESPECIAL (VENEZUELA/UNIVERSAL LATINO)
12	13	LA ARROLLADORA BANDA EL LIMON	LINEA DE ORO: EN LOS PUROS HUESOS... (DISA)
13	14	ALACRANES MUSICAL	AMOR Y SIEMPRE (UNIVISION/UG)
14	15	LOS TUCANES DE TIJUANA	LA MEJOR... COLECCION DE CANCIONES (UNIVISION/UG)
15	16	BRAZERS MUSICAL DE DURANGO	LINEA DE ORO: LA ARJA MIDE... (DISA)

HOT DANCE CLUB PLAY		HOT DANCE CLUB PLAY	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DISRESPECTFUL	CHAKA KHAN FEAT. MARY J. BLIGE (COLUMBIA)
2	5	DO IT	NELLY FURTADO MOSLEY/GEFFEN
3	4	LOVE TODAY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
4	6	IN MY ARMS	PLUMB CURB
5	2	I'M NOT FEATURING YOU	TAYLOR DAYNE SILVER LABEL/TOMMY BOY
6	11	AMAZING	SEAL WARNER BROS.
7	8	STRONGER	INEZ SILVER LABEL/TOMMY BOY
8	10	YOUR LOVE IS MINE	CORINNE BAILEY RAE SAVOY JAZZ WORLD WIDE/SAVOY JAZZ
9	7	HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC
10	3	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
11	13	TWO TIMES BLUE	DEBBIE HARRY VS. SOULSEEKERZ ELEVEN SEVEN
12	9	WALK AWAY	TONY MORAN FEAT. KRISTINE W. DANCE MUSIC PRODUCTIONS INC./TOMMY BOY
13	15	BE WITH YOU	TAXI DOLL W/W/TAXIDOLL.COM
14	20	SOMEWHERE BEYOND	MICHAEL GRAY FEAT. STEVE EDWARDS THRIVEDANCE/THRIVE
15	19	IT'S GOT TO BE LOVE	RACHEL PANAY ACT 2/MUSIC PLANT
16	18	WAIT FOR YOU	ELLIOTT YAMIN HICKORY/RED
17	22	D.A.N.C.E.	JUSTICE VICE/DOWNTOWN/ATLANTIC/LAVA
18	28	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM/JD/JMG
19	23	PIECE OF MY LOVE	DEBBY HOLIDAY NEBULA 9
20	35	DO IT WELL	JENNIFER LOPEZ EPIC
21	11	I NEED A MIRACLE 2007	KLM MUSIC FEATURING COCO STAR THRIVEDANCE/THRIVE
22	27	NO, NO, NO	ONG MIND THAIN
23	14	BUT BEAUTIFUL	BILLIE HOLIDAY LEGACY/COLUMBIA
24	26	WHAT I WANT	DOB SINCLAIR PRESENTS FIREBALL YELLOW/SILVER LABEL/TOMMY BOY
25	30	WE ARE ONE	KELLY SWEET RAZOR & TIE

HOT DANCE AIRPLAY		HOT DANCE AIRPLAY	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
2	2	LOVE VIBRATIONS	BARBARA TUCKER & STAR/MUSIC C-PLANT
3	3	GIRL, I TOLD YA	VALERIA INTERSCOPE
4	4	HIGHER	TIFFANY DAUMAN
5	5	CROCODILE	UNDERWORLD SIDE ONE
6	6	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
7	7	KEEP YOUR BODY WORKING	TONY MORAN FEAT. MARTHA WASH DANCE MUSIC PRODUCTIONS
8	8	NO SUBMISSION	MATT DAREY VS. TALL PAUL FEAT. ALABAMA 3 TWISTED KNOX
9	9	ACTIVATE MY BODY	PERRY TWINS FEATURING JANIA PERRY TWINS
10	10	SALALA	ANGELIQUE KIDJO FEAT. PETER GABRIEL STARBUCKS/RAZOR & TIE
11	11	STAY	SIMPLY RED SIMPLY RED.COM
12	12	EVOLUTION	KORN VIRGIN
13	13	SOMEBODY'S ME	ENRIQUE IGLESIAS UNIVERSAL ALABAMA 3 TWISTED KNOX
14	14	MAKE IT LAST	DAVE NAVÉ FEATURING JESSICA SUTTA FUD/CIOUS
15	15	HUSTLER	SIMIAN MOBILE DISCO INTERSCOPE
16	16	THE WAY I ARE	TIMBALAND FEAT. KENI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
17	17	YOU JUST DON'T GET IT	CHRIS THE GREEK PANAGHI DJG
18	18	BAND OF GOLD	KIMBERLY LOCKE CURB/REPRISE
19	19	WHEN DID YOUR HEART GO MISSING?	ROONEY CHERRYTREE/GEFFEN
20	20	BRAND NEW DISEASE	JESSICA VALE EXPLICIT
21	21	EVERYBODY DANCE (CLAP YOUR HANDS)	DEBORAH COX DECO
22	22	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/JD/JMG
23	23	STIFF KITTENS	BLAQ AUDIO TINY EVIL/INTERSCOPE
24	24	MORE	JUNKIE XL NETWORK
25	25	SOUND OF YOUR VOICE	ALTAR FEATURING AMANNA MANA HOUSE

TOP ELECTRONIC ALBUMS		TOP ELECTRONIC ALBUMS	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	UNDERWORLD	OBIVION WITH BELLS SIDE ONE 2158
2	2	TIESTO	IN SEARCH OF SUNRISE 6: IBIZA BLACK HOLE 30759/NETWORK
3	3	M.I.A.	KALA XL/INTERSCOPE 009659*/AGA
4	4	METRO STATION	METRO STATION RED INK 10521
5	5	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532
6	6	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
7	7	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE
8	8	BLAQ AUDIO	EXCELLES TINY EVIL/INTERSCOPE 009512/IGA
9	9	PAUL VAN DYK	IN BETWEEN MUTE 9364*
10	10	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1: SILENT/REPRISE 4056/WARNER BROS.Ⓢ
11	11	DJ SKRIBBLE	THRIVEMIX 04 THRIVEDANCE 90766/THRIVE
12	12	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTICⓈ
13	13	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405
14	14	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147
15	15	DJ 4 STRINGS	ULTRA TRANCE 07: ULTRA 51570
16	16	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94158*/ASTRALWERKS
17	17	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
18	18	JOHNNY VICIOUS	THRIVEMIX PRESENTS DANCE CLASSICS THRIVEDANCE 90775/THRIVE
19	19	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTISS/RAWLESS/GEFFEN 005687*/AGA
20	20	BJORK	VOLTA ELEKTRA/ATLANTIC 135868/AGⓈ
21	21	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114*/CAPITOL
22	22	ELECTRIC SIX	I SHALL EXTERMINATE EVERYTHING AROUND ME THAT RESTRICTS ME METROPOLIS ORN
23	23	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*
24	24	ARCHITECTURE IN HELSINKI	PLACES LIKE THIS POLY/VINYL 139*
25	25	JOHNNY VICIOUS	THRIVEMIX PRESENTS DANCE ANTHEMS THRIVEDANCE 90760/THRIVE

HOT DANCE AIRPLAY		HOT DANCE AIRPLAY	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
2	2	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/JD/JMG
3	3	THE WAY I ARE	TIMBALAND FEAT. KENI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
4	4	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
5	5	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
6	6	CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
7	7	I WANT YOUR SOUL	ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA
8	8	AGAIN	KIM LEONI ROBBINS
9	9	LOVE IS GONE	DAVID GUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
10	10	IN MY ARMS	PLUMB CURB
11	11	STRANGER	HILARY DUFF HOLLYWOOD
12	12	STOP ME	MARK RONSON FEAT. DANIEL MERRIFIELD ALLO/REARBACK
13	13	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
14	14	GET DOWN	TODD TERRY STRICTLY RHYTHM
15	15	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
16	16	WHO KNEW	PINK LAFACE/ZOMBA
17	17	GIRL, I TOLD YA	VALERIA INTERSCOPE
18	18	HANDS UP	OUT OF OFFICE NERVOUS
19	19	I WISH YOU WOULD	MARTIJN TEN VOLDEN ROBBINS
20	20	FEELS LIKE HOME	MECK FEATURING DINO YOSHITOSH/DEEP DISH
21	21	I WANT TO LIVE	DEEPFACE RED STRICTLY RHYTHM
22	22	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM/JD/JMG
23	23	HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC
24	24	ELECTROPOP	JUPITER RISING CHIME
25	25	WAIT FOR YOU	ELLIOTT YAMIN HICKORY/RED

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2007

# HITS OF THE WORLD Billboard

JAPAN		SINGLES	
(SOUNDSCAN JAPAN) OCTOBER 23, 2007			
THIS WEEK	LAST WEEK	1	NEW
IT'S MY SOUL KAN JYANI EIGHT TEICHIKU			
2	NEW	IT'S MY SOUL (FIRST LTD VERSION) KAN JYANI EIGHT TEICHIKU	
3	NEW	HANA NO KUBIKAZARI (FIRST LTD VERSION) RYU SIWON TOKUMA	
4	1	DAYBREAK'S BELL L'ARC EN CIEL KIQON	
5	2	AI-SHITERU NO SAIN WATASHI-TACHI NO... DREAMS COME TRUE UNIVERSAL	
6	NEW	LALALA FT. WAKADANNA/FUTURECHECKA... MIRIYA KATO SONY BMG	
7	4	KOKO NI IRU YO FT. TERUMA AOYAMA SOULJA UNIVERSAL	
8	NEW	IT STILL MATTERS AI WA NEMURANAI/KOTOKO THE GOSPELERS KI/DOO	
9	NEW	TOKAI-KKO JYUNJO C-UTE ZETIMA	
10	3	SUPER LOVE SONG (FIRST LTD VERSION) BZ VERMILLION RECORDS	

FRANCE		SINGLES	
(SNEP/FOP/TITE-LIVE) OCTOBER 23, 2007			
THIS WEEK	LAST WEEK	1	NEW
ELLE MELISSA M. UP			
2	2	GARÇON KOKIE AZ	
3	3	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/EPIC	
4	4	JACQUES A DIT CHRISTOPHE WILLEM VOGUE	
5	1	KAMATE ORA MATE MUSIC ONE	
6	NEW	BABY WHEN THE LIGHT DAVID GUETTA FT. COZI VIRGIN	
7	6	4 MOTS SUR UN PIANO PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA	
8	5	THE WAY I ARE TIMBALAND FT. KERI HILSON INTERSCOPE	
9	8	JE SUIS UN HOMME ZAZIE MERCURY	
10	7	WHAT I WANT BOB SINCLAR FT. FIREBALL YELLOW PRODUCTION	

