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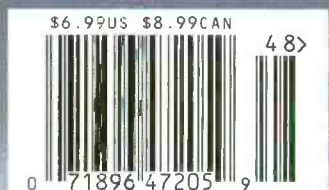
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RE-ENTER THE WU-TANG

With Help From
Loud Records Mastermind
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ON THE CHARTS

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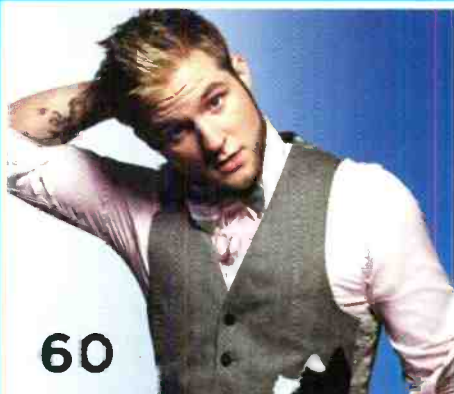
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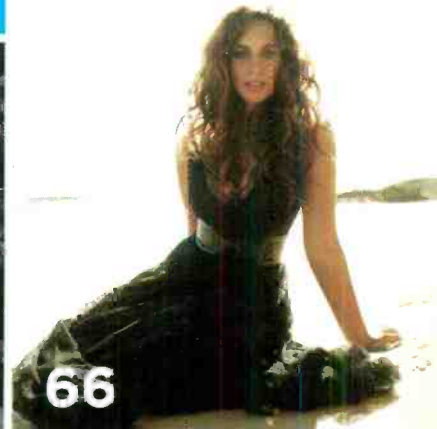
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R&B/HIP-HOP Billboard's R&B/Hip-Hop Conference & Awards features Big Jon Platt and Johnta Austin, a Q&A with Loud Records founder Steve Rifkind and a party honoring Stephanie Mills and Salt-N-Pepa. More at billboardevents.com.

Blogs

JADED INSIDER Where can you compare album-making grumbles among Wu-Tang members, read about New York gigs of Jay-Z and Van Halen and ponder lazy music wonder by the Robo-Guitar? JadedInsider.com.



OPINION

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GAIL MITCHELL
Senior Correspondent
Billboard



The O Word

Ownership Should Mean More Than Offensive Language

So what's in a word? Plenty if the word in question is the N-word.

Several weeks ago, rap griot Nas—respected for his socially conscious rhymes—announced plans to release a new album sporting the N-word as its title. Nas' announcement reignited a debate that's been raging coast to coast during the past year, thanks to a series of high-profile incidents. The notorious brigade kicked off, to some extent, in November, with comedian Michael Richards' offensive, loose-lipped tirade against four African-American patrons at Hollywood's Laugh Factory. Somehow, the mainstream press quickly transitioned its focus from Don Imus' April "nappy-headed ho" comment to the use of racially sensitive words in hip-hop. And now Nas.

These incendiary events have prompted ceremonial bans on the use of the N-word passed by the city councils in New York and Los Angeles. The NAACP staged a ceremonial funeral of the word this past summer.

When Billboard's eighth annual R&B/Hip-Hop Conference convenes in Atlanta (Nov. 28-30), the ongoing dialogue over offensive language and—not to sell it short as an issue—female-debasing images in hip-hop will be addressed during the Thursday afternoon panel "Hip-Hop Post-Imus: A Wrap or Rebirth?" Panelists include BET programming executive Stephen Hill, Grand Hustle principal/T.I. manager Jason Geter and noted author/social activist/Princeton professor Dr. Cornel West.

Blaming hip-hop for all of the African-American community's problems isn't the answer. Whether Nas and Universal Music Group-distributed Def Jam ultimately decide to release his N-word titled album (there's been no definitive word to this point), I still respect the principle of free speech. As a fan of Nas' work, it's not right to pass judgment on something I haven't yet been able to hear. As more than one industry observer has noted to me, Nas' statement could be the ground zero needed to spawn intellectual dialogue and finally bridge a racial divide that only seems to be getting wider.

I don't know. I hope that would be the intent behind Nas' announced plan and not merely publicity for publicity's sake to drive sales. I do know that I don't buy the argument that black people need to

take ownership of the six-letter word and thereby take the sting out of its offensiveness. In order to do that, you have to understand the historical struggle behind the word: whip-scarred slaves; the Underground Railroad; water hoses and attack dogs trained on people seeking basic human and civil rights; school desegregation; voting rights injustices... the list goes on.

But understanding that struggle is difficult when you have a whole generation of impressionable kids in school—black, white and others—who aren't being ef-

I was taught growing up that if someone called me out of my name with that word to hit first and ask questions later. I still twinge when I hear the N-word, no matter the color of the person using it. I've explained to my 12- and 13-year-old the ramifications of the N-word; it's not something used in our house. And if they are called out of their name with that word, they've been taught what to do.

Yes, comedian Richard Pryor used the N-word. So did fellow comic/playwright Dick Gregory, the Last Poets and N.W.A. But it was a different time, and in most



The African-American cultural touchstones for today's kids often aren't Martin Luther King Jr. or W.E.B. Du Bois, but one-note rappers.

fectively taught black culture and history. So they don't know, much less understand, how the past affects their future. These are kids whose African-American cultural touchstones oftentimes aren't Martin Luther King Jr., W.E.B. Du Bois, Zora Neale Hurston or Lorraine Hansberry but more often one-note rappers and singers, athletes and instant-mix reality show celebs.

It's very disconcerting that in the midst of the so-called enlightened 21st century, the black parents group at my kids' magnet middle school plans to distribute buttons emblazoned with a red-slashed capital N to prohibit the use of this and other ethnically demeaning, inflammatory language. For that matter, why does there even need to be a black parents' organization? That speaks volumes in itself. Another question: Why does my college freshman cousin have to sit down in northern California with her dorm suite-mates (two Caucasian females from Fresno) and explain why their casual flinging around of the N-word won't fly with her?

instances, it was for a meaningful rather than gratuitous purpose. Pryor was reawakened to the N-word's negativity during an eye-opening trip to motherland Africa. Upon his stateside return, Pryor renounced usage of the word.

But now it's being bandied about without any sensitive thought to its denigrating effects. Everyone thinks they can use it. They can't, and shouldn't.

If African Americans are to take control of something, why not take back control of a different word: ownership? Ownership of our black history and culture. Ownership of positive images and self-worth. Ownership of stemming black-on-black crime. Ownership of improving education. Ownership of the political process. Ownership and control of more businesses, especially those making money off our rhythms and lifestyle.

As the Persuaders once sang, there is a thin line between love and hate. We as a people and as a prime force in the music industry need to show which side of the line we're on.

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GROUP EDITORIAL DIRECTOR
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EDITORIAL

SENIOR EDITORS: Jonathan Cohen 646-654-5582; Chuck Eddy 646-654-4708
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
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GLOBAL NEWS EDITOR: Lars Brandle 011-44-207-420-6068
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MULTIMEDIA PRODUCER: Rich Kaplinksi
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
CONTRIBUTORS: Sam Andrews, Jim Bessman, Fred Bronson, Ramiro Burr, Juliana Koranteng, Kerri Mason, Dan Ouellette, Deborah Evans Price, Paul Sexton, Steve Traiman, Anastasia Tsoulics
SPECIAL PROJECTS MANAGER: Kristina Tunzi

DESIGN & PHOTOGRAPHY

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ANALYST: Keith Caulfield
CHART PRODUCTION MANAGER: Michael Cusson
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BUSINESS MANAGER, LICENSING & EVENTS: Barbara Grieninger 646-654-4675
MANAGER, LICENSING, SALES & REPRINTS: Angeline Biesheuvel 646-654-4677
FOSTER REPRINTS: Nancy M. Rothman - 1-866-879-9144 Ext 134 - nrothman@fostereprints.com

AUDIENCE MARKETING

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AUDIENCE MARKETING MANAGER (GROUP): Michele Larsen
INTERNATIONAL AUDIENCE MARKETING DIRECTOR: Stephanie McNamara (London)
SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
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BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4500
Edit. Fax: 646-654-4681
Adv. Fax: 646-654-4799

LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395

LONDON: Endeavour House, 189 Shaftesbury Ave, London WC2H 8BJ
Phone: 011-44-207-420-6003
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NASHVILLE: 49 Music Square W, Nashville, TN 37203
Phone: 615-321-4290
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Phone: 305-361-5279
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My Bloody Valentine pulls a Radiohead

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>>>MYSPACE TO TRY AD-SUPPORTED MUSIC

In March, fans of punk band Pennywise will go to stores to buy the group's ninth album—or they can go to the MySpace profile of Textango, a mobile music distributor, and add it as a friend, which will allow them to download the entire album for free. The promotion is the first test by MySpace to see whether it can marry its enormous reach, fledgling record label and roster of advertiser relationships.

>>>REPORT: DIGITAL WON'T OFFSET CD SLIDE

According to a new report from Jupiter Research, digital sales are not expected to offset the slide of CD sales during the next five years. "Nor will they return the overall industry to growth. But digital's where the growth is," Jupiter Research VP/research director David Card said in a statement.

>>>CHILI PEPPERS SUE SHOWTIME

The Red Hot Chili Peppers have sued Showtime Networks and others over the new TV show "Californication," the same name used by the band for its Grammy Award-nominated 1999 album. The suit, filed in Los Angeles Superior Court, sets out claims under federal trademark law and state unfair competition law.



RETAIL BY ED CHRISTMAN

CHRISTMAS CHILL

With Blockbuster CD Releases Sparse, Merchants Look Beyond The Music

It's looking like a bleak Christmas for music sales, but retailers don't seem too worried because they see a strong season for video and videogames.

While album sales are down 14.5% and CD sales down 18.8% so far this year, according to Nielsen SoundScan, labels and music accounts had been courting on the fourth-quarter release schedule to offset some of that decline. But so far, that hasn't happened. From Sept. 30 through Nov. 1, album sales have declined 18% when compared with the corresponding six-week period last year.

And merchants say they are not enthused about the remaining release schedule.

"It's looking like the [holiday selling season] will not be as strong as everyone was hoping it would be," Gallery of Sound VP of purchasing Joe Nardone Jr. says. "It would be nice to sell catalog and the independent labels, but the traffic for those sales are generated by the hits, and the edge seems to be off on that. It's hard to create megablockbuster hits nowadays."

Making matters worse, economists are predicting a weak holiday selling period for retail in general. A Bloomberg news survey of 76 economists in early November forecast that the

economy will grow at an annual rate of 1.5% in the fourth quarter after expanding at a 3.9% pace in the previous three months. Meanwhile, some merchants, according to press reports, have reduced earnings projections because of lower sales. In the case of Starbucks, for instance, chain management is attributing the sales drop to price resistance, seen as an indication of a softening U.S. economy.

At least one senior major-label executive acknowledges that music sales could present a problem in December. "The release schedule is not strong enough to stop the CD decline," he says. "But what scares me more than anything, there is no presence for music in Black Friday advertising. It's indicative of how the big boxes have been treating the category."

URBAN ACTION

While retailers lament that there isn't a Super Tuesday this year, Universal Music Group Distribution president Jim Urie

says, "That is good in a way, because that means releases are more spread out."

And retailers that focus on urban music say that genre, at least, has plenty of action in store for the holiday selling season. "The release schedule has an abundance of rap and urban, which really sells well to the 18-22 crowd," says Kerry Fly, VP of purchasing and marketing at Eurpac, which supplies the Navy's retail stores with music. "We had a great week this week with Alicia Keys and last week with Chris Brown and Jay-Z."

Trans World R&B buyer Violet Brown says that while there is "nothing gigantic coming out," a long list of rap and R&B releases are due after Black Friday, including titles by Pitbull, Ghostface, DJ Drama, Wyclef Jean, Bow Wow & Omarion, Wu-Tang Clan and Rick Ross, plus a two-part "Best of 2pac," a newly expanded R. Kelly "Trapped in the Closet" DVD and Chingy's first album on Def Jam.

"My pick to click is Lupe Fi-

asco," Brown adds. "And Jaheim will be big."

But despite urban's strong fourth-quarter lineup, Fly is projecting a double-digit decline for music sales through the holiday period.

Gandy Barr, group VP of vendor-managed inventory services at Alliance Entertainment Corp., calls the holiday release schedule disappointing.

"Very few titles will bring people into stores who normally don't buy records," she says, though she expects Mary J. Blige's "Growing Pains," Celine Dion's "Taking Chances" and Josh Groban's Christmas album "Noel" to generate traffic.