ITALY		SINGLES	
(FIMI/NIELSEN) OCTOBER 22, 2007			
THIS WEEK	LAST WEEK	1	NEW
NON SIAMO SOLI EROS RAMAZZOTTI/RICKY MARTIN ARIOLA			
2	NEW	INCONSOLE BACKSTREET BOYS JIVE/ZOMBA	
3	2	VASCO EXTENDED PLAY VASCO ROSSI CAPITOL	
4	20	KINGDOM DAVE GAHAN VIRGIN	
5	3	DAMELA SI ANAMOR A&A	
6	6	THE SINGLES COLLECTION TOUR EDITION VASCO ROSSI CAPITOL	
7	10	INTO THE NIGHT SANTANA FT. CHAD KROEGER ARIOLA/RICORDI	
8	5	LOVE TODAY MIKA CASABLANCA/ISLAND	
9	9	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM	
10	4	DO IT WELL JENNIFER LOPEZ EPIC	

SWITZERLAND		SINGLES	
(MEDIA CONTROL) OCTOBER 23, 2007			
THIS WEEK	LAST WEEK	1	2
DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM			
2	1	1973 JAMES BLUNT ATLANTIC	
3	3	NON SIAMO SOLI EROS RAMAZZOTTI/RICKY MARTIN ARIOLA	
4	4	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE	
5	5	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. DETZI/NIK P POLYDOR	
ALBUMS			
1	1	KATIE MELUA PICTURES DRAMATICCO	
2	2	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD	
3	3	NIGHTWISH DARK PASSION PLAY SPINEFARM	
4	4	BRUCE SPRINGSTEEN MAGIC COLUMBIA	
5	7	MANU CHAO LA RADIOUNA BECAUSE	

UNITED KINGDOM		SINGLES	
(THE OFFICIAL UK CHARTS CO.) OCTOBER 21, 2007			
THIS WEEK	LAST WEEK	1	1
ABOUT YOU NOW SUGABABES ISLAND			
2	3	VALERIE MARK RONSON FT. AMY WINEHOUSE COLUMBIA	
3	NEW	GIMME MORE BRITNEY SPEARS JIVE	
4	5	GOODBYE MR A THE HOOSIERS RCA	
5	2	LET ME THINK ABOUT IT IDA CORR VS FEDE LE GRAND DATA	
6	32	APOLOGIZE TIMBALAND FT. ONEREPUBLIC POLYDOR	
7	16	HAPPY ENDING MIKA CASABLANCA/ISLAND	
8	21	UNINVITED FREEMASONS FT. BAILEY TZUKE LOADED	
9	7	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE	
10	4	NO U HANG UP/IF THAT'S OK WITH YOU SHAYNE WARD SYCO	

AUSTRALIA		SINGLES	
(ARIA) OCTOBER 21, 2007			
THIS WEEK	LAST WEEK	1	1
BEAUTIFUL GIRLS SEAN KINGSTON EPIC			
2	2	THE WAY I ARE TIMBALAND FT. KERI HILSON INTERSCOPE	
3	4	IN THIS LIFE DELTA GOODREM SONY BMG	
4	5	HOOK ME UP THE VERONICAS WARNER	
5	6	HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD	
6	3	GIMME MORE BRITNEY SPEARS JIVE	
7	8	HOW FAR HAVE WE COME MATCHBOX TWENTY ATLANTIC	
8	7	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM	
9	12	INTO THE NIGHT SANTANA & CHAD KROEGER ARIOLA	
10	10	DON'T YOU WANNA FEEL ROGUE TRADERS COLUMBIA	

SPAIN		SINGLES	
(PROMUSICAE/MEDIA) OCTOBER 24, 2007			
THIS WEEK	LAST WEEK	1	NEW
Y AHORA VOY A SALIR (RANXEIRA) MANGO DE OZ DRO			
2	NEW	THE SINGLES BOX SET HEROES DEL SILENCIO EMI	
3	1	KINGDOM DAVE GAHAN VIRGIN	
4	4	AERODYNAMIK/LA FORME KRAFTWERK EMI	
5	2	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL	
6	3	AMARANTH NIGHTWISH SPINEFARM	
7	15	LOS RAPEROS NUNCA NUEREN SHOTTA BGA	
8	6	SHINE ON ME OUIS & FERRAN FT. TIKARO J MATINEE/HOUSE WORKS	
9	NEW	MOST WANTED EP VOL. 4 VARIOUS ARTISTS BIT/DIV/UCSA	
10	11	MI GORRA ES MI CORONA SPANISH FLY URBAN	

FINLAND		SINGLES	
(YLE) OCTOBER 24, 2007			
THIS WEEK	LAST WEEK	1	1
AMARANTH NIGHTWISH SPINEFARM			
2	3	IHMISTEN EDESSA JENNI VARTIAINEN WARNER	
3	NEW	MUISTOT DACIA SCANDINAVIAN A1	
4	2	PAUHAAVA SYDAN LAURI TAHKA & ELONKERJUJUU UNIVERSAL	
5	12	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE	
ALBUMS			
1	1	NIGHTWISH DARK PASSION PLAY SPINEFARM	
2	2	LAURI TAHKA & ELONKERJUJUU TUHANNEN RHEMUS UNIVERSAL	
3	NEW	KENT TILIBAKA TILL SAMTIDEN RCA	
4	NEW	SAMULI EDELMANN VIRSIA EPIC	
5	3	ANNA ABREU ANNA ABREU RCA	

GERMANY		SINGLES	
(MEDIA CONTROL) OCTOBER 23, 2007			
THIS WEEK	LAST WEEK	1	3
HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD			
2	2	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
3	1	JUNGLE DIE AERZTE SPASSG	
4	4	HAMMA! CULCHA CANDELA URBAN	
5	6	1973 JAMES BLUNT ATLANTIC/CUSTARD	
6	5	I'M LOVIN' (L.R.H.P.) JIMI BLUE UNIVERSAL	
7	7	VOM SELBEN STERN ICH + ICH POLYDOR	
8	NEW	ABOUT YOU NOW SUGABABES ISLAND	
9	8	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. DETZI/NIK P POLYDOR	
10	11	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE	

CANADA		BILLBOARD CANADIAN HOT 100	
(NIELSEN BDS/SOUNDSCAN) NOVEMBER 3, 2007			
THIS WEEK	LAST WEEK	1	4
APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL			
2	1	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL	
3	3	THE WAY I ARE TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	
4	2	GIMME MORE BRITNEY SPEARS JIVE/SONY BMG	
5	5	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/UNIVERSAL	
6	6	WAKE UP CALL MARDON 5 A&M/OCTONE/UNIVERSAL	
7	16	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC/UNIVERSAL	
8	8	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE/UNIVERSAL	
9	9	MONEY HONEY STATE OF SHOCK CORDOVA BAY	
10	18	SEVEN DAY FOOL JULY BLACK UNIVERSAL	

MEXICO		ALBUMS	
(BIMSA) OCTOBER 23, 2007			
THIS WEEK	LAST WEEK	1	1
BELANOVA FANTASIA POP UNIVERSAL			
2	7	EDITH MARQUEZ MEMORIAS DEL CORAZON EMI	
3	2	RICARDO ARJONA QUIEN DIJO AYER SONY BMG	
4	10	VICENTE FERNANDEZ PARA SIEMPRE UNIVERSAL	
5	6	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 WALT DISNEY	
6	3	MIGUEL BOSE PAPITO WARNER	
7	4	TIMBIRICHE T25 EMI	
8	5	CAMILA TODD CAMBIO SONY BMG	
9	8	ALEJANDRO FERNANDEZ VIENTO A FAVOR SONY BMG	
10	NEW	CAFE TACUBA SI NO UNIVERSAL	

ARGENTINA		ALBUMS	
(CAPIF) OCTOBER 22, 2007			
THIS WEEK	LAST WEEK	1	NEW
VARIOUS ARTISTS ARG HIGH SCHOOL MUSICAL II LAT UNIVERSAL			
2	1	ANDRES CALAMARO LA LENGUA POPULAR DRO	
3	4	RICARDO ARJONA QUIEN DIJO AYER SONY BMG	
4	5	SODA STEREO ME VERAS VOLVER SONY BMG	
5	2	VARIOUS ARTISTS ARG ACTUAR, BAILAR, CANTAR SONY BMG	
6	NEW	JEAN CARLOS ESENCIAS DE AYER Y HOY DBN	
7	8	VARIOUS ARTISTS PATITO FEO EMI	
8	3	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 WALT DISNEY	
9	NEW	CACHO CASTASA Y YA NADA FUE LO MISMO EMI	
10	7	ISMAEL SERRANO SUEÑOS DE UN HOMBRE DESPIERTO UNIVERSAL	

EURO		DIGITAL TRACKS	
(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 3, 2007			
THIS WEEK	LAST WEEK	1	NEW
GIMME MORE BRITNEY SPEARS JIVE/ZOMBA			
2	1	ABOUT YOU NOW (RADIO EDIT) SUGABABES ISLAND	
3	14	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
4	2	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLIANCE/COLUMBIA	
5	5	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
6	3	1973 (ALBUM VERSION) JAMES BLUNT CUSTARD/ATLANTIC	
7	NEW	BLEEDING LOVE LEONA SYCO	
8	6	GOODBYE MR. A THE HOOSIERS RCA	
9	17	ABOUT YOU NOW SUGABABES ISLAND	
10	7	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC	
11	8	LET ME THINK ABOUT IT IDA CORR VS FEDE LE GRAND DATA	
12	9	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE	
13	12	BIG GIRLS DON'T CRY FERGIE WILL I.A.M./A&M/INTERSCOPE	
14	13	SHE'S SO LOVELY SCOUTING FOR GIRLS EPIC	
15	18	HAPPY ENDING MIKA CASABLANCA/ISLAND	
16	11	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM	
17	NEW	ME ENAMORA JUANES UNIVERSAL	
18	15	DO IT WELL JENNIFER LOPEZ EPIC	
19	NEW	TRANQUILIZE THE KILLERS ISLAND	
20	NEW	UNINVITED FREEMASONS FT. BAILEY TZUKE LOADED	

WALLONIA		SINGLES	
(ULTRATOP/GFK) OCTOBER 24, 2007			
THIS WEEK	LAST WEEK	1	2
GARÇON KOKIE AZ			
2	1	1973 JAMES BLUNT ATLANTIC	
3	3	LOVE TODAY MIKA CASABLANCA/ISLAND	
4	4	MOI...LOLITA JULIEN DORE VDGUE	
5	5	THE WAY I ARE TIMBALAND FT. KERI HILSON INTERSCOPE	
ALBUMS			
1	1	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD	
2	2	VANESSA PARADIS DIVINIDYLE UNIVERSAL	
3	4	PICTURES KATIE MELUA DRAMATICCO	
4	3	LUCIANO PAVAROTTI PAVAROTTI FOREVER UNIVERSAL	
5	6	AARON ARTIFICIAL ANIMALS RIDING ON NEVERLAND DISCOGRAPH	