Barr also thinks the industry might see nice business from the "High School Musical" property, what with the "High School Musical 2" soundtrack cut now and the "High School Musical 2 (Two Disc Remix)" DVD coming out Dec. 5 and the "High School Musical 2 (Extended Edition)" DVD Dec. 12.

"But what gets me is the beachoupp volume of rap coming out in December," Barr says. "As I have been saying lately, 'Hey, nothing says Christmas like a new rap record, right?'"

Barr says, though, that she

continued on >>p8

>>> COURT INJUNCTION KEEPS IPHONE ON HOLD IN GERMANY

Vodafone has obtained an interim injunction in Germany that prevents rival handset manufacturer T-Mobile from selling the iPhone in the lead-up to Christmas. The district court in Hamburg issued the order Nov. 19, after Vodafone questioned the exclusive iPhone marketing and distribution partnership that Apple struck with T-Mobile for the German market. T-Mobile has two weeks to lodge an appeal.

>>> RHAPSODY GETS WI-FI BOOST

Rhapsody is now accessible from a new device that allows subscribers to enjoy all aspects of the music service using Wi-Fi Internet access. The Ibiza Rhapsody, manufactured by Haier America, connects directly to the Rhapsody service when in range of a hotspot. Users can then stream music stored on the service, download subscription tracks for later use and manage playlists. The device also supports Bluetooth, has an FM radio and comes in four, eight and 30 GB versions.

>>> LOUIS VUITTON WINS SPEARS VIDEO LAWSUIT

Luxury goods designer Louis Vuitton won a lawsuit that alleged a Britney Spears music video showcasing a pink Vuitton-upholstered dashboard violated counterfeiting laws, according to AP. A civil court in Paris, where the maker is based, ordered Sony BMG and MTV Online to stop broadcasting or marketing the "Do Something" video and fined them €80,000 (\$117,000) apiece.

from >>p7

doesn't understand why labels issue so few rap albums in January when they could have a much longer shelf life than rap albums released in December.

SHIFTING THE FOCUS

When music did show up in Black Friday advertising, an advance peek at stores' circulars on the Black Friday gottadeal.com site suggested prices weren't as low as in the last three years. For instance, two years ago, Wal-Mart shocked competition and suppliers by offering five hit titles at \$5 each.

So far, Circuit City looks as though it will resume its traditional role as the music price leader for the holiday selling period. Going into Black Friday, the chain was featuring six titles at \$6.99 each: Rihanna's "Good Girl Gone Bad," "High School Musical 2," Reba McEntire's "Duets," Kanye West's "Graduation,"

T.I.'s "T.I. vs T.I.P." and Fergie's "The Dutchess."

Meanwhile, this year Best Buy priced "Now 26," "High School Musical 2," Kenny Chesney's "Just Who I Am: Poets & Pirates" and Keyshia Cole's "Just Like You" at \$7.99. Likewise at that same price point, Kmart offered Carrie Underwood's "Carnival Ride," Dion's "Taking Chances," Jay-Z's "American Gangster," Keith Urban's "Greatest Hits" and "Now 26."

Trans World has been offering a number of Universal CDs at two for \$11.99, with a free \$15 iTunes gift card, while Target offered more than 50 catalog titles in a two-for-\$15 deal.

But in general this year, Eurpac's Fly says, "music deals are definitely not the focus. It's other things, like DVD and games."

The big-box stores, merchants note, seem to be betting that flat-screen TV sales will drive traffic. In part for that rea-



Can Celine Dion's album lure people into record stores?

son, some retailers say they're less concerned about their businesses being hurt by low CD pricing in big-box Black Friday advertising.

"They say all the heat will be on low TV pricing this year," Gallery of Sound's Nardone says. "Besides, the Black Friday ads appeal only to those who want to get up at 6 a.m. and stand on your head, which if you do, you deserve to pay next to nothing."

Newbury Comics CEO Mike Dreese says he welcomes a shift in the big-box focus as well. "We are seeing more ac-

tion on hardware, videogames and DVD," he says.

Merchants say that's happening because movie studios have big hits and aggressive catalog pricing programs and there's carry-over demand for video hardware. Last year, the introduction of Sony's PlayStation 3 and Nintendo's Wii left many customers frustrated when demand overwhelmingly outpaced supply. This year, retailers say, there will be better supply of hardware, and at lower prices.

In video, most chain advertising features former hit titles being offered as low as \$3.99. The lowest-price deal, however, appeared to be at Best Buy, where it had such movies as "King Kong," "A Few Good Men" and "My Best Friend's Wedding" at \$2.49.

The video business keeps

leading the charge in price drops, one music supplier complains. When pressed, he acknowledges that the pricing levels are no lower than last year, but he adds, "It's for stronger titles."

Music merchandisers say the video category also should receive a lift from the Blu-ray/HD DVD format war, which should start reaching a crescendo now that the price of players is dropping. Moreover, Dreese says the writers strike, which affects TV, could spur DVD sales even more.

Dreese also sees hope in that his stores should make up some ground from last year, because those numbers were affected by the bargains at Tower and Musicland, which were undergoing liquidation sales during the fourth quarter. ●●●

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BUSINESS BY ED CHRISTMAN

FUELING THE FREEFALL

Perception Of Industry's Future Drives WMG Stock Price Downslide

The 11-month-long stock meltdown on Warner Music Group shares from its Jan. 1 opening at \$23.14 to its Nov. 19 close at \$7.60 seems to be driven by the perception of industry problems rather than the company's performance.

On Nov. 1, when WMG was trading for \$10.09, Pali Research analysts Richard Greenfield and Mark Smaldon changed their rating on WMG from "hold" to "sell." They said the stock would fall to \$7.50. On Nov. 12, Pali issued another report lowering that share price target to \$5, saying the firm had underestimated the decline of music sales in its earlier report.

In addition to big declines in CD sales, Pali analysts think that the consumer is moving toward obtaining music for free and that the industry will have to get revenue from advertising, which will cause a painful transition.

On Nov. 2, Merrill Lynch also initiated the same downgrade, saying continuing declines in industry revenue will leave the business model in flux, which will pressure profit margins during the next several years.

As the only stand-alone publicly traded music company, WMG appears to be bearing the brunt of Wall Street's growing belief that digital distribution may not be the salvation of the music industry but its downfall.

"All the bad press for the music industry is wearing on the WMG stock price irrespective of the company's financial performance," Koch Entertainment chairman Michael Koch says. "The stock market always exaggerates things on the way up and also on the way down. When WMG went up to \$30, it was probably trading too high, and now it's probably trading too low. The true value is probably somewhere in the middle."

One analyst says that the second Pali report with the lower estimate appears to be fueled by a Comscore Metrix report on Radiohead, which estimated that 62% of consumers downloading the "In Rainbows" album chose

to do so for free. The accuracy of the Comscore report has been challenged by Radiohead, though the band still refuses to release any sales results on its experiment.

Regardless, "this is a classic case of Wall Street throwing out the baby with the bathwater," says Anil Narang, a music industry investor who retains a stake in Sheridan Square, among other investments. "Because the industry is under such assault, Warner is getting pulverized."

Narang adds that "Wall Street is very fickle and they hate uncertainty." If investors could figure out when

physical sales will bottom out and saw stable growth from digital sales, they'd be more optimistic. "But the problem is not knowing when the two will cross is what gets people crazy on Wall Street," he adds. "It's not that there is tons of investors selling WMG; it's that the buying has dried up."

As is, Narang now thinks the stock is cheap and poised for a comeback.

Both Pali and Merrill Lynch project healthy earnings before interest, taxes, depreciation and amortization performance for WMG for 2007, even with expected declines next year. Pali estimates WMG's EBITDA at \$460 million this year and \$398 million for next year, while Merrill Lynch estimates those EBITDA numbers at \$426 million and \$396 million, respectively.

But almost all the profit is eaten up by interest payments on the \$2.27 billion in debt used to finance the company's 2003 acquisition by an investment group

led by Edgar Bronfman Jr. So far this year, WMG has reported a \$26 million net loss, or 18 cents per diluted share, on sales of \$2.5 billion. Merrill Lynch estimates a 4-cents-per-share loss, while Pali projects a 15-cents-per-share loss.

Another Wall Street analyst, who chooses not to be identified, says Wall Street investors are fleeing the stock because most of the company's investments for the future—such as Bronfman's statement at a Goldman Sachs media conference in September that the company has adopted the 360-degree model—will take years to pay off. In addition to signing new artists to deals that will see the major share in touring, merchandising and publishing revenue, WMG in June formed a joint venture with Violator Management CEO Chris Lightly called Brand Asset Group. It is designed to capitalize on artists' brands through corporate sponsorships and strategic and integrated marketing campaigns.

On the mobile front, in the last 15 months, WMG has signed a series of deals with mobile companies around the world. WMG also started a division named Den of Thieves to develop original programming for network and cable TV, broadband and mobile.

"In the short term, intermediate physical sales will get crushed," the Wall Street analyst speculates.

But an executive at a publicly traded company involved in the music industry says that today's environment requires a "contrarian view."

"The music business is in a period of redefining itself," that executive says. "If someone with the right vision and staying power were to buy in now, he could come out with a very successful investment."

But another industry executive suggests that its low share price makes WMG a takeover target. That doesn't take into consideration that the private equity owners, who hold 68%, could rebuff any attempt if they didn't like the price.

With WMG ready to report earnings Nov. 29, the company is in a quiet period and unable to comment. ●●●



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>>> MICROSOFT BUYS MUSIWAVE FOR \$46M

Openwave Systems says it has agreed to sell its Musiwave unit, a provider of mobile music entertainment services, to Microsoft for \$46 million. Microsoft will also assume the net debt of Musiwave as part of the deal. As of Sept. 30, Musiwave had a net debt of about \$4 million.

>>> NICKELBACK AMONG SOCAN WINNERS

The Society of Composers, Authors and Music Publishers of Canada held its annual awards gala Nov. 19 in Toronto, with polka king Walter Ostanek, rock pioneer Ronnie Hawkins and rock band Nickelback among the winners. Ostanek received the Lifetime Achievement Award, while the International Achievement Award went to Nickelback. Hawkins received the Special Achievement Award.

>>> MONTERO SPLITS FROM LA OREJA DE VAN GOGH

The singer of Spanish pop group La Oreja de Van Gogh, Amaia Montero, has exited the band, according to a statement. Montero will now pursue a solo career, while the other four members of the group—Pablo Benegas, Xabi San Martín, Alvaro Fuentes and Haritz Garde—will continue recording as La Oreja de Van Gogh. A new album is slated for 2008.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Leila Cobo, Brian Morrissey, Wolfgang Spahr, Robert Thompson, Chris M. Walsh and Reuters.

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BILLBOARD EXCLUSIVE

BY NICK KELLY

MBV GOES MP3

Re-Formed British Shoegaze Legend Plans Digital Future



DUBLIN—Legendary alternative act My Bloody Valentine plans to “do a Radiohead” when the Anglo-Irish quartet finally releases the follow-up to 1991’s “Loveless,” Billboard can reveal.

“At the moment, all I can say is that Kevin is getting the band back together and they will go into the studio next month to work on the new record,” says MBV’s London-based manager Vinita Joshi, referring to notoriously reclusive singer/guitarist and band-leader Kevin Shields. “The plan is that they will release the album themselves via the Internet, but there will also

Creation in the United Kingdom and Sire in the United States—still regarded as a landmark recording that influenced subsequent generations of guitar bands with its mix of distorted guitar, pretty pop melodies and ethereal vocals.

“Loveless” reached No. 24 in the United Kingdom, but Shields’ perfectionist recording techniques almost bankrupted Creation. The album has sold 250,000 copies in America, according to Nielsen SoundScan, with its predecessor, 1988’s “Isn’t Anything,” scanning 69,000.

Signing with Island Records soon after leaving Creation, MBV made numerous attempts to record a follow-up to “Loveless” but was unhappy with the results and eventually abandoned the project. Shields went on to score the music to Sofia Coppola’s film “Lost in Translation” and also joined Primal Scream, a role from which he has now stepped down.

Nonetheless, industry insiders remain excited at the prospect of the reunion. Peter Murphy, rock writer with Dublin-based music publication Hot Press, is one of the few journalists to have spoken to Shields in the last 15 years, having interviewed him in 2004.

“Like the Pixies, MBV died a premature death,” Murphy says. “It was inevitable they would get back together at some stage. I’m just surprised it took this long. He told me that having to work to a deadline for ‘Lost in Translation’ focused his mind, and I got the impression that he was happy to simplify his working methods in the future.”