HUNGARY		SINGLES	
(MAHASZ) OCTOBER 19, 2007			
THIS WEEK	LAST WEEK	1	1
MINDEN MOST KERDODIK EL AKOS FEHER SOLYOM			
2	NEW	MY BABY BY KARANYI CLS	
3	NEW	MAGYARORSZAG EGYESULT HANGOK SONY BMG	
4	NEW	AMARANTH NIGHTWISH SPINEFARM	
5	NEW	LET ME THINK ABOUT IT IDA CORR VS FEDE LE GRAND DATA	
ALBUMS			
1	2	DOLHAI ATTILA OLASZ SZERLELEM SONY BMG	
2	1	NIGHTWISH DARK PASSION PLAY SPINEFARM	
3	3	BERECZKI ZOLTAN & SZINETAR DORA MUSICAL DUETT EMI	
4	4	MAHO ANDREA MAS LESZ A HOLNAP UNIVERSAL	
5	31	R-GO A NAP SZERLEMESEI MAGNEOTON	

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. OCTOBER 24, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	2	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD
2	1	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC
3	6	ABOUT YOU NOW	SUGABABES ISLAND
4	3	AYO TECHNOLOGY	50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE
5	5	1973	JAMES BLUNT ATLANTIC/CUSTARD
6	4	THE WAY I ARE	TIMBALAND FT. KERI HILSON INTERSCOPE
NEW	NEW	ELLE	MELISSA M. UP
8	8	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
9	9	GARCON	KOJIE AZ
10	77	GIMME MORE	BRITNEY SPEARS JIVE
11	13	VALERIE	MARK RONSON FT. AMY WINEHOUSE COLUMBIA
12	11	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
13	15	JACQUES A DIT	CHRISTOPHE WILLEM VOGUE
14	12	JUNGLE	DIE ARZTE SPASSG
15	20	GOODBYE MR A	HOOSIERS RCA

### ALBUMS

OCTOBER 24, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	BRUCE SPRINGSTEEN	MAGIC COLUMBIA
2	3	JAMES BLUNT	ALL THE LOST SOULS ATLANTIC/CUSTARD
3	2	KATIE MELUA	PICTURES DRAMATIC
4	5	AMY WINEHOUSE	BACK TO BLACK ISLAND
NEW	NEW	R.E.M.	R.E.M. LIVE WARNER BROS.
6	8	ERIC CLAPTON	COMPLETE CLAPTON POLYDOR
7	29	SOUNDTRACK	HIGH SCHOOL MUSICAL 2 DISNEY
8	NEW	STEREOPHONICS	PULL THE PIN V2
9	7	FOO FIGHTERS	ECHOES: SILENCE, PATIENCE & GRACE ROSWELL/RCA
10	4	NIGHTWISH	DARK PASSION PLAY SPINEFARM
11	11	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
12	10	SUGABABES	CHANGE ISLAND
13	14	REIM	MAENNER SIND KRIEGER CAPITOL
14	6	LUCIANO PAVAROTTI	PAVAROTTI FOREVER UNIVERSAL
15	13	MANU CHAO	LA RADIOLINA BECAUSE

### RADIO AIRPLAY

nielsen  
Music Control

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. OCTOBER 24, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	1973	JAMES BLUNT CUSTARD/ATLANTIC
2	2	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC
3	3	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD
4	4	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
5	99	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
6	6	SORRY, BLAME IT ON ME	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
7	5	THE WAY I ARE	TIMBALAND FT. KERI HILSON INTERSCOPE
8	11	ABOUT YOU NOW	SUGAR BABES ISLAND
9	9	AYO TECHNOLOGY	50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE
10	12	WAKE UP CALL	MAROON 5 A&M/INTERSCOPE
11	10	BIG GIRL (YOU ARE BEAUTIFUL)	MIKA CASABLANCA/ISLAND
12	18	HOT STUFF	CRAIG DAVID SIRE
13	17	GIMMIE MORE	BRITNEY SPEARS
14	63	2 HEARTS	KYLIE MINOGUE PARLOPHONE
15	27	APOLOGIZE	TIMBALAND FT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE

## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	7	VARIOUS ARTISTS	#1 CASTING CROWNS THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY	
2	2	3	VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY/EMI CHRISTIAN 6677/EMI CMG	
3	3	HOT SHOT DEBUT	MICHAEL W. SMITH	IT'S A WONDERFUL CHRISTMAS REUNION 10123/PROVIDENT-INTEGRITY	
4	4	93	FLYLEAF	FLYLEAF A&M/OCTONE 650005/IGA	
5	3	4	DAVID CROWDER BAND	REMEDY SIXSTEPS/SPARROW 2684/EMI CMG	
6	6	8	POINT OF GRACE	HOW YOU LIVE WORD-CURB 887090	
7	7	58	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG	
8	9	3	GREATEST GAINER	VARIOUS ARTISTS SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY	
9	8	3	AMY GRANT	GREATEST HITS SPARROW 2797/EMI CMG	
10	10	98	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
11	13	3	VARIOUS ARTISTS	INTEGRITY'S IWORSHIP 24.7 INTEGRITY 4263/PROVIDENT-INTEGRITY	
12	11	38	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
13	5	3	EMERY	I'M ONLY A MAN TOOTH & NAIL 6641/EMI CMG	
14	12	5	THOUSAND FOOT KRUTCH	THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG	
15	17	78	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1390/EMI CMG	
16	21	18	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	
17	20	5	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
18	16	7	HILLSONG	SAVIOR KING HILLSONG/INTEGRITY 4257/PROVIDENT-INTEGRITY	
19	15	58	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
20	22	1	THIRD DAY	CHRONOLOGY VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY	
21	24	78	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
22	27	58	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
23	RE-ENTRY		NICHOLE NORDEMAN	RECOLLECTION: THE BEST OF NICHOLE NORDEMAN SPARROW 8635/EMI CMG	
24	18	8	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	AMAZING GRACE GAITHER MUSIC GROUP 2725/EMI CMG	
25	RE-ENTRY		JIM BRICKMAN	HOMECOMING SLG 17708/WORD-CURB	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
26	18	8	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	HOW GREAT THOU ART GAITHER MUSIC GROUPL 2726/EMI CMG	
27	26	51	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
28	28	11	JARS OF CLAY	CHRISTMAS SONGS GRAY MATTERS/NETTWERK 3C725/PROVIDENT-INTEGRITY	
29	23	2	PLUMB	BLINK CURB 78978/WORD-CURB	
30	25	3	PHIL WICKHAM	CANNONS SIMPLE/INO 4255/PROVIDENT-INTEGRITY	
31	28	12	MANDISA	TRUE BEAUTY SPARROW 5720/EMI CMG	
32	31	11	THIRD DAY	CHRONOLOGY VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY	
33	34	33	RELIENT K	FIVE SCORE AND SEVEN YEARS AGO GOTE/CAPICTL 0592/EMI CMG	
34	30	39	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY	
35	37	14	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
36	35	4	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	
37	40	9	THE ALMOST	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
38	33	8	SHANE & SHANE	PAGES INPOP 1403/EMI CMG	
39	43	19	JON MCLAUGHLIN	INDIANA ISLAND 098682/EMI CMG	
40	46	29	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	
41	38	4	TODD AGNEW	BETTER QUESTIONS ARDENT/INO/COLUMBIA 2547/PROVIDENT-INTEGRITY	
42	42	10	WOMEN OF FAITH WORSHIP TEAM	AMAZING FREEDOM MYRRH 887174/WORD-CURB	
43	39	8	CAEDMON'S CALL	OVER DRESSED INO 4244/PROVIDENT-INTEGRITY	
44	44	22	UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
45	RE-ENTRY		NEWSBOYS	GO INPOP 1383/EMI CMG	
46	RE-ENTRY		VARIOUS ARTISTS	BELEVE: SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 10822/PROVIDENT-INTEGRITY	
47	RE-ENTRY		HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG	
48	41	24	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG	
49	RE-ENTRY		SWITCHFOOT	OH! GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	
50	NEW		RANDY TRAVIS	SONGS OF THE SEASON WORD-CURB 887146	

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	2	18	MARVIN SAPP	#1 MARVIN SAPP 10 WKS THIRSTY VERITY 09433/ZOMBA	
2	3	4	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003	
3	1	7	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC	
4	4	4	MARVIN WINANS	ALONE BUT NOT ALONE PURESPPRINGS GOSPEL 86278/EMI GOSPEL	
5	9	3	GREATEST GAINER	VICKIE WINANS HAPPY HOLIDAYS FROM VICKIE WINANS DESTINY JOY 8047	
6	5	2	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! 5 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
7	6	5	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
8	8	28	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094	
9	11	5	BYRON CAGE	LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
10	12	4	DONNIE MCCLURKIN	THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG	
11	13	38	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	
12	14	7	LEE WILLIAMS AND THE SPIRITUAL QCS	SO MUCH TO BE THANKFUL FOR MCG 7056	
13	15	29	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA	
14	7	3	RICKY DILLARD & NEW G	THE 7TH EPISODE: LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL	
15	17	7	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NOTHING BUT WORSHIP TYSCOT/NEW LIFE/VERITY 10028/ZOMBA	
16	19	24	VARIOUS ARTISTS	WOW GOSPEL #13: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 06764/ZOMBA	
17	16	93	JUANITA BNYUM	A PIECE OF MY PASSION FLOW 9301	
18	22	7	BEVERLY CRAWFORD	LIVE FROM LOS ANGELES JDI 1271	
19	18	36	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QJAE WATER/VERITY 85333/ZOMBA	
20	20	56	JUANITA BNYUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI	
21	23	4	FRED HAMMOND	THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 15385/SONY BMG	
22	21	74	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77528/SONY MUSIC	
23	32	2	VARIOUS ARTISTS	WOW GOSPEL CHRISTMAS VERITY/WORD-CURB/EMI CHRISTIAN 95761/EMI GOSPEL	
24	27	4	HEZEKIAH WALKER	THE ESSENTIAL HEZEKIAH WALKER VERITY/LEGACY 15389/SONY BMG	
25	26	24	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
26	28	37	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 POD UM 250E	
27	24	8	THE CANTON SPIRITUALS	DRIVEN VERITY 10029/ZOMBA	
28	41	50	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH #328/LIGHT	
29	44	17	AYIESHA WOODS	INTRODUCING AYIESHA WOODS GOTE 72966	
30	10	29	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 8E7144/WARNER BROS.	
31	25	63	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
32	33	8	MYRON BUTLER & LEVI	STRONGER EMI GOSPEL 83642	
33	38	29	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
34	29	76	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 8E569/WARNER BROS.	
35	37	50	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME I FO YO SOUL/GOSPO CENTRIC 884C1/ZOMBA	
36	HOT SHOT DEBUT		YOLANDA ADAMS	WHAT A WONDERFUL TIME COLUMBIA 09432/SONY MUSIC	
37	31	20	RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA	
38	40	99	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 7128/ZOMBA	
39	50	4	JONATHAN BUTLER	BRAND NEW DAY MARANATHAI 971902	
40	36	20	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! WORSHIP INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/COLUMBIA 06266/SONY MUSIC	
41	30	15	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029	
42	43	17	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYSCOT 984159/TASEIS	
43	RE-ENTRY		GEORGIA MASS CHOIR	TELL IT SAVOY 7130/MALACO	
44	35	3	JAMES HALL WORSHIP AND PRAISE	LIVE AT FOXWOODS MUSIC BLEND 1863/COMIN ATCHA	
45	34	5	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	
46	42	48	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970139/BUN SALD	
47	46	75	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODUM 250E	
48	45	4	PHIL TARVER	DRAW NEARER KINGDOM 5005	
49	RE-ENTRY		MARTHA MUNIZZI	NO LIMITS... LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
50	RE-ENTRY		WILLIAM MURPHY III	THE SOUND: LIVE IN ATLANTA M3M 8020	

# CHARTS LEGEND

See below for complete legend information.

# NOV 3 2007 ALBUMS

SALES DATA  
COMPILED BY  
nielsen  
SoundScan

## 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** 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. (D) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (D) DualDisc available. (C) CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

### CONFIGURATIONS

(D) CD single available. (D) Digital Download available. (D) DVD single available. (D) Vinyl Maxi-Single available. (D) Vinyl single available. (D) 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](http://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). (D) RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. (C) Certification for net shipments of 100,000 units (Oro). (P) Certification of 200,000 units (Platino). (M) Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. (C) 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. (G) 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. (P) 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. (G) 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. (P) 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™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	3	<b>#1 THRICE</b>	THE ALCHEMY INDEX: VOLS. I & II: FIRE & WATER VAGRANT 478 (13.98)	
2	2	2	MANNHEIM STEAMROLLER	CHRISTMAS SONG AMERICAN GRAMAPHONE 1227 (18.98)	
3	3	3	DASHBOARD CONFESSIONAL	THE SHADE OF POISON TREES VAGRANT 477 (13.98)	
4	6	4	DETHKLOK	THE DETHAlbum (SOUNDTRACK) WILLIAMS STREET 0002/ADULT SWIM (13.98)	
5	4	15	SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	
6	5	5	IRON AND WINE	THE SHEPHERD'S DOG SUB POP 710* (15.98)	
7	7	2	BAND OF HORSES	CEASE TO BEGIN SUB POP 745* (15.98)	
8	10	19	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
9	NEW	NEW	GOV'T MULE	MIGHTY HIGH ATO 21585 (11.98)	
10	11	6	THE 101 STRINGS ORCHESTRA	HALLOWEEN MADACY SPECIAL PRODUCTS 52906/MADACY (13.98)	
11	11	5	DROPKICK MURPHYS	THE MEANEST OF TIMES BORN & BRED 001/ILG (15.98)	
12	7	4	DOWN	DOWN III: OVER THE UNDER DOWN 286176/ILG (18.98)	
13	13	5	MOTION CITY SOUNDTRACK	EVEN IF IT KILLS ME EPITAPH 86862 (16.98)	
14	16	21	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
15	17	4	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003 (17.98)	
16	21	31	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
17	14	4	GUCCI MANE	TRAP-A-THON BIG CAT 4000/TOMMY BOY (13.98 CD/DVD) (C)	
18	NEW	NEW	UNDERWORLD	ORLIVION WITH BELLS SIDE ONE 21581 (15.98) (C)	
19	27	39	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
20	9	2	BEIRUT	FLYING CLUB CUP BA DA BING 055 (13.98)	
21	22	9	SIXX: A.M.	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
22	15	15	SPOON	GA GA GA GA GA MERGE 295* (15.98)	
23	19	22	SOUNDTRACK	ONCE CANNASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	
24	48	2	<b>GREATEST GAINER VICKIE WINANS</b>	HAPPY HOLIDAYS FROM VICKIE WINANS DESTINY JOY 8047 (14.98)	
25	12	4	INGRID MICHAELSON	GIRLS AND BOYS CABIN 24 03/ORIGINAL SIGNAL (11.98)	
26	21	7	CHIODOS	BONE PALACE BALLET EQUAL VISION 141 (15.98)	
27	9	9	AS I LAY DYING	AN OCEAN BETWEEN US METAL BLADE 14632 (13.98)	
28	29	4	DIPLOMATS PRESENTS: HELL RELL	FOR THE HELL OF IT DIPLOMATIC MAN 5952/KOCH (17.98)	
29	16	4	ALL TIME LOW	SO WRONG, IT'S RIGHT HOPELESS 693 (13.98)	
30	23	4	STEVE EARLE	WASHINGTON SQUARE SERENADE NEW WEST 6128* (16.98) (C)	
31	31	31	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
32	32	4	VARIOUS ARTISTS	GOIN' HOME: A TRIBUTE TO FATS DOMINO VANGUARD 225/WELK (27.98)	
33	38	45	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98) (C)	
34	30	9	TRAVIS TRITT	THE STORM CATEGDRY 5 500103 (18.98)	
35	35	5	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD (15.98)	
36	26	3	SHARON JONES & THE DAP-KINGS	100 DAYS, 100 NIGHTS DAPTONE 012 (15.98)	
37	NEW	NEW	UMPHREY'S MCGEE	LIVE AT MURAT SCI FIDELITY 1087 (16.98)	
38	24	2	JENS LEKMAN	NIGHT FALLS OVER KORTEDALA SECRETLY CANADIAN 160* (15.98)	
39	46	80	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98) (C)	
40	RE-ENTRY	RE-ENTRY	VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	
41	38	38	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
42	RE-ENTRY	RE-ENTRY	MERLE HAGGARD	THE BLUEGRASS SESSIONS MCCOURY 0008 (16.98)	
43	42	5	NEW FOUND GLORY	FROM THE SCREEN TO YOUR STEREO PART II DRIVE-THRU 83656 (12.98)	
44	40	5	BETWEEN THE BURIED AND ME	COLORS VICTORY 351 (13.98)	
45	43	5	RAMMSTEIN	VOLKERBALL UNIVERSAL MUSIC GMBH 50716 (19.98 CD/DVD) (C)	
46	NEW	NEW	DAN WILSON	FREE LIFE AMERICAN 13998/COLUMBIA (13.98)	
47	45	4	WHISKEY FALLS	WHISKEY FALLS MIDAS 90184 (13.98)	
48	RE-ENTRY	RE-ENTRY	SILVERSUN PICKUPS	CARNAVAS DANGERRBIRD 009* (11.98)	
49	41	41	KEVIN FOWLER	BRING IT ON EQUITY 3017 (15.98)	
50	44	6	PINBACK	AUTUMN OF THE SERAPHS TOUCH AND GO 300* (15.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See chart's 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's websites. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TASTEMAKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	3	<b>#1 BRUCE SPRINGSTEEN</b>	MAGIC COLUMBIA 17060*/SONY MUSIC	
2	NEW	NEW	JIMMY EAT WORLD	CHASE THIS LIGHT TINY EVIL/INTERSCOPE 009924*/IGA	
3	NEW	NEW	THRICE	THE ALCHEMY INDEX: VOLS. I & II: FIRE & WATER VAGRANT 473	
4	2	2	KID ROCK	ROCK N ROLL JESUS TOP DOG/ATLANTIC 290556*/AG	
5	5	6	KANYE WEST	GRADUATION ROC-A-FELLA/DEF JAM 009541/DMJM	
6	3	2	BAND OF HORSES	CEASE TO BEGIN SUB POP 745*	
7	4	4	IRON AND WINE	THE SHEPHERD'S DOG SUB POP 710*	
8	NEW	NEW	THE JIMI HENDRIX EXPERIENCE	LIVE AT MONTEREY EXPERIENCE HENDRIX 009843/UME	
9	8	4	FOO FIGHTERS	ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA 11516*/RMG	
10	NEW	NEW	ANGIE STONE	THE ART OF LOVE & WAR STAX 30146/CONCORD	
11	10	4	KEYSHIA COLE	JUST LIKE YOU CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA	
12	11	3	SOULJA BOY TELL'EM	SOULJABOYTTELLEM.COM COLLIPIARK/INTERSCOPE 009962*/IGA	
13	NEW	NEW	JILL SCOTT	THE REAL THING: WORDS AND SOUNDS VOL. 3 HIDDEN BEACH 00050 (C)	
14	NEW	NEW	R.E.M.	R.E.M. LIVE WARNER BROS. 292668 (C)	
15	6	2	BEIRUT	FLYING CLUB CUP BA DA BING 055	

## TOP WORLD™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	4	<b>#1 SOUNDTRACK</b>	THE DARJEELING LIMITED FOX 9240/ABKCO	
2	2	38	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	
3	3	55	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (C)	
4	5	17	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
5	4	7	MANU CHAO	LA RADIOLINA BECAUSE 68496/NACIONAL	
6	8	51	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
7	10	48	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
8	7	9	LOREENA MCKENITT	NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459/VG (C)	
9	9	4	JOHN CRUZ	ONE OF THESE DAYS LILIKOI 02	
10	12	2	MARIZA	CONCERTO EN LISBOA TIMES SQUARE 9060/SILVA AMERICA	
11	6	2	MICKEY HART AND ZAKIR HUSSAIN	GLOBAL DRUM PROJECT SHOUT! FACTORY 31070/SONY BMG	
12	13	26	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	
13	11	24	ANGELIQUE KIDJO	DNJ DJIN STARBUCKS 82967/RAZOR & TIE	
14	11	8	ANUSHKA SHANKAR/KARSH KALE	BREATHING UNDER WATER MANHATTAN 09539/BLG	
15	15	34	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	

## TOP JAZZ ALBUMS

FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	4	4	<b>#1 ITALIA</b>	CHRIS BOTTI (COLUMBIA/SONY MUSIC)
2	1	4	TRAV'LIN' LIGHT	QUEEN LATIFAH (FLAVOR UNIT/VERVE/VG)
3	3	25	CALL ME IRRESPONSIBLE	MICHAEL BUBLE (143/REPRISE/WARNER BROS.)
4	7	7	THE VERY BEST OF DIANA KRALL	DIANA KRALL (VERVE/VG)
5	5	5	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1	TONY BENNETT (RPM/LEGACY/COLUMBIA/SONY BMG)
6	6	6	THE WAR	SOUNDTRACK (LEGACY/SONY BMG)
7	8	8	MY FOOLISH HEART: LIVE AT MONTREUX	KEITH JARRETT, GARY PEACOCK, JACK OJHNETTE (ECM/UNIVERSAL CLASSICS GROUP)
8	10	23	HEY EUGENE!	PINK MARTINI (HEINZ)
9	9	8	CLASSIC SONGS: MY WAY	PAUL ANKA (DECCA/UNIVERSAL CLASSICS GROUP)
10	11	11	BIG BANDS: MUSIC FROM THE WAR YEARS	THE BBC BIG BAND ORCHESTRA (MADACY SPECIAL PRODUCTS/MADACY)
11	12	12	THE NEW BOSSA NOVA	LUCIANA SOUZA (VERVE/VG)
12	13	13	ALONE: BALLADS FOR SOLO PIANO	ANDRE PREVIN (DECCA/UNIVERSAL CLASSICS GROUP)
13	14	14	MAKE SOMEONE HAPPY	SOPHIE MILMAN (LINUS/KOCH)
14	15	15	THE COMPLETE ON THE CORNER SESSIONS	MILES DAVIS (LEGACY/COLUMBIA/SONY BMG)
15	16	12	LOVE LETTERS FROM ELLA	ELLA FITZGERALD (CONCORD JAZZ/STARBUCKS/CONCORD)