Meanwhile, Joshi denied reports that MBV is planning to appear at the Coachella Music Festival in California next summer.

“If the band had been booked to play any summer festivals, I’d know about it,” Joshi says. “We’ll see how the summer shows go first.”

●●●●
‘The plan is that they will release the album themselves over the Internet.’

—VINITA JOSHI, MANAGER

probably be a vinyl release.”

Joshi adds that the band is unlikely to follow Radiohead’s pay-what-you-like download model for its new recordings.

In the meantime, demand for the band’s 2008 U.K. tour, its first since 1992, has proved strong. The initial three dates sold out after just six minutes on Nov. 16, causing four additional shows to be added. The dates, promoted by All Tomorrow’s Parties, kick off with three shows at the 2,000-capacity Roundhouse in London starting June 20, with all four members of the “Loveless” lineup—Shields, singer/guitarist Bilinda Butcher, bassist Debbie Googe and drummer Colm O’Ciosoig—involved.

MBV was a prime mover in Britain’s “shoegazing” scene of the late ’80s and early ’90s, with “Loveless”—released by

6 QUESTIONS

with TONY BROWN

by KEN TUCKER

Veteran record executive/producer Tony Brown has enjoyed an impressive career onstage and off. The native North Carolinian began his career as a 13-year-old gospel piano player in family singing groups. He went on to play with performers ranging from the Oak Ridge Boys to Elvis Presley and Emmylou Harris. As a producer, Brown has worked with everyone from George Strait and Reba McEntire to Rodney Crowell and Jimmy Buffett. And as a Music Row executive, he has signed a wide variety of acts, including Alabama, Kelly Willis, Lyle Lovett, Steve Earle and the Mavericks.

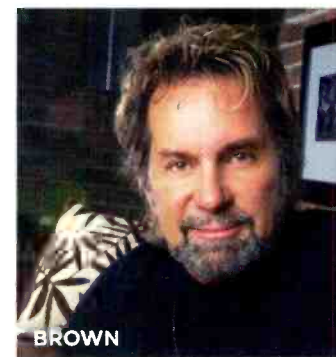
In 2003, while attending a Recording Academy meeting in Los Angeles, Brown fell down a marble staircase. The resulting head injury and emergency surgeries led many to wonder whether he would even live, let alone return to the business he loved. But amazingly, Brown recovered and eventually returned to work at Universal Records South, the label he founded with longtime friend and fellow producer Tim DuBois.

After 27 years with major labels, Brown is hanging out his shingle as an independent producer. And he’s starting his new venture in fine style. McEntire’s “Reba Duets” album, which Brown co-produced with the superstar, recently debuted at No. 1 on The Billboard 200 and Top Country Albums. And at the Country Music Assn. Awards Nov. 7, Brown and Strait took home album of the year honors for Strait’s “It Just Comes Natural.”

1 At which point did you start thinking that you might be able to go back to work?

The doctors at the UCLA Trauma Center let me know that there was a good possibility that the part of my brain that I injured could affect certain things. So I went back for a six-month checkup and a year checkup, and they were totally surprised at how quickly I recovered.

I was ready to go back to work quicker than everybody wanted me to go. I just wanted to be back in the business because I was really happy around this industry.



BROWN

2 Which artist has been the biggest challenge to produce?

Wynonna. The Judds never used any electronic instruments except bass guitar, I think. So to take her into the world of synthesizers and horns and electric guitars and stuff and make it more of a bigger sound—that’s what she wanted. She was going through these different periods in her life, marriages and all that, and she really is an artist that has the sort of spiritual side of her music—she really has to be into it to do it.

3 Will you ever work for a label again?

I don’t think so. At this point, I could never have the experience I had from ’89 to ’97 during the years when the boom happened. I’m ready to just produce records and be self-employed for the rest of my career.

4 Why did you start Tony Brown Enterprises?

When I started at Universal South... I cut my production down to two acts, Strait from the MCA days and Brooks & Dunn. I wasn’t having tons of fun being a [label head] 24/7, so

when my deal came up at the end of last year, I decided this was the time to hang a shingle out and not be exclusively with one label.

5 What else do you want to accomplish?

I always wanted to play for Elvis, and I did. I always wanted to play for Emmylou, and I did. I always wanted to produce someone as big as Barbara Streisand, and I got to produce a song on her and one on Billy Joel. I can’t believe that these things still happen to me. If I have something I want to do again, it would be to sign an artist the caliber of Steve Earle or Lyle Lovett, someone [who] is pushing the envelope.

6 Do you ever think about the fact that people now download individual tracks and may never hear the complete album that you’ve helped create?

I don’t dwell on that. But I am starting to realize that we’re back in that era when 45s used to be what you got when you heard a song on the radio. When I grew up, if I liked a single, then I wanted to hear the rest of the music. When I discovered Elton John, I didn’t care if he had a hit on the next album; I just wanted to get the next album.



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IT'S ALL ABOUT THE ARTIST.

COUNTRY BY KEN TUCKER

COME TO THE COUNTRY

A CMA Marketing Summit Connects Nashville With Brands

Whether it's Toby Keith's partnership with Ford, which places him on your TV screen on a regular basis, or Jeep's sponsorship of Faith Hill and Tim McGraw's successful Soul2Soul tour, brand marketers are turning to country artists to advance their product lines. And while those deals were worked out between artist managers and the brands, the Country Music Assn. is also taking an active role in connecting the corporate world with country music. In fact, it could be argued that no other specific music genre's trade organization is as involved with brand marketing as the CMA is.

And lately, that role is expanding.

In November, a select number of representatives from companies Procter & Gamble, Tietley Tea and Yankee Candle came to Nashville for the CMA's second annual Marketing Summit. "We wanted to make it a small, intimate experience," CMA director of brand development Paula Milton says. Billboard was also on hand, granted a behind-the-scenes look by the CMA.

Founded in 1958, the CMA is more than just a presenter of the awards show and the annual Music Festival, which brings thousands of fans to Nashville every summer for four days of performances, fan club parties and autograph signings. The organization is also a strong advocate for the format—and among its stated objectives is to demonstrate country "as a viable medium to advertisers, consumers and media."

The summit was born out of the CMA's experience with agencies and advertisers in 2005, which is when the awards show went to New York for one year. "Folks were saying, 'How can we utilize country?'" Milton says.

The summit also builds on a corporate ticket program the CMA employs. If, for example, Kenny Chesney is performing in Chicago, the CMA may provide tickets to an advertiser and/or agency and then also "blitz" the market with in-person visits from the CMA marketing staff. It's not enough to just talk about the country audience, the CMA contends—why not expose brand marketers to it? "It helps a lot when they get to experience something firsthand," Milton says.

The guest list for the summit was culled from the CMA corporate database and was also based on information from Billboard sister publication Brand Week, which chronicles

upcoming launches and re-launches of brands. "The summit is our way of getting some of these bigger brands that haven't thought about country to think about country," Milton says, "and let them see how other brands have worked with" the format.

Colin Gorman of New York-based consulting and brand imaging firm Translation, the entertainment agency of record for Procter & Gamble's oral care division, says that while marketing summits are not new, "the fact that this one was so targeted and with a small group was unique."

Once in Nashville, the group received VIP treatment that included attending a concert that featured some of country's rising stars, a songwriter showcase with some of Nashville's top tunesmiths and a tour of the Country Music Hall of Fame. There was also a behind-the-scenes peek of the CMA Awards show and a studio tour that allowed participants to be a part of the recording process. Participants' attendance at the awards show capped the event.

But the CMA did more than just wine and dine the participants. One panel, "Music Business 101," featured a label marketing rep, an artist manager, a booking agent and a publicist explaining the importance of branding for country artists. A second panel, "The Power of Country," demonstrated how representatives from AOL Music, CMT and People view the genre's impact on their respective businesses. A representative from Crisco presented a case study chronicling that brand's successful use of country music.

Those in attendance were also given pointers on how to work with country artists, how to contact a publisher to license a song and how to partner with such a third party as People or CMT.

Crystal Harrell, who works at Procter & Gamble in its oral care division, came away impressed. "A summit like this helps

you understand what is possible, what country and CMA has to offer, as well as foster[ing] relationship building, which enables opportunities specific to your brands and needs to be created and developed," she says.

Yankee Candle senior VP of brand, marketing and innovation Rick Ruffolo attended the first summit last year and sent company representatives this year as well. "I view it as a critical experience for our team to take time out of the office to better understand how to fully develop the partnership with country music," Ruffolo says. "It's been a great opportunity for our team to brainstorm with the folks from the CMA, as well as with the other marketing summit participants."

Yankee Candle first became involved in the CMA Awards last year. It returned this year and will also be involved in the 2008 Music Festival. "We are in the beginning stages of our relationship with country music, and getting more familiar with the artists, the industry, the events and the fans, as well as how to create winning partnerships, [which] will be critical to grow this relationship in the years to come."

The partnership just makes sense, Ruffolo says. "There is nothing more distinctly American than Yankee Candle and country music. Both are American originals and both have widespread, loyal and unprecedented popularity and support throughout the country."

Gorman, a first-time visitor to the summit, was also impressed. "I am definitely more likely to consider recommending it to my clients if there is a synergy with the product," he says. "The CMA seem like fantastic potential partners."

"The background on country music history and successful partnerships and integrations was very eye-opening and encouraging," Gorman adds.

While not part of the summit, General Motors' Chevy brand was frequently referenced as an example of a successful partnership. Chevrolet national promotion manager Phil Caruso says the company meets with the CMA each year to discuss its goals and objectives for the coming year, "while obtaining CMA objectives as well. It truly is a joint activity, which is why the relationship works so well."

Caruso says the CMA is unique "in that nearly no other genre of music could deliver what they have because of the natural, organic connection between Chevy and country music. Many trade organizations have approached us with partner proposals, but very few deliver the way CMA has."

Chevy is currently involved in the organization's "Road to the CMA Music Festival" concert series, the festival itself, the awards show and the annual CMA calendar.

Billboard is in the process of finding a new brand columnist. In the meantime, branding and marketing coverage will continue in the magazine and online.

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



TOBY KEITH'S partnership with Ford involves tour sponsorship, print advertising and TV advertising.

BRAND NAMES Country's Biggest Pair-Ups

Whether it's tour sponsorships or print, TV, radio and Internet advertising, country music is rife with promotional partnerships between artists and brands. Here's a list of some of the current agreements:

- | | | | | | |
|---|---|---|---|--|---|
|  |  |  |  |  |  |
| ■ Sara Evans, Chevy Malibu (tour sponsorship, print advertising, billboards) | ■ Pat Green, Dickies (tour sponsorship) | ■ Jennifer Nettles of Sugarland, Listerine Whitening Quick Dissolving Strips (Internet campaign, print advertising) | ■ Brad Paisley, Hershey's (tour sponsorship, TV advertising, billboards) | ■ Baron Singles (print advertising) | ■ George Strait, Wrangler (tour sponsorship, line of clothing, print advertising) |
| ■ Faith Hill and Tim McGraw, Jeep (tour sponsorship) | ■ Toby Keith, Ford trucks (tour sponsorship, print advertising, TV advertising) | ■ Julie Roberts, Fuze beverage (tour sponsorship, personal appearances); Schwan's Asian Sensations and Red | | ■ Shania Twain, Stetson fragrance (print advertising, TV advertising) | ■ Phil Vassar, Rip It Energy Drink (tour sponsorship) |

The recent Country Music Assn. Awards show, held Nov. 7 in Nashville at the Sommet Center and broadcast on ABC, has its own long list of promotional partners. American Airlines was the official airline, Chevy was the official ride and Mary Kay the official beauty sponsor. AOL, Borders Books & Music, Carl Black Chevrolet, Coca-Cola, Dr Pepper, Gibson Guitar, Greased Lightning Cleaning Products, Hard Rock Cafe Nashville, Mr. Coffee and Yankee Candle were also involved.

—KT

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Latin Notas

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In The Cards

Digital Albums You Can Hold In Your Hand

When Gerardo Alton Ortega began handling the career of his wife, Mexican pop/dance singer Alondra, he grew increasingly frustrated with the state of digital music.

To be precise, he felt the 99 cent-per-track model short-changed artists—especially those like Alondra, who actively sold dance singles abroad.

“I was convinced people would buy the album, as opposed to just the track,” Alton Ortega says. “But they don’t want to pay \$14, \$15 for it. So I wanted to find a way to make something that’s cheaper to produce, to ship and to store and be able to sell in millions of points of sale around the world.”