# MUSIC VIDEO

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.
1	NEW	<b>#1</b> <b>PLUG ME IN</b> COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC	
2	NEW	<b>R.E.M. LIVE</b> WARNER BROS./WARNER MUSIC VISION 292668 (25.98 CD/DVD)	R.E.M.	
3	NEW	<b>LIVE AT MONTEREY</b> EXPERIENCE HENDRIX/UMI/UNIVERSAL MUSIC & VIDEO DIST. 009664 (13.98 DVD)	The Jimi Hendrix Experience	
4	1	<b>ELTON 60: LIVE AT MADISON SQUARE GARDEN</b> ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000998 (9.98 DVD)	Elton John	
5	2	<b>REMEMBER THAT NIGHT: LIVE AT THE RYAL ALBERT HALL</b> COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmour	
6	3	<b>GREATEST HITS</b> WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
7	9	<b>PAST, PRESENT &amp; FUTURE</b> Geffen Home Video/Universal Music & Video Dist. 001041 (13.98 CD/DVD)	Rob Zombie	
8	10	<b>FAREWELL I TOUR: LIVE FROM MELBOURNE</b> RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
9	6	<b>IMMAGINE IN CORNICE</b> RHINO HOME VIDEO/WARNER MUSIC VISION 288636 (19.98 DVD)	Pearl Jam	
10	4	<b>AMAZING GRACE</b> SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44773 (19.98 DVD)	Bill & Gloria Gaither	
11	7	<b>TRAPPED IN THE CLOSET: CHAPTERS 13-22</b> JIVE/ZOMBA VIDEO/SONY BMG VIDEO 711332 (19.98 DVD)	R. Kelly	
12	8	<b>VOLKERBALL</b> UNIVERSAL MUSIC GMBH/FONTANA DISTRIBUTION 50716 (19.98 CD/DVD)	Rammstein	
13	5	<b>HOW GREAT THOU ART</b> SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44775 (19.98 DVD)	Bill & Gloria Gaither	
14	10	<b>KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 2 1978-1991</b> VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 00108 (34.98 CD)	Kiss	
15	10	<b>THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS</b> ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
16	21	<b>A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND</b> MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	
17	14	<b>THE GOSPEL MUSIC OF JOHNNY CASH</b> SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44792 (19.98 DVD)	Johnny Cash	
18	24	<b>LIVE AT DONINGTON</b> EPIC MUSIC VIDEO/SONY BMG VIDEO 56963 (14.98 DVD)	AC/DC	
19	17	<b>EVERY SECOND COUNTS: DELUXE EDITION</b> FEARLESS/HOLLYWOOD/UNIVERSAL MUSIC & VIDEO DIST. 00081 (9.98 CD/DVD)	Plain White T's	
20	16	<b>ELVIS: '68 COMEBACK SPECIAL</b> RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	
21	11	<b>IT'S ALIVE 1974-1996</b> RHINO HOME VIDEO/WARNER MUSIC VISION 970483 (19.98 DVD)	The Ramones	
22	18	<b>POPMART: LIVE FROM MEXICO CITY</b> USA HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 003303 (9.98 DVD)	U2	
23	12	<b>THE BEST OF THE JOHNNY CASH SHOW DELUXE VERSION</b> COLUMBIA NASHVILLE/LEGACY/SONY BMG VIDEO 704026 (38.98 DVD)	Johnny Cash	
24	20	<b>ELVIS: ALOHA FROM HAWAII</b> RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley	
25	22	<b>NUMBER ONES</b> EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>#1</b> <b>NO ONE</b> ALICIA KEYS J/RMG	ALICIA KEYS J/RMG
2	2	<b>SHAWTY IS A 10</b> THE-DREAM DEF JAM/IDJMG	THE-DREAM DEF JAM/IDJMG
3	10	<b>HATE THAT I LOVE YOU</b> RIHANNA FEATURING NE-YO SRP/DEF JAM/IDJMG	RIHANNA FEATURING NE-YO SRP/DEF JAM/IDJMG
4	11	<b>MY DRINK N' MY 2 STEP</b> CASSIDY FEATURING SWIZZ BEATZ FULL SURFACE/J/RMG	CASSIDY FEATURING SWIZZ BEATZ FULL SURFACE/J/RMG
5	4	<b>DUFFLE BAG BOY</b> PLAYAZ CIRCLE FEATURING LIL WAYNE DTP/DEF JAM/IDJMG	PLAYAZ CIRCLE FEATURING LIL WAYNE DTP/DEF JAM/IDJMG
6	6	<b>GOOD LIFE</b> KANYE WEST FEAT. T-PAIN ROC-A-FELLA/DEF JAM/IDJMG	KANYE WEST FEAT. T-PAIN ROC-A-FELLA/DEF JAM/IDJMG
7	9	<b>KISS KISS</b> CHRIS BROWN FEATURING T-PAIN JIVE/ZOMBA	CHRIS BROWN FEATURING T-PAIN JIVE/ZOMBA
8	3	<b>I'M SO HOOD</b> DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLUS TERROR SQUAD/KOCH	DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLUS TERROR SQUAD/KOCH
9	8	<b>1234</b> FEIST CHERRYTREE/POLYDOR/INTERSCOPE	FEIST CHERRYTREE/POLYDOR/INTERSCOPE
10	5	<b>GIMME MORE</b> BRITNEY SPEARS JIVE/ZOMBA	BRITNEY SPEARS JIVE/ZOMBA
11	7	<b>THE PRETENDER</b> FOO FIGHTERS ROSWELL/RCA/RMG	FOO FIGHTERS ROSWELL/RCA/RMG
12	25	<b>BUBBLY</b> COLBIE CAILLAT UNIVERSAL REPUBLIC	COLBIE CAILLAT UNIVERSAL REPUBLIC
13	12	<b>CRANK THAT (SOULJA BOY)</b> SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
14	16	<b>BABY DON'T GO</b> FABOLOUS FEAT. JERMAINE DUPRI DESERT STORM/DEF JAM/IDJMG	FABOLOUS FEAT. JERMAINE DUPRI DESERT STORM/DEF JAM/IDJMG
15	14	<b>WAKE UP CALL</b> MAROON 5 A&M/OCTONE/INTERSCOPE	MAROON 5 A&M/OCTONE/INTERSCOPE
16	1	<b>THE HAND CLAP</b> HURRICANE CHRIS FEAT. BIG POPPA OF RATCHET CITY POLY GROUNDS/RMG	HURRICANE CHRIS FEAT. BIG POPPA OF RATCHET CITY POLY GROUNDS/RMG
17	15	<b>HOOD FIGGA</b> GORILLA ZOE BLOCK/BAD BOY SOUTH/ATLANTIC	GORILLA ZOE BLOCK/BAD BOY SOUTH/ATLANTIC
18	RE-ENTRY	<b>OVER YOU</b> DAUGHTRY RCA/RMG	DAUGHTRY RCA/RMG
19	17	<b>AYO TECHNOLOGY</b> 50 CENT FEAT. JUSTIN TIMBERLAKE & TIBBALAND SHADY/AFTERMATH/INTERSCOPE	50 CENT FEAT. JUSTIN TIMBERLAKE & TIBBALAND SHADY/AFTERMATH/INTERSCOPE
20	13	<b>PICTURES OF YOU</b> THE LAST GOODNIGHT VIRGIN	THE LAST GOODNIGHT VIRGIN
21	18	<b>BED</b> J. HOLIDAY MUSIC LINE/CAPITOL	J. HOLIDAY MUSIC LINE/CAPITOL
22	NEW	<b>STAY</b> SUGARLAND MERCURY (NASHVILLE)	SUGARLAND MERCURY (NASHVILLE)
23	NEW	<b>BLUE MAGIC</b> JAY-Z ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z ROC-A-FELLA/DEF JAM/IDJMG
24	19	<b>DO IT WELL</b> JENNIFER LOPEZ EPIC	JENNIFER LOPEZ EPIC
25	NEW	<b>HE SAID, SHE SAID</b> ASHLEY TISDALE WARNER BROS	ASHLEY TISDALE WARNER BROS

VIDEO WEEK	ARTIST	TITLE
<b>VH1</b>		
1	FEIST, 1234	
2	COLBIE CAILLAT, BUBBLY	
3	MAROON 5, WAKE UP CALL	
4	DAUGHTRY, OVER YOU	
5	ALICIA KEYS, NO ONE	
6	MATCHBOX TWENTY, HOW FAR WE'VE COME	
7	PINK, WHO KNEW	
8	JENNIFER LOPEZ, DO IT WELL	
9	FOO FIGHTERS, THE PRETENDER	
10	RIHANNA FEAT. NE-YO, HATE THAT I LOVE YOU	
<b>BET</b>		
1	PLAYAZ CIRCLE FEAT. LIL WAYNE, DUFFLE BAG BOY	
2	CASSIDY FEAT. SWIZZ BEATZ, MY DRINK N' MY 2 STEP	
3	KANYE WEST FEAT. T-PAIN, GOOD LIFE	
4	ALICIA KEYS, NO ONE	
5	THE-DREAM, SHAWTY IS A 10	
6	DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLUS, I'M SO HOOD	
7	JAY-Z, BLUE MAGIC	
8	GORILLA ZOE, HOOD FIGGA	
9	CHRIS BROWN FEAT. T-PAIN, KISS KISS	
10	HURRICANE CHRIS FEAT. BIG POPPA OF RATCHET CITY, THE HAND CLAP	
<b>GAC</b>		
1	RASCAL FLATTS, TAKE ME THERE	
2	JOSH TURNER, FIRECRACKER	
3	BRAD PAISLEY, ONLINE	
4	SARA EVANS, AS IF	
5	REBA MCENTIRE W/KELLY CLARKSON, BECAUSE OF YOU	
6	CARRIE UNDERWOOD, SO SMALL	
7	BROOKS & DUNN, PROUD OF THE HOUSE WE BUILT	
8	TOBY KEITH, LOVE ME IF YOU CAN	
9	MIRANDA LAMBERT, FAMOUS IN A SMALL TOWN	
10	KENNY CHESNEY, DON'T BLINK	