Alton Ortega came up with the Digimusicard; a card that looks exactly like a credit card, but is redeemable for a full music album. Its content can be downloaded manually by

visiting the Digimusicard site and entering a scratch-off code printed on the back of each card or with a reader attached to your computer that allows it to be scanned, like a credit card. The suggested retail price is \$10.

But it’s not a debit card like the Starbucks gift card. More similar to album-specific iTunes cards recently introduced through Starbucks and Safeway stores (Billboard, Nov. 3), the Digimusicard is an album—just sold in a different format. It can’t be duplicated and once it’s downloaded, it can’t be downloaded again.

Alton Ortega has quietly sold and tested the Digimusicards since the beginning of 2007, working out kinks in the technology and looking for partnerships with distributors and labels. In spring 2008, he expects to announce a deal with a major record label that

Mexican pop/dance singer ALONDRA has released all her albums on the Digimusicard format.



will begin releasing its artists on the Digimusicard format.

At that point, via a deal with a major calling-card distributor, Alton Ortega expects to place Digimusicards in gas stations and retailers like mass merchants and supermarkets.

In the meantime, Digimusicards are mostly the realm of indie artists and, of course, Alondra, who has all her albums on the format.

Alton Ortega manufactures the cards at rates of between \$1 and 39 cents each, depending on the quantity of the order.

Easy to ship and carry, the

cards can be used by artists as promotional CDs or sold during shows.

When users login to Digimusicard (digimusicard.com), they can choose to receive newsletters from artists, which allows acts direct access to fans.

Alton Ortega has between 60 and 80 acts with albums in Digimusicard format, and he’s manufacturing approximately 18,000 cards per month.

“Right now the artist is responsible for distributing and marketing the product,” he says. But that will change as of April, when he expects to see

Digimusicards popping up just about everywhere.

“Sure, there are a lot of distribution systems,” he says. “But kids will love that they’re credit cards and they can collect them. And each card has a unique number and design that makes it easy to use for product giveaways.”

Alton Ortega is also expanding his technology into other “digi” realms, including a DigiPromocard that will feature NBA players.

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

EN BREVE

A NEW DAY HAS COME Sony BMG Latin’s artist management arm, Day 1 Entertainment, is kicking off its Yo Soy Barrio tour in tandem with three new releases by its artists.

Urban acts Voltio, Alexis & Fido and Toby Love are performing together on the tour, which started Nov. 21 at the Hippodrome in Springfield, Mass. The shows continue to Jersey City and Benbrook, N.J.; New York; and Washington, D.C.

Alexis & Fido released their new album, “Sobrenatural,” Nov. 13, the same day Love came out with his CD/DVD “Toby Love Reloaded.” Voltio released “En Lo Claro” Nov. 20.

JESSE’S GIRL

On the heels of its best new artist win at the Latin Grammy Awards, brother-and-sister duo Jesse & Joy will rerelease its “Esta Es Mi Vida” album Feb. 12 on Warner Music Latina.

The CD/DVD package, titled “Especial Sideral,” will feature bonus acoustic tracks and videos from the singer/songwriter team. Single “Espacio Sideral” has gotten a boost from Jesse & Joy’s performance of the song on the Nov. 8 Latin Grammy telecast, garnering 1,000 digital downloads the week ending Nov. 11. That figure represents a 437% increase from the week before, and one-quarter of all digital sales for the track, which was first made available in February.

DEVELOPING ACTS

The first Puerto Rico Music Business Conference, which aims to help independent artists, will be held Feb. 1 in San Juan, Puerto Rico. The one-day event is being organized by Randy Luna Entertainment, a company that offers services to the entertainment industry, including marketing and event production.

“This is an initiative to help developing acts find a way to make their dreams come true,” says Luna, who is targeting artists and musicians as well as managers and other music business professionals. Further information on the event can be found at musicbusinesspr.com.

Reporting by Ayala Ben-Yehuda and Leila Cobo.

Tapping Into iTunes

Digital Store Still Scratching Surface Of Latin Market

iTunes Latino’s first anniversary passed quietly Nov. 1, with Latin digital album sales having slightly more than doubled year over year since it launched.

But those sales still represent a drop in the bucket, comprising just 498,000, or 1.4%, of all Latin albums sold between Oct. 30, 2006, and Nov. 4, 2007, according to Nielsen SoundScan.

Other digital stores sell Latin content, but iTunes dominates the market as a whole.

A Pew Hispanic Center study released earlier this year showed only 29% of Latinos have broadband connections at home—something iTunes VP Eddy Cue acknowledges is an obstacle for potential customers, though one that will diminish as high-speed connections become cheaper.

The strategy for iTunes Latino is “to make sure that we try to get in as many places as possible—whether it’s through gift cards, whether it’s through the sales, live sessions, conferences, live music events... that’s how we get a lot of new customers.”

iTunes has run Spanish radio ads in the top five Hispanic markets, as well as TV ads on Spanish networks. Two months ago, it introduced Tarjeta iTunes gift cards—Spanish-language cards with Latin artists pictured on them—at mass merchants and supermarkets.

iTunes’ next major marketing push will be on the Latin online portals.

Some Latin label executives contacted by Billboard say that on its own, the store’s existence hasn’t made a big difference for them in overall sales yet.

“We didn’t expect that, because we’re so regional Mexican-heavy. We’re not there yet,” says Jeff Young, sales VP for Latin market-share leader Univision Music Group. Even for urban acts, “we see some decent results, but nothing to write home about.”

Sony BMG Urbano VP of marketing/A&R Lorenzo Braun says iTunes Latino has been an additional promotional and research tool, with user reviews more directly related to the product than MySpace comments. “If a single is successful, you’ll see the downloads increasing almost immediately,” Braun says.

But for campaigns that have gone beyond just the Latino store, and for Latin artists who have a dedicated digital customer base, sales results have been significant.

Digital accounted for 17.7% of first-week sales of Juanes’ “La Vida... Es Un Ratico.” Universal Music Latino digital media director Skander Goucha says the album was featured on the main iTunes page, the music page and the Latino store and in two newsletters.

“If it were placed only on iTunes Latino, we may not have reached these



Tarjeta iTunes gift cards were introduced two months ago by iTunes.

numbers,” Goucha says.

Nacional Records president Tomas Cookman credits Manu Chao’s first-week digital sales—36% of about 8,000 total that week—with getting “La Radiolina” to debut at No. 1 on Billboard’s Top Latin Albums chart.

When bloggers link to Nacional titles on iTunes, “the reaction from that pass-through has been fantastic,” says Cookman, who has distributed at least 15,000 Nacional sampler iTunes cards in the last few months, including at Manu Chao listening parties. That’s part of what he says is the Latino store’s next task: getting the message across “that this is easy, we exist and we’ve got a ton of music here.” —Ayala Ben-Yehuda

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.

**WISIN Y
YANDEL**
BIGGER
ON **mun2**



**WISIN
Y
YANDEL**
TAKE OVER
mun2
ESTE DICIEMBRE

The invasion begins with a fully dedicated episode of "Vivo" as the duo performs three tracks from their new album "Los Extraterrestres" including Sexy Movimiento, Pegao, and Yo Te Quiero. Plus tune in to "One Nation Under Hip Hop" as they talk about their smash concert "Tomando Control"

recorded live from el Coliseo in Puerto Rico. We also bring you a live "mun2Talks2", Wisin y Yandel's "Top 5" all-time favorite videos, special behind the scenes look from their video "Yo Te Quiero," online vignettes, customized on-air promos and much more.

Photo Credit: Robson Maza

**Top 5
Countdown**

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,931,975 (\$250/\$175/\$100)	ELTON JOHN Colosseum at Caesars Palace, Las Vegas, Oct. 16-20, 22, 25-27, 29-30, Nov. 2-3, 5	52,633 13 sellouts	Caesars Palace, Concerts West/AEG Live
2	\$6,460,931 (\$7025/882 Australian) \$513.64/\$90.86	JUSTIN TIMBERLAKE, PARIS WELLS Acer Arena, Sydney, Oct. 31-Nov. 1, 13	58,788 three sellouts	Frontier Touring
3	\$5,058,470 \$32.50/\$31/ \$27.50	GARTH BROOKS, TRISHA YEARWOOD Sprint Center, Kansas City, Mo., Nov. 5-12, 14	164,080 nine sellouts	New Rose, Varnell Enterprises
4	\$3,604,315 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Izod Center, East Rutherford, N.J., Oct. 9-10	38,976 two sellouts	NJSEA
5	\$3,011,413 (3,472,972 francs) \$112.19	CIRQUE DU SOLEIL'S 'DELIRIUM' Hallenstadion, Zürich, Nov. 5-8	26,841 29,440 four shows	Live Nation-U.K.
6	\$2,128,890 (13,931,456 krona) \$94.07	CIRQUE DU SOLEIL'S 'DELIRIUM' Globe Arena, Stockholm, Sept. 27-29	22,631 23,348 four shows	Live Nation-U.K.
7	\$1,986,440 (£977,090) \$106.57	CIRQUE DU SOLEIL'S 'DELIRIUM' National Indoor Arena, Birmingham, England, Oct. 10-12	18,640 19,556 three shows	Live Nation-U.K.
8	\$1,964,967 (€1,374,298) \$109.12	CIRQUE DU SOLEIL'S 'DELIRIUM' Stadthalle, Vienna, Oct. 22-24	18,008 18,849 three shows	Live Nation-U.K.
9	\$1,826,829 (€1,264,038) \$107.08	CIRQUE DU SOLEIL'S 'DELIRIUM' Kölnarena, Köln, Germany, Nov. 2-5	17,061 18,099 three shows	Live Nation-U.K.
10	\$1,804,535 \$225/\$55	THE POLICE, FICTION PLANE TD Banknorth Garden, Boston, Nov. 11	14,256 sellout	Live Nation Global Touring
11	\$1,736,331 (€1,218,470) \$113.22	CIRQUE DU SOLEIL'S 'DELIRIUM' Olympiahalle, Munich, Oct. 19-20	15,336 17,447 three shows	Live Nation-U.K.
12	\$1,535,001 (£751,905) \$108.01	CIRQUE DU SOLEIL'S 'DELIRIUM' MEN Arena, Manchester, England, Oct. 8-9	14,211 14,370 two shows	Live Nation-U.K.
13	\$1,523,560 \$200/\$50	THE POLICE, FICTION PLANE Charlotte Bobcats Arena, Charlotte, N.C., Nov. 15	13,741 sellout	Live Nation Global Touring
14	\$1,448,516 (252,609,602 forints) \$73.71	CIRQUE DU SOLEIL'S 'DELIRIUM' Papp László Sportaréna, Budapest, Oct. 30-31	19,652 two sellouts	Live Nation-U.K.
15	\$1,419,151 (\$1,399,916 Canadian) \$234.80/\$62.09	THE POLICE, FICTION PLANE Bell Centre, Montreal, Nov. 12	12,615 sellout	Live Nation Global Touring, Gillett Entertainment Group
16	\$1,370,670 (£674,740) \$106.91	CIRQUE DU SOLEIL'S 'DELIRIUM' Hallam FM Arena, Sheffield, England, Oct. 13-14	12,821 15,814 three shows	Live Nation-U.K.
17	\$1,347,979 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS EnergySolutions Arena, Salt Lake City, Oct. 26-27	27,420 two sellouts	AEG Live
18	\$1,337,857 (€948,447) \$107.70	CIRQUE DU SOLEIL'S 'DELIRIUM' SAP Arena, Mannheim, Germany, Oct. 5-6	12,422 15,872 three shows	Live Nation-U.K.
19	\$1,096,373 (€746,246) \$64.97	CIRQUE DU SOLEIL'S 'DELIRIUM' Adriatic Arena, Pesaro, Italy, Nov. 10-11	16,876 20,225 four shows	Live Nation-U.K.
20	\$894,933 (4,827,251 kroner) \$119.52	CIRQUE DU SOLEIL'S 'DELIRIUM' Oslo Spektrum, Oslo, Oct. 1-2	7,488 11,216 two shows	Live Nation-U.K.
21	\$874,860 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Target Center, Minneapolis, Oct. 21	15,111 sellout	AEG Live, Jam Productions
22	\$872,834 \$40/\$38.50	ARCADE FIRE, LCD SOUNDSYSTEM, BLONDE REDHEAD & OTHERS Randall's Island, New York, Oct. 6	22,089 30,900	The Bowery Presents
23	\$870,810 \$127.50/\$77.50/ \$47.50/\$27.50	JAM'N MONSTER JAM: JAY-Z, KANYE WEST, LIL' WAYNE & OTHERS TD Banknorth Garden, Boston, Oct. 29	17,017 sellout	Jam'n 94.5
24	\$866,507 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Scottrade Center, St. Louis, Oct. 18	15,199 sellout	AEG Live
25	\$847,716 \$42/\$32	TRANS-SIBERIAN ORCHESTRA Chevrolet Centre, Youngstown, Ohio, Nov. 1-3	22,019 23,506 four shows	Live Nation, in-house
26	\$794,328 (\$870,716 Australian) \$82.61	CROWDED HOUSE, AUGIE MARCH Brisbane Entertainment Centre, Brisbane, Australia, Nov. 11	9,991 13,502	Frontier Touring
27	\$774,941 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Qwest Center, Omaha, Neb., Oct. 23	15,169 sellout	AEG Live
28	\$754,661 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS KeyArena, Seattle, Oct. 29	12,714 sellout	AEG Live
29	\$742,654 \$55.50/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Rose Garden, Portland, Ore., Oct. 30	14,876 sellout	AEG Live
30	\$736,791 (\$709,949 Canadian) \$89.75/\$69.75/\$49.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT MTS Centre, Winnipeg, Manitoba, Oct. 27	10,397 sellout	Concerts West/AEG Live
31	\$731,646 (\$789,637 Australian) \$78.80	THE KILLERS, LOUIS XIV, HOWLING BELLS Brisbane Entertainment Centre, Brisbane, Australia, Nov. 9	9,671 9,752	Frontier Touring
32	\$725,317 \$63	MORRISSEY Hammerstein Ballroom, New York, Oct. 22-23, 26-28	15,959 17,788 five shows one sellout	Live Nation
33	\$685,906 (\$680,347 Canadian) \$143.23/\$59.99	DEF LEPPARD Rexall Place, Edmonton, Alberta, Oct. 1	9,118 15,241	Live Nation
34	\$684,681 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Pepsi Center, Denver, Oct. 25	15,559 sellout	AEG Live
35	\$649,105 \$100/\$75/\$50/ \$30	DANE COOK Scottrade Center, St. Louis, Nov. 4	9,636 sellout	AEG Live

TOURING BY MITCHELL PETERS

Band On The Run

Jonas Brothers Recording New Album On Gibson Bus

For sibling pop band the Jonas Brothers, currently opening the 54-date Miley Cyrus/Hannah Montana arena tour, time is priceless. So with a little help from Gibson Guitar, the trio is transforming its tour bus into a recording studio to get a jump on its next album.

"We approached Gibson, saying, 'What can you do to help us?'" Kevin Jonas recalls after a recent performance for screaming fans at Los Angeles' Staples Center. "Our goal is to never stop and to get it while it's hot."

Indeed, a hectic schedule of nonstop touring and in-store performances, coupled with a handful of upcoming film and TV projects for the Jonas Brothers—Kevin, 20; Joe, 18;

and Nick, 15—left little time to record a new album. So instead of going the traditional recording studio route, the band partnered with Gibson, which provided a branded tour bus and recording equipment for 10 West Coast dates in early November.

"The bus thing isn't necessarily ideal," Hollywood Records senior VP of A&R Jon Lind says. "But the guys are in the absolute most creative period of their careers, and the music is pouring out of them."

Lind expects Hollywood to release the album in July.

And with more than a dozen songs already in the can, everything seems to be on schedule. "We could have a finished record within the next month," Kevin says, noting that the band will need at least a couple of additional weeks in a real studio to fine-

tune the material. "We've been working 12 hours every day in the studio."

If further studio time on the road is needed, the Band in a Bus promotion—which stopped in West Coast cities including Los Angeles, San Diego and San Francisco—could visit the tour's East Coast leg in December. Gibson owns five tour buses in the United States, according to a representative, but the Jonas Brothers partnership marks the first time an act has used one as a recording studio while on tour.

"Band in a Bus was such a unique idea and perfect for our state-of-the-art Gibson tour bus," Gibson Guitar chairman/CEO Henry Juszkiewicz says. "We've been with the Jonas Brothers since the beginning and couldn't be happier about their success."



On The Road

RAY WADDELL rwaddell@billboard.com

What Makes Touring Tick

Industry Heavyweights Take Stock At Billboard Conference

Columbia Records VP of artist development Liana Farnham wasn't exactly bubbling over with good news when she moderated the artist development panel at the recent Billboard Touring Conference, titled "The Long Run." But the general consensus of the panel—and the conference—was that artist development is taking place, and the news is clearly better for the live side of things than the recorded side.

According to Farnham's stats, sales of recorded product, physical and digital, are down 10% from a year ago. The digital market is up 50%, though it is still only 25% of revenue. "On the physical side, we're taking hundreds of millions in losses, [down] \$437 million to \$354 million industry-wide," she said. "A 20% decline is a loss of 82 million scans." Farnham said the majors still feel strongly about touring's power in promoting record sales, with Columbia spending nearly \$2.5 million in tour support last year. "The major labels, despite what you hear, still believe in artist development and touring," she said.

On the artist side of the tour-support equation, managers aren't always eager to take too much recoupable financial aid from the labels. Manager Michael McDonald of Mick Management/ATO Records (John Mayer) doesn't like taking tour support from labels, though "sometimes it's a necessity." More important than money is "to find people who believe in the band," McDonald says.

Considering the growth of multi-act festivals, the consensus among panelists was that a large festival play doesn't always damage an act's immediate future play in a market unless it's a major headliner. Charles Attal, partner with C3 (Lollapalooza, Austin City Limits Music Festival), said festivalgoers and club concert fans often are not all the same people. Particularly at the ACL fest, bands will play the festival during the day and sell out an Austin club that night.

That may not be as true for the touring festivals like Vans Warped or Ozzfest. Though they offer a critical platform to showcase



JONAS BROTHERS: TOM GALLOWAY/TOURING CONFERENCE; JEMAL COUNTESS/WIREIMAGE.COM



The **JONAS BROTHERS**, aboard the Gibson tour bus.

The Jonas Brothers, who are endorsed by Gibson, didn't go about the recording process alone. To assist, the trio recruited producer John Fields (Jimmy Eat World, Pink), who worked on the group's most recent album. That self-titled set, released in August, has sold nearly 360,000 units in the United States, according to Nielsen SoundScan.

Fields and the Jonas Brothers recorded that project in 21 days at Los Angeles' Seecy Underbelly studio. The pro-

ducer describes the band's work ethic as "insane. With every other record I make there's like three years between albums. With these guys, it's one year."

However, the mobile studio is not without disadvantages. Along with bumpy highways and a growling generator, "it's weird because I'm used to my gear," he says, pointing to a small laptop. "I'm used to a full-on studio with ProTools—no limitations. This has limitations."

But the Jonas Brothers

don't feel the production or songwriting will suffer. "We're laying down the basics for a great record," Kevin says. "It won't suffer, because we believe in the songs we're writing."

On the financial side, band manager Philip McIntyre says the overall cost of recording on the bus doesn't differ from going into a studio. "It will probably end up to be dead even," he says. "I don't expect it to be considerably more or considerably less." ●●●



BOB MCLYNN of Crush Management, left, with **MICHAEL McDONALD** of Micx Management/ATO Records at the Billboard Touring Conference.

bands, the Agency Group's **Nick Storch** said the downside is that bands can't return to a city for up to four months. In addition, fans might skip a club show because they "know they can see the band on Warped tour" instead, the agent said.

The next day on the "You Oughta Know" concert promotion panel, Warped founder **Kevin Lyman** said a key to keeping fans interested is slowly releasing the artist lineup and not necessarily the biggest names first. "I've learned from my audience that I don't lead with my big headliners" when launching the tour's promotion campaign. "I'll announce five bands, probably smaller bands on smaller stages," he said, noting that the method creates significant word-of-mouth buzz among fans.

On her panel, Farnham asked panelists their predictions of whom might break big in 2008 and promised to make them address their crystal ball accuracy at the next conference. Attal thinks 2008 will be **My Morn-**

ing Jacket's year, and William Morris Agency's **Rob Beckham** is high on **Dierks Bentley** for next year. Bowery Presents' **Jim Glancy** cited **Band of Horses**, Storch offered **We the Kings**, Crush Management's **Bob McLynn** predicted **Cobra Starship**, McDonald came up with **Mute Math**, and Farnham herself foresees great things for the **Avett Brothers**.

ÜBER HANG: Artist Group International president **Dennis Arfa** once said the "at-bat to home-run ratio" of the Billboard Touring Conference was the best in the industry, and I can see what he means. At one point at the opening reception, within shouting distance were **Neil Young** agent **Marsha Vlasic** speaking with Metropolitan Talent co-CEO **John Scher** alongside Ticketmaster CEO and chairman, respectively, **Sean Moriarty** and **Terry Barnes**. Creative Artists Agency power agents **John Huie** and **David Zedeck** caught up, with I.M.P. president **Seth Hurwitz** and C3 producers **Charles Attal** and **Charlie Jones** nearby. Nashville was in da house, with aforementioned country agent **Rob Beckham** and Live Nation Country president **Brian O'Connell** on hand, and veterans **Alex Hodges** and **Adam Friedman** (Nederlander) and **Larry Vallon** (AEG Live) enjoyed a setting not unlike a backstage hang on steroids. The list goes on and on, and as always we appreciate the fantastic industry support. ●●●

Additional reporting by Mitchell Peters.

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Clips That Click

Music Videos Get Interactive

Indie rock band Arcade Fire recently unveiled the first video for a song from its sophomore album, "Neon Bible." Set to the record's title track, the clip—which launched on the Internet in early October—allows users to control the movement of images by mousing and clicking. The "interactive video" appeared after several weeks of cryptic missives from the band, urging fans to stay tuned to the URL beonlineb.com (an anagram for "Neon Bible").

Featuring shots of singer Win Butler's head and hands on a black background, the clip is among the first of its kind, possibly paving the way for the proliferation of more individualized music videos in the near future. And now, Bristol, U.K.-based interactive media firm Coull is making clickable clips accessible for virtually anyone. Nov. 19 marks the official launch of coull.tv, a YouTube-like site that allows users to convert any traditional video to an interactive format and publish it for free. A beta version of the site has hosted clickable concert footage by Kylie Minogue and U2, among others, for several months, pioneering interactive video as a medium for sharing and promoting music.

In Arcade Fire's case, the decision to make a Web-functional video was a matter of technological forward thinking. "Traditional videos are mostly viewed on YouTube now," says creator Vincent Morisset, who also develops the band's Web sites. "I thought, 'Why spend \$200,000 on a production and finish with this tiny pixilated thing? Since it will end up on a computer, let's take advantage of the possibilities that medium offers.'"

The move made sense for an indie-label band (Merge Records) that built its fan base largely on the viral power of the Internet. For a total production cost of about \$15,000, Arcade Fire reinforced its image as a cutting-edge act by engaging its indie-minded fans in new and interesting ways.

In the United Kingdom, major labels have experimented with interactive video strategies for mainstream pop acts for the past few years. RCA Label Group (U.K.) created a "personalized video experience" to promote the Simon Cowell-created group Westlife's cover of "The Rose" from 2006's "The Love Album." Made interactive by "responsive advertising" firm 20:20 London, the video, parked at mywestlife.com, begins with a screen where users plug in their first and last name. During the wedding-themed video that follows, users' monikers pop up on stationery and in text messages as if they are part of the plot.

"Videos made specifically for the Internet are catching on, because they really get fans engaged," says Londoner Marc Connor, who manages Canadian opera crossover act RyanDan. The "reactive video" for the duo's single, "Like the Sun," appeared on ryandan.com in September. Unlike Arcade Fire's video, which allows users to control the action, the RyanDan clip utilizes embedded hyperlinks and text boxes offering information, forums, sharing features and even online shopping. Clicking the images brings up a separate screen where users can join

a discussion about the object or scene they clicked (in this case, either Ryan or Dan). The alternate screen also provides HTML codes and URLs for sharing and embedding the video or its screen grabs. And perhaps most important, hyperlinks lead users directly to iTunes, where they can purchase RyanDan video content or audio tracks. Universal would not reveal the costs of the interactive video.

Produced in partnership with Universal Music Group's U.K. arm and Coull, the RyanDan video demonstrates how the medium is changing from a nebulous promotional tool to a portal that actively links fans to revenue streams. "The realization that you can just click on a video and it takes you somewhere is huge," Coull CEO Irfon Watkins says. "It can lead users to merchandise, tickets and anything else the artist or label wants to sell."