# LAUNCH PAD

NOV 3 2007

THIS WEEK	LAST WEEK	TITLE	ARTIST	Label & Number / Distributing Label (Price)
1	NEW	<b>#1</b> <b>Make Sure They See My Face</b>	KENNA	STAR TRAK/INTERSCOPE 008809JGA (9.98)
2	3	<b>BEIRUT</b> BA DA BING 055 (13.98)	BEIRUT	BA DA BING 055 (13.98)
3	1	<b>INGRID MICHAELSON</b> CABIN 24 03/ORIGINAL SIGNAL (11.98)	INGRID MICHAELSON	CABIN 24 03/ORIGINAL SIGNAL (11.98)
4	NEW	<b>CECILIA BARTOLI</b> DECCA 009889/UNIVERSAL CLASSICS GROUP (17.98)	CECILIA BARTOLI	DECCA 009889/UNIVERSAL CLASSICS GROUP (17.98)
5	13	<b>THE LAST GOODNIGHT</b> VIRGIN 03896 (12.98)	THE LAST GOODNIGHT	VIRGIN 03896 (12.98)
6	3	<b>SHARON JONES &amp; THE DAP-KINGS</b> DAPTONE 012 (13.98)	SHARON JONES & THE DAP-KINGS	DAPTONE 012 (13.98)
7	13	<b>FIVE FINGER DEATH PUNCH</b> FIRM 70116 (12.98)	FIVE FINGER DEATH PUNCH	FIRM 70116 (12.98)
8	NEW	<b>UMPHREY'S MCGEE</b> SCI FIDELITY 1087 (16.98)	UMPHREY'S MCGEE	SCI FIDELITY 1087 (16.98)
9	6	<b>HURT</b> CAPITOL 94656 (12.98)	HURT	CAPITOL 94656 (12.98)
10	3	<b>JENS LEKMAN</b> SECRETLY CANADIAN 160* (15.98)	JENS LEKMAN	SECRETLY CANADIAN 160* (15.98)
11	13	<b>BULLET FOR MY VALENTINE</b> TRUSTKILL 74 (13.98)	BULLET FOR MY VALENTINE	TRUSTKILL 74 (13.98)
12	11	<b>THE SPILL CANVAS</b> ONE ELEVEN/SIRE 162428/WARNER BROS (13.98)	THE SPILL CANVAS	ONE ELEVEN/SIRE 162428/WARNER BROS (13.98)
13	17	<b>AK-7</b> UNIVISION 311225/UG (12.97)	AK-7	UNIVISION 311225/UG (12.97)
14	21	<b>TIERRA CALI</b> VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD)	TIERRA CALI	VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD)
15	33	<b>GREATEST GAINER</b> <b>LA ARROLLADORA BANDA EL LIMON</b> DISA 729327 (5.98)	LA ARROLLADORA BANDA EL LIMON	DISA 729327 (5.98)
16	7	<b>CAFE TACUBA</b> UNIVERSAL LATINO 009986 (14.98)	CAFE TACUBA	UNIVERSAL LATINO 009986 (14.98)
17	NEW	<b>DAN WILSON</b> AMERICAN 13998/COLUMBIA (13.98)	DAN WILSON	AMERICAN 13998/COLUMBIA (13.98)
18	11	<b>WHISKEY FALLS</b> MIDAS 90184 (13.98)	WHISKEY FALLS	MIDAS 90184 (13.98)
19	6	<b>JOSE GONZALEZ</b> IMPERIAL 9367/MUTE (15.98)	JOSE GONZALEZ	IMPERIAL 9367/MUTE (15.98)
20	13	<b>KEVIN FOWLER</b> EQUITY 3017 (15.98)	KEVIN FOWLER	EQUITY 3017 (15.98)
21	13	<b>DEVENDRA BANHART</b> XL 283/BEGGARS GROUP (15.98)	DEVENDRA BANHART	XL 283/BEGGARS GROUP (15.98)
22	12	<b>FLIGHT OF THE CONCHORDS</b> SUB POP 746 (4.98)	FLIGHT OF THE CONCHORDS	SUB POP 746 (4.98)
23	6	<b>OVERKILL</b> BODOG 1006* (13.98)	OVERKILL	BODOG 1006* (13.98)
24	31	<b>PONZONA MUSICAL</b> ASL 730021/MACHETE (10.98)	PONZONA MUSICAL	ASL 730021/MACHETE (10.98)
25	7	<b>SUNSET RUBDOWN</b> JAGJAGUWAR 113* (15.98)	SUNSET RUBDOWN	JAGJAGUWAR 113* (15.98)
26	21	<b>LOS HUMILDES VS. LA MIGRA</b> BCI LATINO 41593/BCI (6.98)	LOS HUMILDES VS. LA MIGRA	BCI LATINO 41593/BCI (6.98)
27	RE-ENTRY	<b>METRO STATION</b> RED INK 10521 (12.98)	METRO STATION	RED INK 10521 (12.98)
28	22	<b>LEELAND</b> ESSENTIAL 10812 (13.98)	LEELAND	ESSENTIAL 10812 (13.98)
29	20	<b>STARS</b> ARTS & CRAFTS 028* (15.98 CD/DVD)	STARS	ARTS & CRAFTS 028* (15.98 CD/DVD)
30	44	<b>KY-MANI MARLEY</b> GHETTO YOUTHS/VOX/REALITY 40651/AAO (13.98)	KY-MANI MARLEY	GHETTO YOUTHS/VOX/REALITY 40651/AAO (13.98)
31	23	<b>DOWN A.K.A. KILO</b> SILENT GIANT 388010/MACHETE (16.98 CD/DVD)	DOWN A.K.A. KILO	SILENT GIANT 388010/MACHETE (16.98 CD/DVD)
32	4	<b>GEORGE LOPEZ</b> COMEDY CENTRAL 0057 (13.98)	GEORGE LOPEZ	COMEDY CENTRAL 0057 (13.98)
33	NEW	<b>BETTY BUCKLEY</b> PLAYBILL/MASTERWORKS BRDADWAY 17320/SONY BMG MASTERWORKS (13.98)	BETTY BUCKLEY	PLAYBILL/MASTERWORKS BRDADWAY 17320/SONY BMG MASTERWORKS (13.98)
34	38	<b>LOS CUATES DE SINALOA</b> SONY BMG NORTE 13905 (12.98)	LOS CUATES DE SINALOA	SONY BMG NORTE 13905 (12.98)
35	RE-ENTRY	<b>LALO MORA</b> DISA 729338 (5.98)	LALO MORA	DISA 729338 (5.98)
36	34	<b>SICK PUPPIES</b> RMR 89752/VIRGIN (12.98)	SICK PUPPIES	RMR 89752/VIRGIN (12.98)
37	35	<b>WE THE KINGS</b> S-CURVE 52001 (8.98)	WE THE KINGS	S-CURVE 52001 (8.98)
38	42	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	IMOGEN HEAP	RCA VICTOR 72532 (11.98)
39	26	<b>THE PIPETTES</b> CHERRYTREE/MEMPHIS INDUSTRIES/INTERSCOPE 009279JGA (9.98)	THE PIPETTES	CHERRYTREE/MEMPHIS INDUSTRIES/INTERSCOPE 009279JGA (9.98)
40	16	<b>THE FIERY FURNACES</b> THRILL JOCKEY 189* (15.98)	THE FIERY FURNACES	THRILL JOCKEY 189* (15.98)
41	RE-ENTRY	<b>MAZIZO MUSICAL</b> UNIVISION 311180JUG (5.98)	MAZIZO MUSICAL	UNIVISION 311180JUG (5.98)
42	NEW	<b>BILL MEDLEY</b> WESTLAKE 3574 (16.98 CD/DVD)	BILL MEDLEY	WESTLAKE 3574 (16.98 CD/DVD)
43	42	<b>PETER BJORN AND JOHN</b> ALMOSTGOLD 002* (12.98)	PETER BJORN AND JOHN	ALMOSTGOLD 002* (12.98)
44	NEW	<b>LA ARROLLADORA BANDA EL LIMON</b> DISA 729342 (8.98)	LA ARROLLADORA BANDA EL LIMON	DISA 729342 (8.98)
45	25	<b>LOS INVASORES DE NUEVO LEON</b> FREDDIE 1987 (11.98)	LOS INVASORES DE NUEVO LEON	FREDDIE 1987 (11.98)
46	NEW	<b>KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE</b> ECM 009887/UNIVERSAL CLASSICS GROUP (27.98)	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	ECM 009887/UNIVERSAL CLASSICS GROUP (27.98)
47	RE-ENTRY	<b>EL TRONO DE MEXICO</b> SKALONA 009532/UNIVERSAL LATINO (11.98)	EL TRONO DE MEXICO	SKALONA 009532/UNIVERSAL LATINO (11.98)
48	RE-ENTRY	<b>RAHSAAN PATTERSON</b> ARTISTRY 7013 (17.98)	RAHSAAN PATTERSON	ARTISTRY 7013 (17.98)
49	RE-ENTRY	<b>EMERSON DRIVE</b> MONTAGE 90088 MIDAS (13.98)	EMERSON DRIVE	MONTAGE 90088 MIDAS (13.98)
50	RE-ENTRY	<b>LOS TERRIBLES DEL NORTE</b> FREDDIE 1969 (9.98)	LOS TERRIBLES DEL NORTE	FREDDIE 1969 (9.98)

**THIS WEEK ON:** **BREAKING & ENTERING**  
Dance-pop singer Kenna finally spends some face time with the Billboard charts, as his oft-delayed sophomore set "Make Sure They See My Face" (Interscope), arrives at No. 1 on Top Heatseekers and No. 124 on The Billboard 200. 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 100, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



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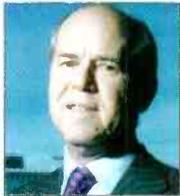
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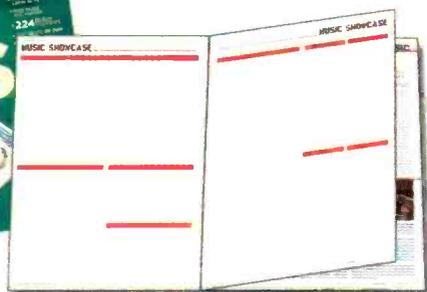
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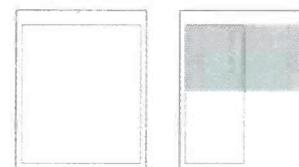
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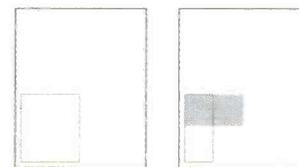
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25-Aug	8-Aug	10-Nov	24-Oct
1-Sept	15-Aug	17-Nov	31-Oct
8-Sept	22-Aug	24-Nov	7-Nov
15-Sept	29-Aug	1-Dec	14-Nov
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## OBITUARY

Gallina (Sal), born Salvatore Angelo Gallina on June 20, 1951, formerly of The Bronx, NY, died peacefully after a long illness on October 4, 2007. He resided at 146 Pine Circle, Bennington, VT 05201. He leaves behind his grieving family - his parents Justo and Marie (Saia) Gallina of Bennington, VT, his brother Angelo Gallina of Bennington, VT, his sister Fran Artale of Wappingers Falls, NY and his niece Dyanna Artale of Wappingers Falls, NY. For information on the accomplishments of Sal Gallina, please go to Google or Yahoo and type-in Sal Gallina. You can email condolences to: [grandmaspugs@hotmail.com](mailto:grandmaspugs@hotmail.com)

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## Lucky Dube, 43

Lucky Dube, 43, South African reggae artist, was murdered by gunshot Oct. 18 in Johannesburg during what police are calling a botched hijacking. He was apparently dropping off his son at a relative's home when two gunmen approached his car and opened fire. Dube's son was unharmed.