Coull first integrated its interactive video technology in an online version of the video for "Do They Know It's Christmas?" recorded by various artists in 2004 to raise money for Band Aid 20. The video, still viewable at bandaid20.com, featured biographical information about Bono, Chris Martin, Paul McCartney and other stars who appeared, but it also provided direct links to Band Aid's donation site, thus tracking and monetizing the clip's promotional impact.

That same year, Coull created an interactive video for British pop group Girls Aloud's single "The Show," also under contract from Universal. Like the RyanDan clip, the online feature provided biographical information and chat forums for each of the singers, along with links



The new video by ARCADE FIRE (inset) allow users to control the movement of images by mousing and clicking.

to storefronts where users could buy the clothes and accessories they wear in the video.

The clickable interactive format to proliferate in the near future, if only because it has the potential to draw revenue directly. Though malleable images like those in the Arcade Fire video are impressive artistically, such controllable content might not prove cost-effective for every band or label, because the video has to be shot and coded to respond to users' commands with seamless visuals.

"A lot of the things we see on the Internet are made to look like they're for a computer," says Morisset, who shuns clunky, link-laden video content. "Our goal was to make something truly cinematic."

But if the goal is to make money, then Coull's model is something to keep an eye on. Coull provides downloadable Video Activator Tool software that allows users to isolate, highlight and

tag objects in music or other videos before uploading them back to the site, from which they can be linked and embedded anywhere on the Internet. Coull runs a pay-as-you-go system that bills clients for the number of times a user clicks on the client's video. The company charges £10 (\$20.49) per 1,000 clicks. "Ideally, the client would link to an online store to offset the cost," says Watkins, who claims Coull-hosted videos enjoy a 40%-60% click-through rate.

Neither Watkins nor the labels he has partnered with on interactive videos would comment on the cost of the videos' production. And representatives at Universal and Sony BMG say it's too early to give concrete figures on online sales of albums, tickets and merchandise due to interactive video installation. But the medium does offer a direct link to these products—therefore, in essence, the migration of the video from the TV screen to the computer screen has changed the medium's potential. No longer just an expensive tool for enhancing and promoting an artist's image, videos can now lead consumers by the nose to make on-the-spot purchases.

USER CONTROL

Key interactive videos so far include the following:

ARCADE FIRE, 'NEON BIBLE'

Web site: beonlineb.com
Released: October 2007
Partners: Arcade Fire, digital media artist Vincent Morisset

The first video for Arcade Fire's smash "Neon Bible" album allows viewers to control the motions of black-and-white shots of singer Win Butler's head and hands. The concept paves the way for further development of "choose your own adventure"-style video that allows viewers to control the action by mousing and clicking.

BAND AID 20, 'DO THEY KNOW IT'S CHRISTMAS?'

Web site: bandaid20.com
Released: 2004
Partners: Band Aid 20, Coull
Offering biographical information about the stars who sang the charity single, the promotional video also provided active links to a site on which users could make donations to fight famine in Africa.

GIRLS ALOUD, 'THE SHOW'

Web site: myspace.com/coulltv
Released: 2004
Partners: Universal Music Group, Coull

This clip features clickable images of the British pop act's five members, leading to a profile page for each. Biographical information, discussion forums and sharing tools are available, along with links to online stores where users can buy the clothes and accessories the stars wear in the video.



RYANDAN, 'LIKE THE SUN'

Web site: ryandan.com
Released: September 2007
Partners: Universal Music Group, Coull

Pop-opera crossover duo RyanDan's latest video appears in an online version that includes links with interactive features. When the viewer clicks on one of the twin singers, the video stops and a new screen



appears with biographical information about the brothers, a discussion forum and HTML codes for sharing and embedding videos and screen grabs.

WESTLIFE, 'THE ROSE'

Web site: mywestlife.com
Released: October 2006
Partners: 20:20 London, Sony BMG
The opening screen asks for the user's first and last name, promising a "personalized Westlife experience." The action in the following video for the Irish boy band's cover of "The Rose" involves scenes from a ritzy wedding, where the user's name appears on stationery and in text messages.—CB

GLOBAL NEWSLINE

>>>DEZELSKY EXITS HMV JAPAN

HMV Japan president Paul Dezelsky will leave his post at the end of the year. "It is a completely personal decision," Dezelsky says. "After 12 years, I feel it is time to challenge something new and would like to run my own business, which will not be related to music retailing." Dezelsky adds that he feels this "is a good time to hand over." HMV Japan, he says, "is in good shape and has a strong management team." In late August, HMV Group sold the 62-store HMV Japan business to Daiwa Securities SMBC Principal Investments, an affiliate of Tokyo-based Daiwa Securities Group for 17 billion yen (\$153.1 million). Dezelsky will serve as an adviser to HMV Japan after stepping down as president, when Daiwa executives Tetsuzo Hasegawa and Yuichi Amemiya will be appointed HMV Japan chairman and president, respectively.

—Steve McClure

>>>NEW BRIT AWARD UNVEILED

The 2008 BRIT Awards will introduce a new Critics Choice category, celebrating acts tipped to break through in the coming year. A panel of experts comprising music critics from national newspapers, major music magazines and Web sites, plus heads of music at major radio and TV stations,

will decide on the shortlist and the ultimate winner. The inaugural Critics Choice champion will be unveiled Dec. 10 on the revamped BRITs Web site. Acts signed to a label with a debut album due in 2008 will qualify for the new category. The winner will perform Jan. 14 at the BRITs Nominations Party, which will take place at London's Roundhouse venue in

Camden and will be broadcast that night on ITV2. The annual BRITs show, organized by labels body the BPI, will take place Feb. 20 at London's Earls Court venue. —Lars Brandle

>>>CME LOSSES MOUNT

Tokyo-based label Columbia Music Entertainment reported a consolidated first-half net

loss of 311 million yen (\$2.8 million), for the April 1-Sept. 30 period. In the same period last year, the company had reported a net loss of 314 million yen (\$2.8 million). First-half consolidated sales were 8.7 billion yen (\$78.3 million), down 27.6% from the same period of the previous fiscal year. In a statement, CME said the results were due mainly to a reduction of 2.3 billion yen (\$20.7 million) based upon a change in accounting procedures for sales in its pressing and distribution business from a total sales method to a handling fee method. Top-selling acts for the label in the first half included female vocalist Yo Hitoto and male singer Kiyoshi Hikawa. For the full year ending March 2008, CME projects sales of 21.5 billion yen and a net profit of 400 million yen (\$3.6 million), including earnings by Tokyo-based software developer/dis-

tributor TDK Core, which CME purchased Nov. 1.

—Steve McClure

>>>MERLIN WEB SITE LAUNCHES

Merlin, the global digital rights body for independent music companies, launched its official Web site Nov. 19. The new service, at merlin-network.org, provides indies with a clear statement of Merlin's aims, methods and structure. At launch, the site is available in English, French and Spanish, with German and Portuguese to follow. Merlin says it is finalizing its regulatory obligations and preparing mandates, which will allow indies to appoint the rights body to act on their behalf. Merlin was unveiled at the MIDEM trade fair in January. Koch Records U.S. president Bob Frank was elected in October as the body's first chairman. —Lars Brandle

>>>AMG EXPANDS IN U.K.

U.K. venue operator Academy Music Group has struck long-term lease agreements to open new sites in 2008 in the northern English cities of Leeds and Sheffield. AMG will revamp/rebrand the former Town & Country Club on Leeds' Cookridge Street and the former Roxy nightclub on Arundel Gate in Sheffield as "Academy" venues. The new properties will open for business next year, as will AMG's recently acquired Hippodrome venue in Brighton on England's

south coast, taking AMG's venue estate to 14. They include the Carling Brixton Academy and Shepherd's Bush Empire in London, plus sites in Glasgow, Newcastle, Liverpool, Bristol, Birmingham and Oxford. AMG CEO John Northcote anticipates adding further venues to the group's collection. "We have a very supportive bank," Northcote says, "and we're currently negotiating on three or four sites for 2009. Providing I can keep finding buildings, I can keep opening them."

—Lars Brandle



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VERSAILLES, left, and VIDOLL, two of the new wave of Japanese 'visual-kei' bands looking for stateside success.

GLOBAL BY STEVE McCLURE

Anime Magic

'Visual-Kei' Bands Target The States Through Manga Conventions

TOKYO—Japan's home-grown glam rock bands are attracting overseas fans by piggybacking the growing international popularity of Japanese animation (anime) and graphic novels (manga).

The "visual-kei" ("kei" means "style") genre, first founded in the 1980s, is enjoying a revival at home, thanks to a new wave of elaborately coiffed, heavily made-up and androgynously attired bands with exotic-sounding names.

Many of those bands now regularly travel to North America to perform at anime conventions. In 2007, for example, Rentrer En Soi played at Oni-Con in Houston, 12012 performed at Anime Next in New York, and Duel Jewel appeared at Katsuccon in Washington, D.C.

Katsuccon vice chairwoman Colette Fozard says visual-kei bands at the convention "add a lot to the show" and have been "very well-received," while Long Beach, Calif.-based Anime Expo programming division director May Anderson credits them with helping boost attendance at her event, which attracted a new high of 44,000 visitors in 2007.

"This year, S.K.I.N. [a super-group comprising visual-kei artists Yoshiki, Gackt, Miyavi and Sugizo] debuted the [Japanese rock] concert of the century," Anderson adds. "People from all corners of the globe flew in to Long Beach just to see this event."

Recent partnerships between visual-kei bands and the anime world include Alice Nine supplying the theme songs "Akatsuki" and "Ikuoku no Chandelier" for the "Ginyu Mokushiroku: Meine Liebe" TV series, and Nightmare's music being featured in the popular animated version of the "Death Note" manga series, released on DVD stateside by



San Francisco-based Viz Video.

"The popularity of manga and anime helps overseas fans get used to the unique style of visual-kei," says Joshua Lau, CEO of San Francisco-based online retailer YesAsia,

one of the biggest international distributors of Asian pop-culture products.

Now, leading visual-kei bands are stepping up to headline status overseas. Dir en Grey is the scene's hottest prop-

erty, taking its "Inward Scream" show to 17 North American cities in February, and mounting a joint 23-date U.S. tour with the Deftones in June and July. Venues ranged in size from Atlanta's 700-seat Roxy Theater on Dir en Grey's own tour to Seattle's 4,000-capacity WaMu Theater with the Deftones.

The movement even had its own stateside festival this summer in the form of Jrock Revolution, held May 26-27 at Los Angeles' 2,300-seat Wiltern Theater, and featuring visual-kei mainstays Alice Nine, Vidoll, Duel Jewel, Kagrra, D'espairsRay and MUCC.

VISUAL TREATS Three 'Visual-Kei' Bands To Watch

DIR EN GREY

Hometown: Osaka

Current release: "The Marrow of a Bone" (Firewall Div.), out now

Booking agency: Artist Group International, New York (United States); Flip Side, Tokyo (Japan)

More explicitly "punk" visually and musically than other visual-kei bands, in summer 2006, Dir en Grey sold out two shows at Tokyo's 8,000-capacity Nippon Budokan in 45 minutes. Viewers of MTV2's "Headbangers Ball" in the United States voted its video for "Saku" the No. 1 video of 2006, and Warcon Records released "Marrow" in America this year. Next year the band plans headline tours of Japan and Europe, and will also open for Linkin Park on its Japanese tour.



VERSAILLES

Hometown: Tokyo

Current release: "Lyrical Sympathy" (Sherow Artist-Society), out now

Booking agency: Sherow Artist-Society, Tokyo (Japan); Rock Identity, Berlin (rest of world)

Versailles favors speed metal-esque rock, with screeching banshee-like vocals. Debut

CD/DVD single "The Revenant Choir" sold out its 1,000-copy limited edition quickly, and postings of the song on YouTube have totaled more than 100,000 views. Versailles plans to concentrate most of its 2008 promotional efforts overseas. "We are not interested in Japanese labels, but are ready to talk with global labels," vocalist Kamijo says. A new single is due in February with an album next spring, to be accompanied by a European tour.

MUCC

Hometown: Mito

Current release: "Best of MUCC" (Universal Sigma), out now

Booking agency: Maverick DC Group, Tokyo (Japan); Neo Tokyo, Oslo (Europe)

MUCC's "soft visual-kei" rock has helped establish a solid fan base in Europe, according to Universal Sigma. To mark the band's 10th anniversary this year, it released two greatest-hits sets, total sales of which surpassed 50,000 units in Japan, according to the label. A new studio album is due in first-quarter 2008, and MUCC will star on the North American Taste of Chaos tour Feb. 26-May 3, alongside Avenged Sevenfold, Bullet for My Valentine and Lostprophets. —SM



"There has been an effort to bring visual-kei bands to America in the past few years," says Michael Arfin of New York-based Artist Group International, Dir en Grey's U.S. booking agency. "That is a positive sign of their growing popularity, but the genre will stay underground unless more acts naturally develop and grow outside the boundaries of the genre."

Visual-kei is hampered commercially in the United States by its musically extreme nature, drawing on a disparate array of influences including hardcore punk, thrash, industrial, pop balladry, new wave and electronica.

With mainstream media generally wary, Kamijo—lead vocalist of rising visual-kei band Versailles—notes the importance of the genre's founding fathers now occupying key executive roles. Yoshiki, leader of pioneering '80s band X Japan, is now one of the organizers of Jrock Revolution, while Hiroshi Tomioka, aka "Dynamite Tommy" of '80s punk act Color, is now president/CEO of Tokyo-based management company Free-Will, whose roster includes Dir en Grey, 12012, the Studs and other punk-oriented visual-kei bands.

Tomioka says the Internet is the most effective overseas promotional medium for bands like Dir en Grey, whom he describes as "too radical" for mainstream TV. The band has more than 62,000 MySpace friends, while the Net also showcases the band's renowned sex- and violence-filled videos.

"I don't think it's strange

that people in other countries are attracted by anime and then Japanese music," Tomioka says. "Visual-kei artists are dressed in the most eccentric way in the world, so foreign anime fans may have become addicted to visual-kei artists, thinking that they are like anime characters coming out of the screen."

Tomioka claims Dir en Grey's latest album, "The Marrow of a Bone" (Firewall Div.), has sold some 100,000 units in Japan. It has sold 19,000 copies so far in the United States, closing in on previous set "Withering to Death," with 29,000, according to Nielsen SoundScan.

The Recording Industry Assn. of Japan does not track CD exports or collate figures for Japanese music sold under license overseas, but recent breakout successes in America can be counted on one hand.

Some of the few to make any impact include pop/punk band Shonen Knife, which became a cult favorite after opening for Nirvana on its 1991 U.K. tour and moved 40,000 copies of its 1993 set "Let's Knife" (Capitol), according to Nielsen SoundScan; and club act Pizzicato Five, whose top seller is its 1994 compilation "Made in U.S.A." (Matador), which has scanned 98,000 units.

But Versailles' Kamijo is confident that visual-kei will prove its staying power globally.

"We want a lot of people to listen to our music," he says. "So it's better to do promotion internationally, rather than confining ourselves to the Japanese music scene." ...

HONOR BOUND

Return Of Premios Amigo Draws Mixed Reception

MADRID—After five years in limbo, the Spanish record industry's flagship annual awards show returns Nov. 27. Don't blink—you might miss it.

Labels body Promusicae launched Premios Amigo in 1997. The 150-minute telecast annually showcased local talent and attracted major international names from U2 to Kylie Minogue. But after just five editions, it was suspended in protest of Spain's rampant physical piracy rate, estimated then at 50% of all sales.

Now it's back in trimmed-down form with a new sponsorship deal with cell phone manufacturer Nokia—but no TV partner. "That Premios Amigo will not be televised reflects an

at the end of November.

Promusicae president Antonio Guisasaola says that the day after the event, mobile phone operator Vodafone will offer highlights via its Vodafone Live music service, while Yahoo Spain will deliver delayed coverage at premios-nokiaamigo.com. However, the only members of the public to actually experience the awards live will be the 300 inside the 1,500-capacity Circo Price theater. Guisasaola claims exposure will still come from "prime-time TV news programs, radio and the press. More people will know about it that way than by watching TV at 1 a.m."

Bosé says the 2007 show has been trimmed to a fast-moving 75 minutes, with nine awards instead of the previous 17.

Six awards are sales-based, two publicly voted on and one chosen by Promusicae members. That focus on sales, SGAE corporate affairs director Paco Galindo says, differentiates Premios Amigo from Premios de la Musica, which "does not just promote the most-sold records, but showcases artists who otherwise have virtually no space in the media."

While Promusicae's major-label members have welcomed Premios Amigo's return, there's skepticism among independents and at retail. Xavi Turull, percussionist with leading Barcelona-based indie band Ojos de Brujo, finds it "surprising [that Promusicae] has organized an award gala that does



OJOS DE BRUJO

absolute lack of respect towards music from private and public TV channels," says Promusicae board member Simone Bosé, who is also GM at EMI Spain.

Outside of reality TV series, there aren't any regular pop/rock shows in Spain, only occasional airings of concert recordings.

While several channels did not return calls, their own viewing figures indicate declining public enthusiasm for awards shows. In 2001, Premios Amigo's telecast on commercial channel Antena 3 claimed 12.2% of the viewing audience, down from 20.9% in 2000.

Authors body SGAE and artists association AIE organize their own annual awards show, Premios de la Musica. This year's March 29 live telecast on state broadcaster RTVE drew only 4% of viewers, compared with 9.3% in 2006.

RTVE communications director Begoña Pérez responds to Bosé's comments, insisting the broadcaster "is increasing its music broadcasts." She cites a new series of live, late-night concerts that launched Nov. 14, plus a prime-time series, "Don't Shoot the Pianist," debuting

not reflect the fact that some 80% of albums released in Spain are produced by indies."

Turull notes the band won a 2007 Latin Grammy Award for best flamenco album for "Techarí," released on its own label, Diquela. "There's space for the indie sector even in major award ceremonies," he says.

And Sergio García, music sales manager at retailer FNAC's largest store in central Madrid, isn't expecting a sales windfall. "Five of the Amigo winners will be this year's top sellers," he says, "and fans have already bought those records."

Meanwhile, Guisasaola claims Premios Amigo's revival does not mean

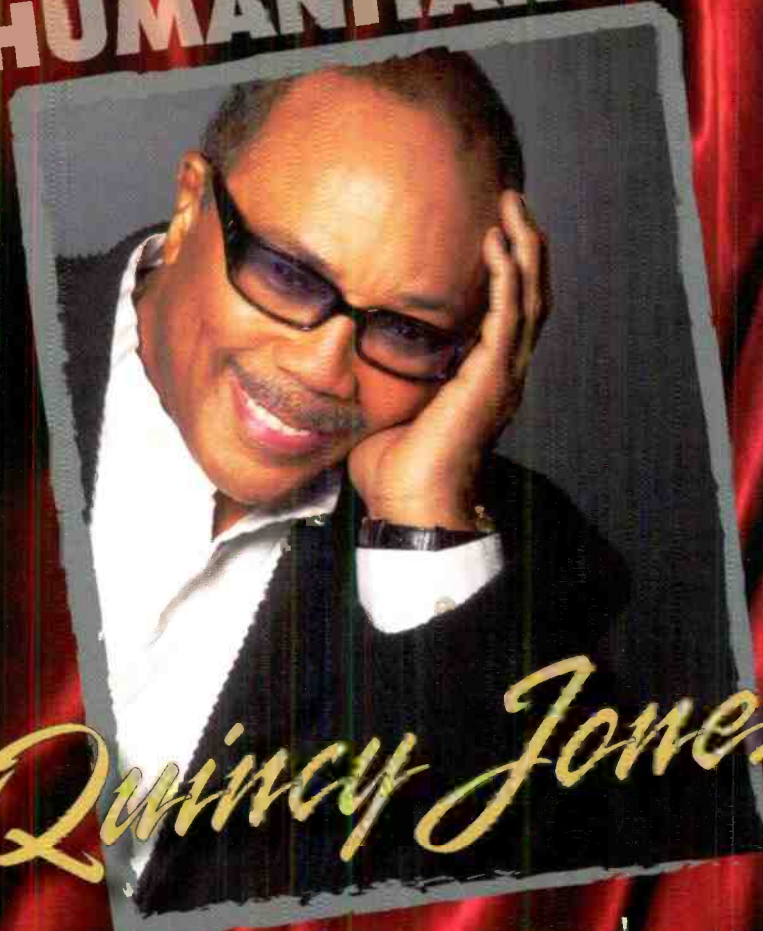
Spain's piracy problems are over. Promusicae puts the present physical piracy rate at 22%, mainly thanks to a decline in major cities. It does not have current digital piracy figures, but claims there were more than 800 million illegal downloads in Spain during 2006.

The reappearance of Premios Amigo, Guisasaola says, can only help Promusicae's battle against the pirates. "We can protest about piracy better with a gala, instead of without." ■■■



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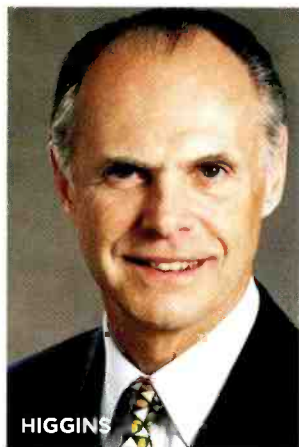
The Trans World Play

Will The Chain Go Private?

In 2006 at this time, Musicland and Tower Records were being liquidated in a year that would wind up with CD sales down 5% from 2005. This year, CD sales are down nearly 19%, and maybe the labels are sweating the downturn a little—but so far, their account base seems remarkably healthy. You wouldn't know it, though, from reading the mainstream press, which never seems to tire of its mantra that record stores are doomed.

"My biggest frustration is that we are doing well and every other chain I talk to says things are OK, but people don't seem to believe it," one chain executive says. "They think we are all in trouble."

Sure, inside the industry suppliers are a little concerned with rackjobber Handleman, but that seems to have more to do with the revolving door in its president's office than it has to do with how the account is performing. And an-



HIGGINS

A likely scenario if Trans World goes private: Bob Higgins aggressively transforms the chain into a full-blown home entertainment retailer.

other new uncertainty is what will happen to Trans World, now that chain founder **Bob Higgins** is trying to take the company private. If that happens, what next? And here's another question Higgins' ploy raises: Will the bid put the chain into play?

On Nov. 9, a day after Trans World stock closed at \$3.89, Higgins—the largest shareholder in the company, who, with related persons and entities, has an approximate 40% stake—proposed paying \$5 each for the outstanding publicly traded shares of the 963-unit, Albany, N.Y.-based chain. As part of that bid, Higgins contacted Riley Investment Management, which controls 12% of the company's share.

If Riley participates and the price remains at \$5 per share, Higgins would need to raise \$74.6 million, not including investment banking and legal fees. If Higgins has to go it alone, he would need \$93.2 million.

But on Nov. 16, Trans World announced that it received a letter from Sherwood Investments, which owns 4.3% of Trans World, stating that the offer is "grossly inadequate." That letter suggested that \$8 per share would be a fair price, which means Higgins would have to pay \$119.3 million or \$150 million, depending on whether Riley takes part.

The Higgins proposal was made to a special committee of the company's board of directors consisting of non-management board members, who had already retained Goldman Sachs as their financial adviser to explore "strategic alternatives" to enhance shareholder value. That's usually Wall Street code for "sell."

So based on events so far, we could make one of two speculations: Maybe the board shopped the chain and couldn't find a buyer, but Higgins wants to ensure that all possible suitors are aware the company is up for sale. Or maybe Higgins is capitalizing on the board's apparent failure to find a buyer by making a bid to take it private. The latter scenario seems a lot more likely.

But if Higgins manages to take the chain private, what's his plan? One scenario making the rounds that scares the bejesus out of suppliers has Higgins closing all stores and returning inventory—which, as of Aug. 3, stood at \$475 million. So assuming Higgins gets to take the chain private by himself at \$8 per share, he would owe the \$150 million he borrowed to pay outstanding shares; another \$166 million in accounts payable as of Aug. 3, according to the company's 10-Q filing; and \$62 million drawn down from the revolving credit facility. In the all-stores-shuttered theory, that would leave Higgins with an apparent profit of \$97 million. But that scenario is ridiculous for many reasons, not least of which is because Trans World has only 400 leases expiring at the end of this year. That leaves rent obligations for another 563 stores.

No, what will probably happen is that Higgins will take the company private and then get even more aggressive in transforming the chain into a full-blown home entertainment retailer. As one Wall Street observer puts it, "Bob is a big believer in Bob." When I repeated that comment to a senior label executive who is a Higgins fan, he asked, "How many times has the industry written off Trans World and been wrong?"

I wouldn't be surprised to see Trans World close some 150 or so stores in the new year, with inventory returned to partially pay down whatever has been borrowed to take the company private. But I learned a long time ago not to bet against Trans World.