Dube was one of South Africa's most successful recording artists. He began his career in the early 1980s as a Mbaqanga artist (Zulu traditional) before discovering his talent for reggae.

Several of his apartheid-era albums, among them "Think About the Children" and "Prisoner," earned platinum status and cemented his standing as one of Africa's premier reggae artists. More recently, Dube's career revolved around his international touring schedule, which kept him on the road for several months each year.

Dube was published by Sony ATV South Africa and issued more than 20 albums during his longstanding relationship with Gallo Record Co.

He is survived by his wife, Zanele; and his seven children: Bongzi, Nonkululeko, Thokozani, Laura, Siyanda, Philani and 3-month-old Melokuhle. —Diane Coetzer



DUBE

### DEATHS

**Kenneth Moore**, 33, Houston rapper known as "Big Moe," died Oct. 14 from a heart attack suffered a week earlier.

Moore was an original member of rap group Screwed Up Click, led by DJ Screw. Though his first album, "City of Syrup," debuted on Workshop Records, he is most famously known for the single "Purple Stuff" from his sophomore

album, "Purple World"—a single that reached No. 3 on Billboard's hip-hop charts. Moore's additional contributions to the Houston music scene include collaborations with such local rappers as Mike Jones, Z-Ro and Pimp C of UGK.

**Joey Bishop**, 89, comedian and member of the Rat Pack, died Oct. 17 at his home in Newport Beach, Calif., from natural causes.

Born Joseph Abraham Gottlieb in the Bronx, Bishop began his career with a music and comedy routine dubbed "The Bishop Brothers." After TV appearances on CBS and NBC, his sitcom "The Joey Bishop Show" was created for ABC to rival Johnny Carson's "The Tonight Show," of which Bishop had been a guest and substitute host.

Soon after first opening for Frank Sinatra at Bill Miller's Riviera, Bishop was headlining clubs solo and was offered a part in the movie "The Naked and the Dead." As a member of the famed Rat Pack—also featuring Sinatra, Dean Martin, Peter Lawford and Sammy Davis Jr.—Bishop headlined Las Vegas nightclubs and even hosted President John F. Kennedy's inaugural ball as an MC.

Bishop's wife of 58 years, Sylvia, died in 1999. He is survived by his son, Larry; two grandchild-

ren; and his longtime companion, Nora Garabotti.

**Teresa Brewer**, 76, American pop and jazz singer, died Oct. 17 of a neuromuscular disease at her home in New Rochelle, N.Y.

Born in Toledo, Ohio, Brewer sang and danced with the popular radio show "Major Bowes Amateur Hour" from age 5 until 12. She returned to the stage at age 16, performing on the talent show "Stairway to the Stars." She had a number of chart-toppers during the 1950s, including "Ricochet," "Music! Music! Music!" and "Let Me Go, Lover!"

While she continued to record in the '60s and early '70s, her primary focus during these years was raising her children. She returned in the 1970s with a number of jazz recordings, which were prompted by her second marriage to producer Bob Thiele, who died in 1996. During the next several decades she performed with such jazz legends as Count Basie, Duke Ellington and Dizzy Gillespie, and recorded tribute albums to Bessie Smith, Irving Berlin and Louis Armstrong.

Brewer is survived by her four daughters from her first marriage, Kathleen Monahan Granzen, Susan Monahan Dorot, Megan Monahan Ahearn and Michelle Monahan McCann; her stepson, Robert Thiele Jr.; four grandchildren; and five great-grandchildren. ...

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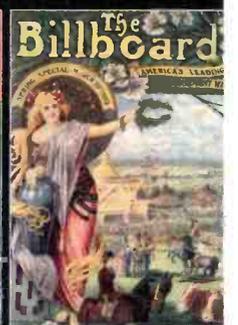
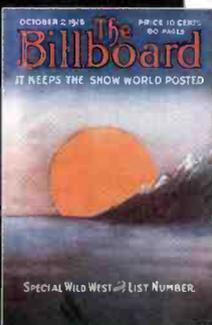
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## EXECUTIVE TURNTABLE

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**RECORD COMPANIES:** Zomba Label Group names **John Strazza** senior VP of promotion. He was VP.

RCA Music Group promotes **Kevin Beisler** to senior VP of special programming and publicity. He was VP of TV publicity at J/Arista Records.

Broken Bow Records in Nashville elevates **Lee Adams** to VP of promotion. She was national director of promotion.

Robbins Nashville taps **Tony Benken** as VP of promotion. He was director of Southeast and Southwest promotion at Nine North Records.

**PUBLISHING:** Ole appoints veteran songwriter **Gilles Godard** chief creative officer of its Nashville team. He will continue as an active signed writer with the company.

BMI in Los Angeles names **Casey James Robison** associate director of writer/publisher relations. He was A&R assistant at Chrysalis Music Group.



STRAZZA

BEISLER

GODARD

WALDEN

**DIGITAL:** Buzznet, a social media network for music, names **Scott Boyd** GM of music. He was managing director at AOL Music.

Peer-to-peer music service Qtrax appoints **Jason "Jay" Berman** co-chairman of its advisory board. He was chairman of the RIAA and the IFPI.

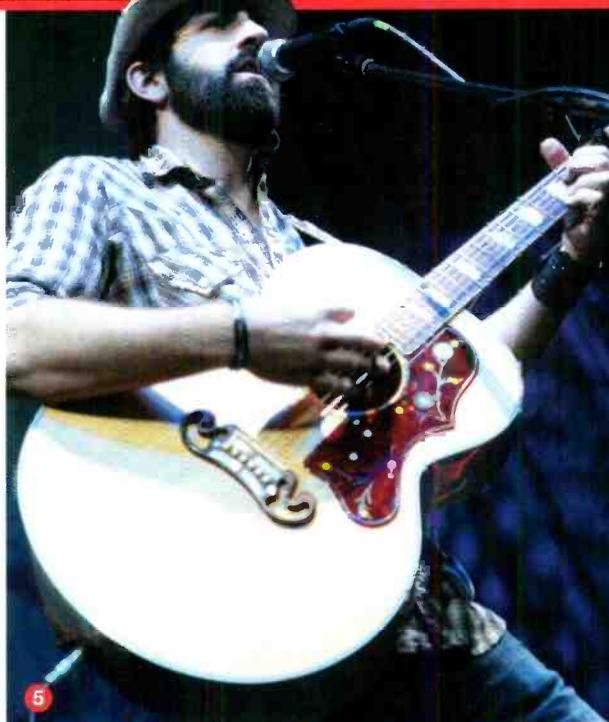
**TOURING:** Gaylord Entertainment names **G. Scott Walden** GM of Nashville's Ryman Auditorium. He was marketing manager.

**RELATED FIELDS:** The Country Music Assn. board of directors elects **Randy Goodman** as its new president. He currently serves as president of Lyric Street Records in Nashville.

A&R veteran **Nick Stewart** launches London-based music consultancy **Nick Stewart & Associates**. He was director at Rhino Records.

Music and entertainment strategy/consulting company **GMR Marketing** names **Michael Paoletta** VP of marketing. He was brand editor and a senior music writer at Billboard.

—Edited by Mitchell Peters



5



1

### MOBILE ENTERTAINMENT LIVE!

Convergence was the theme of Billboard's Mobile Entertainment Live conference held Oct. 22 in San Francisco in conjunction with the CTIA Wireless I.T. & Entertainment Conference. Keynoters and panelists debated mobile's role in the digital entertainment revolution and how the mobile and entertainment industries can better work together. Attendees then let their hair down at the Mobile Entertainment Live Bash where Josh Kelley performed.

PHOTOS: ALBERT CHAU/BILLBOARD

1 Sling Media CEO **Blake Krikorian**, left, and TAG Strategic partner **Ted Cohen** discuss place-shifting during the Disruptive Tech keynote.

2 Billboard group editorial director **Tamara Cornoff**, left, introduces a new chart based on social media data collected from *Like*, with Billboard director of charts/senior analyst **Geoff Mayfield**, center, and iLike CEO **Ali Patrovi**.

3 AT&T VP of consumer data **Mark Collins** makes a point during his opening morning keynote.

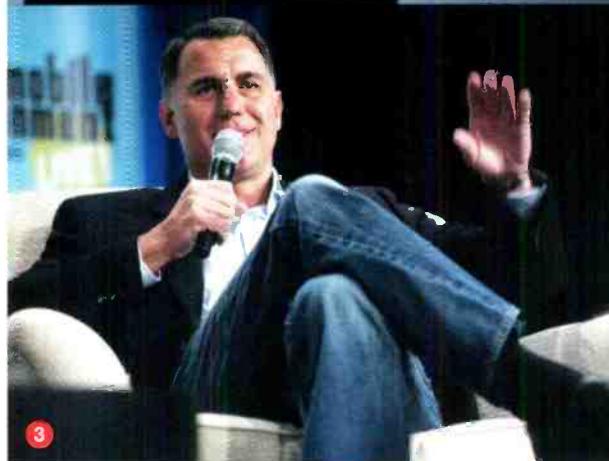
4 Universal Music Group executive VP/GM **Amanda Marks** discusses her views on the future of mobile music as American Assn. of Independent Music president **Richard Bengloff** listens.

5 **Josh Kelley** rocked the house at the Mobile Entertainment Live Bash, sponsored by Netbiscuits and Jump Games.

continued on page 78



4



3



2

## GOODWORKS

### OZZY TO DONATE L.A. CONCERT PROFITS

Ozzy Osbourne will donate the net profits, including ticket sales and merchandise, from his Nov. 30 concert at Los Angeles' Staples Center to the Sharon Osbourne Colon Cancer Program. The concert, part of a 40-date North American tour promoted by AEG Live, marks Ozzy's first headlining arena show in Los Angeles in nearly six years. An additional 50 cents for every ticket sold will also go to the cause, which was founded by Ozzy's wife and manager, Sharon, who fought her own battle with colon cancer.

### COHEED AND CAMBRIA FIGHT ALZHEIMER'S

Rock act Coheed and Cambria has helped raise more than \$12,000 for the New York chapter of the Alzheimer's Assn. following an Oct. 19 benefit show at New York's Highland Ballroom, as part of the CMJ Music Marathon. At press time, donations were still being accepted via [alzny.org](http://alzny.org). Alzheimer's disease is a personal subject for the four-piece band. On Oct. 23, Coheed and Cambria released its latest album, "No World for Tomorrow," which is dedicated to the memory of Antonia Cristiano, vocalist/guitarist Claudio Sanchez's aunt, who died last year from Alzheimer's.

### INSIDE TRACK

## SHIN SPLINTS

The Shins have established themselves as one of indie rock's most popular acts with their third Sub Pop album, "Wincing the Night Away," which has shifted more than 460,000 copies in the United States since its release in early '07, according to Nielsen SoundScan. But with its deal fulfilled, the band is exploring offers from the majors. Track hears one label making a big push to acquire the Shins' services in *Graceland*, an Epic imprint steered by Modest Mouse frontman Isaac Brock.

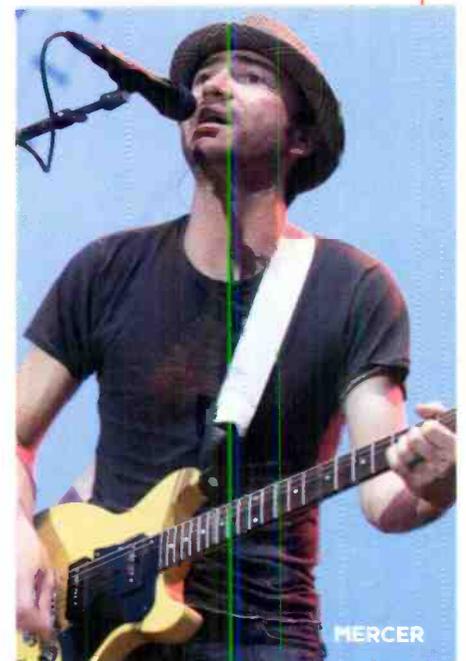
The pairing would make sense, owing to Brock's longtime friendship with and mentoring of the Shins' members. As for what the Shins might be seeking, "we really like the more creative sort of ways people have been putting out their records lately," frontman James Mercer told Billboard in August 2006. "People are owning

their own masters and having distribution deals. That's real attractive."

In related news, word is that an album featuring Modest Mouse, Built to Spill and Love As Laughter covering each other's material is in the pipeline for release by Epic next year.

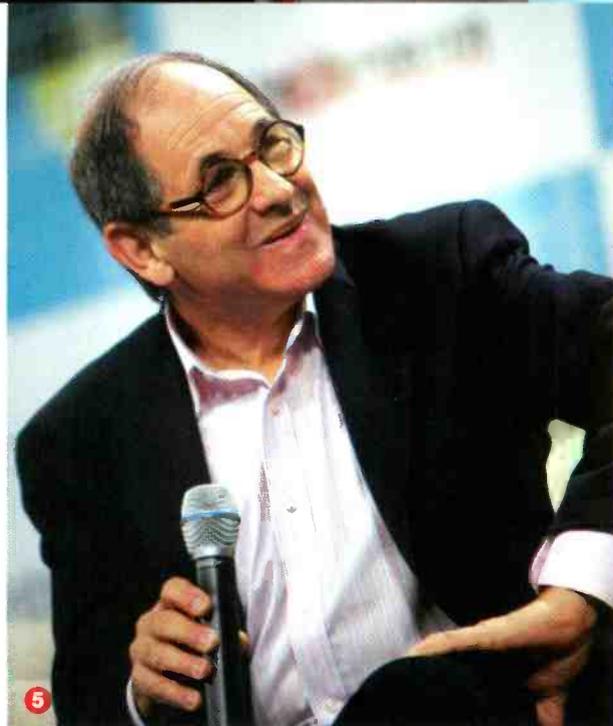
### GUESS WHO'S BACK?

Track caught up with songwriter/producer Mark Batson, who's in a Detroit studio collaborating with Eminem. "He's sounding magnificent," Batson says of the sessions that started this week. "He's played me several songs that are strong lyrically. He's had a lot of trauma in his life but he's getting back into this great lyrical space. You're hearing Eminem again... Slim Shady." Batson, who recently worked on Alicia Keys' upcoming album, co-produced Eminem's 2004 release, "Encore."



MERCER

MERCER: SARAH KERNER/WIREIMAGE.COM



## MOBILE ENTERTAINMENT LIVE! continued from page 77

- 1 Entertainment icon **Quincy Jones**, left, hosted the Mobile Entertainment Live conference. With Jones is Billboard executive director of content and programming for digital/mobile **Antony Bruno**.
- 2 Matchbox Twenty's **Paul Doucette**, left, shows off his phone after successfully downloading one of his band's songs via AT&T's new Napster Mobile service, while CTIA VP of wireless Internet development **Mark Desautels** looks on.
- 3 **Manish Jha**, CEO of Vantrix, title sponsor of Mobile Entertainment Live, addresses attendees to open the show.
- 4 On the eve of the conference, the advisory board and keynote dinner hosted, from left, Motorola senior director of entertainment products **David Ulmer**, Billboard sponsorship sales manager **Jeni Gridley**, iLike CEO **Ali Patrovi**, Billboard creative director **Josh Klener**, Billboard registration sales manager **Erin Parker** and **Terence Richards**, director of strategic market development for event sponsor QuickPlay Media.
- 5 Mobile Entertainment Forum chairman emeritus **Ralph Simon** listens while moderating a debate on the impact of the iPhone on the mobile entertainment industry.

PHOTOS: ALBERT CHAU/BILLBOARD

**.biz** To watch video from this event, go to [billboard.biz/video](http://billboard.biz/video).



## INSIDE TRACK

### BERRY, BERRY GOOD

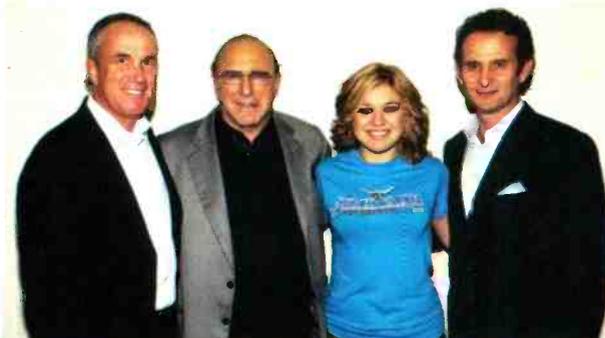
Stevie Wonder, Smokey Robinson, Natasha Bedingfield and Michael McDonald were among the stars that turned out Oct. 23 in New York for the T.J. Martell Foundation's 32nd annual awards gala, which honored Motown founder Berry Gordy.

Among the highlights: McDonald playing his own hit, "What a Fool Believes," as well as Jackie Wilson's "Lonely Teardrops," which Gordy co-wrote; Robinson performing the Gordy-inspired "Wonderful Friend," which he laughingly called a song "about a love affair between straight guys"; and Boyz II Men unveiling a Motown medley.

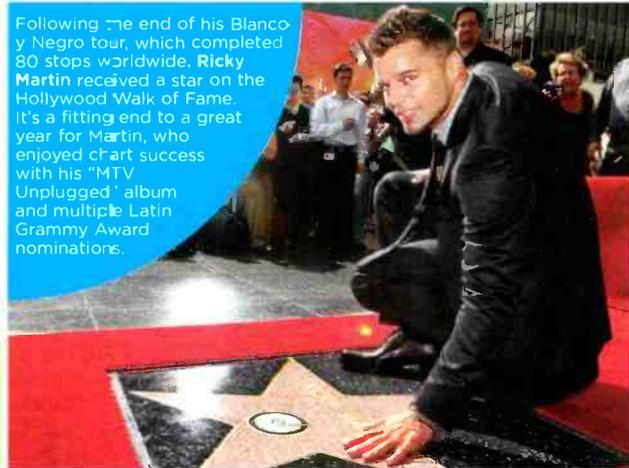
But the most amusing moment came with Robinson and Wonder at the podium side by side, joking about how they've known each other so long, Wonder used to drive Robinson to school ("With Ray Charles navigating!").



ROBINSON, left, and GORDY



After 2008 planning meetings with Kelly Clarkson, BMG Label Group chairman/CEO **Clive Davis** celebrated with her backstage at the opening of her nationwide tour at New York's Beacon Theatre. From left are RCA Music Group executive VP/GM **Tom Corson**, Davis, Clarkson and BMG Label Group president/CCO **Charles Goldstuck**. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM



Following the end of his Blanco y Negro tour, which completed 80 stops worldwide, **Ricky Martin** received a star on the Hollywood Walk of Fame. It's a fitting end to a great year for Martin, who enjoyed chart success with his "MTV Unplugged" album and multiple Latin Grammy Award nominations.



**Bob DiPiero**, **Mac McAnally**, **Lester Flatt**, **Earl Scruggs**, **Dottie Rambo** and **Hank Williams Jr.** were inducted into the Nashville Songwriters Hall of Fame during the organization's 38th annual Hall of Fame Dinner and Induction Ceremony, held Oct. 14 in Nashville. From left are Hall of Fame Foundation chairman **Roger Murrah**; Rambo; McAnally; Scruggs; DiPiero; Flatt's widow, **Gladys Flatt**; and his granddaughter, **Tammy Brumfield**. PHOTO: COURTESY OF KRISTA LEE

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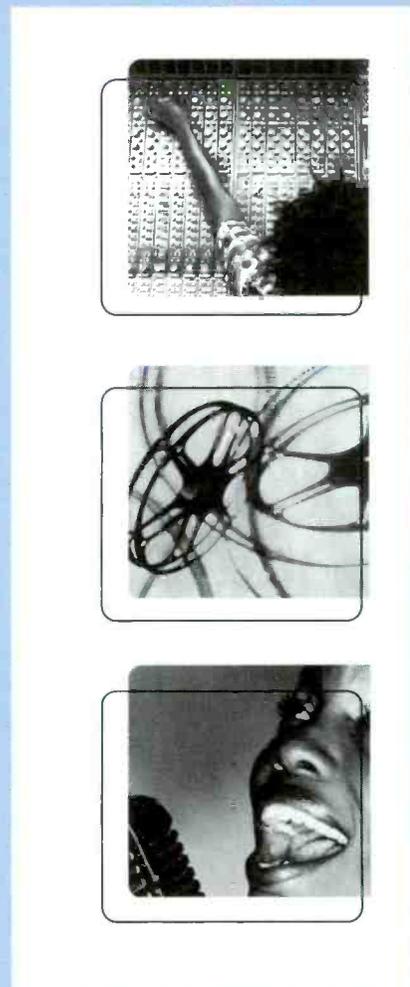


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