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The Indies

CORTNEY HARDING cortney.harding@billboard.com

Base Gratitude

Unsigned Acts Rock Out On Military Installations

When musician **Prashant Vallury** was wandering around the South by Southwest conference last year, he was looking for opportunities to get his band, hip-hop act **Animate Objects**, some gigs outside their hometown of Chicago.

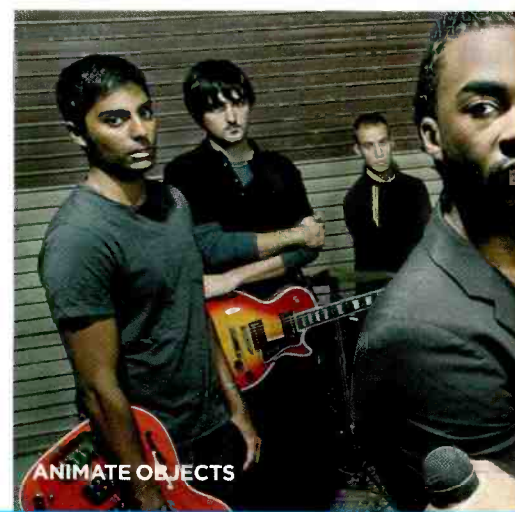
Gigs in Los Angeles or New York would have been just fine. Instead, he and his band would end up playing in Cuba and Honduras. It was all because of a chance encounter with some representatives from Armed Forces Entertainment, who book indie acts at military bases around the world, that Animate Objects found themselves in front of a packed house at the notorious Guantanamo Bay Naval Base.

Unlike the better-known USO, AFE works mostly with unsigned and indie acts, hosting more than 1,200 shows every year at 270 military installations. Bands apply online, submitting electronic press kits, pictures and MP3s for judging. "A panel of at least three people evaluate the music based on a number of factors," AFE chief **Edward Shock** says. "We base our judgment on how the bands sound and look, of course, but we also take their politics into account."

It's probably safe to say that a band like **Rage Against the Machine** wouldn't be ac-

cepted, but since **Kid Rock** and **Bret Michaels** are two of AFE's more famous performers, it appears almost anything other than overt **Bush**-bashing goes.

Once a band completes the application process, is accepted and is matched up with a base, it is flown to whatever far-flung location is currently demanding acts of its genre. **Joe Henry** of rock band **Adam's Attic** has played



ANIMATE OBJECTS



Legal Matters

SUSAN BUTLER sbutler@billboard.com

The Force Is With You

BILLBOARD EXCLUSIVE

Fighting Music Piracy Remains On DOJ's Agenda

With the confirmation of **Michael Mukasey** as U.S. attorney general, the Task Force on Intellectual Property has now changed leadership three times since it was first formed in 2004 to beef up enforcement. With each changeover comes the questions of whether the task force will be a top priority for the Justice Department—and where the music industry fits into its agenda. During an exclusive interview, **Kevin O'Connor**, the task force chairman and the president's nominee for associate attorney general, assures the industry that the force will be with us.

"This task force has been institutionalized," O'Connor says. "Giving credit to **David [Israelite]** and others who got it up and running, the task force was built to withstand any changes in senior leadership, which is

a good thing. That's one of the ways that you ensure that these efforts continue beyond this administration."

Part of the task force's mission is to propose legislation to help its efforts. While the DOJ in May presented to Congress a legislative package to help criminally prosecute and deter intellectual property (IP) "thieves," earlier this month Sens. **Patrick Leahy**, D-Vt., and **John Cornyn**, R-Texas, also introduced a bill that would have the DOJ add civil anti-piracy cases to its workload (billboard.biz, Nov. 9).

This seems like good news for the music industry. The RIAA alone has spent more than \$32 million in legal fees in 2005-06, according to public records. Most was spent fighting piracy, industry sources say. And this amount doesn't include legal fees paid by individual labels or music publishers.

But several government sources have said recently



O'CONNOR

in Portugal, Spain, Italy and Greenland since he hooked up with AFE; prior to those trips, he had never traveled internationally.

But free trips to exotic locales aren't the only benefit indie acts can get from working with AFE. For Henry, who came from a military background, there was a sense of "giving back" to an organization that had sustained many of his relatives. More tangibly, though, bands can get a career boost out of completing a tour.

R&B singer **Margot B** says hooking up with AFE and playing in Cuba was "the best decision of my life." Aside from having the once-in-a-lifetime experience of performing for soldiers and detainees at Gitmo, she says that her career has "opened up" in the year since she did the shows. "I'm still getting e-mails from soldiers thanking me for playing, and they've been passing my music along to their friends and families," she says. "Because of the connections I made, I've been picked

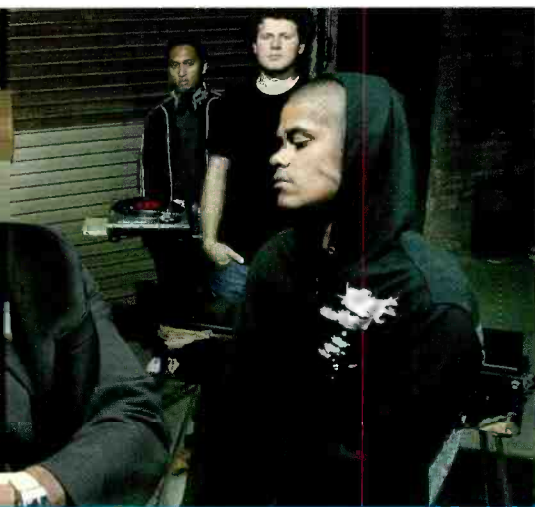
up for compilations in Europe and called to audition for 'Spring Awakening' on Broadway."

Adam's Attic has had a similar experience. "We've had people start street teams on the bases for us," Henry says. "Military fans are really loyal, and as they move from base to base, they spread the word." The band is planning on self-releasing a record digitally in December, and hopes that the fans it gained during its world tour will support the act.

While the tours are all expenses paid, bands are not allowed to sell merchandise on the bases. They are free to give away copies of CDs and direct traffic to Web sites, and a few manage to create individual partnerships with on-base stores. According to Shock, however, these partnerships are rare. Bands that want to sell their albums in stores on military bases face much higher hurdles, including the need to be affiliated with a recognized distribution company and make it past a rigorous screening process. **Jeralyn Rice**, the lead music buyer for military retailer AAFES, says that many of the records it stocks tend to be best sellers that interest younger listeners.

But even if a trip abroad to perform with AFE doesn't lead to moving more units, it can still be a boon for an up-and-coming band. "We've had a huge increase in the amount of interest we get from the press," Vallury says. "The story of the AFE tour is something that a lot of people want to hear, and it really sets us apart from other bands. Plus, it's just a great thing to have on your résumé."

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



that requiring the DOJ to handle civil cases may not be such a great idea; there isn't sufficient staff to handle the cases.

O'Connor says the DOJ hasn't yet had the opportunity to review the Leahy/Cornyn bill, but it has either formally or informally provided its views on other pending enforcement bills.

"The bottom line is we're generally very supportive of the effort to give prosecutors and others the tools to combat intellectual property piracy, but there are some concerns in the specifics—whether they're practical or will have the desired effect," O'Connor says. "So we're working closely with our colleagues on the Hill—Democrats and Republicans—to come up with an end product that everyone's happy with."

O'Connor says the DOJ is generally thought to make its greatest impact by focusing on criminal prosecutions—private lawyers can enforce civil remedies, while only the DOJ can legally prosecute criminals.

"Our civil division, who presumably would do these cases, are obviously occupied with a lot of other lawsuits brought against the government as their core mission," O'Connor says. "To ask them on top of that to go out and bring civil claims on behalf of the industry would be difficult, absent the infusion of new bodies."

The DOJ's focus on the criminal front is showing some important results.

For example, prosecutions continue against defendants in the two largest international enforcement actions undertaken against online piracy—Operations FastLink and SiteDown. In 2004-05, officers busted "warez" groups (organized groups that illegally share copyrighted

works, often prereleases); so far, the U.S.-led operations in 15 countries have resulted in more than 100 felony convictions.

"The difficulty with [online piracy] cases is that, oftentimes, the defendants aren't motivated by profit," O'Connor says. "Sometimes the courts look at us like, 'Why are you bringing us these cases? They're a bunch of college dropouts sitting behind their computers acting like Robin Hood, robbing from the rich to feed the poor.'"

Nevertheless, O'Connor says prosecutors make it very clear at sentencing that they don't agree with such an assessment.

Meanwhile, earlier this month, the first DOJ Intellectual Property Law Enforcement Coordinator to work in Eastern Europe landed in Sofia, Bulgaria. And earlier this year, the first IPLEC was placed in Bangkok to help fight against piracy in Southeast Asia. The experienced IP prosecutors will be developing relationships with private industry and the governments, O'Connor says, to train local officers and coordinate investigations and operations against IP crime.

"We are very, very aware of [the music industry's] concerns," O'Connor says. "There's a real keen awareness of the economic benefit of being very aggressive on enforcing IP rights in the criminal arena, but there's also a realism that with the Internet and the international scope of this problem, we've got to pick and choose wisely where we put our resources and make sure we have the most significant impact."

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

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Dave Marsh has a fabulous new book.

I don't think any writer in rock history celebrates the shotgun marriage of intelligent, important critical analysis and the pure unbridled mindless joy of pop culture more effortlessly than Marsh.

When he told me 15 years ago that he was writing a book about "Louie Louie," I laughed out loud. But he wasn't kidding. Who would even think to do something like that? Certainly no serious writer. Unless it was for a quick light-hearted magazine essay for a quick check.

Today "Louie Louie" remains among my top five rock books of all time and might just be my favorite.

Well, here he goes again.

This time he's chasing the most unlikely subject (and yes, as the former editor of Creem, he helped define the term "contrarian"): the completely disregarded, disrespected, déclassé and ultimately deleted "The Beatles' Second Album" (which, of course, it wasn't).

All of the early albums by the Beatles, the Rolling Stones and everyone else English had different configurations in America than the official ones in England.

This was done for two simple reasons: greed ("We can make three albums out of two, and no one will care!") and the need to include the hit singles on the albums, which England mostly didn't do—well, come to think of it, that was greed too.

The complication that revealed itself years later was that, while the Beatles' American versions were considered irrelevant, the Stones' American versions contained two of their best albums, including the record I consider the best album ever made by anyone, "12 x 5."

So ironically or coincidentally or what-

ever, the American Stones' configurations are considered totally valid, while the Beatles' American albums are considered just silly and irrelevant.

Au contraire, says Marsh—who, in this tiny little tome, manages to share an amazing amount of insights ranging from the racial (" 'You Really Got a Hold On Me' has a magical place in my life. I had seen the Miracles and I knew Smokey [Robinson] and his group were black. I knew one thing for damned sure: There was nothing inferior about these people, and if that was true, nothing else I'd been told about why white was supreme could possibly be true"); to the philosophical ("In the end, it's the collective aspect that touches me most deeply. Individualism is a cheap commodity in America because there's always a surplus of it. Finding some sort of community is a much more difficult task"); to the musical ("In terms of sheer power and rude eloquence, [John] Lennon outstripped even 'Twist and Shout' with his vocal on 'Money,' naked,

abrasive, honest-to-a-fault"). And the story even has a villain, Capitol A&R man Dave Dexter Jr., the man who passed on the Beatles' first five singles and then, as an encore, passed on the Dave Clark 5, the Animals, Herman's Hermits and the Yardbirds, and didn't lose his job.

I love this book and can't recommend it highly enough. (OK, one quibble: Marsh is completely wrong about "Roll Over Beethoven"—but hey, he's entitled.)

This book is personal, universal, insightful, celebratory, revelatory, funny, stupid and brilliant.

Just like "The Beatles' Second Album." ◆◆◆



COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 SHE DOES	LOCKSLEY / FEATURE
2 RETURN THE FAVOUR	THE HIVES / UNIVERSAL
3 WHAT WOULD JOAN JETT DO?	THE LAUNDERETTES / WICKED COOL*
4 GET SO BAD	THE STEMS / SHOCK
5 BABY DU JOUR	ROY LONEY & THE LONGSHOTS / CAREER
6 LORD DON'T SLOW ME DOWN	OASIS / UNIVERSAL
7 I'LL COME RUNNIN'	HELL ON WHEELS / DIONYSUS
8 LONGSHOT	JOHN FOGERTY / FANTASY
9 GYPSY BIKER	BRUCE SPRINGSTEEN & THE E STREET BAND** / COLUMBIA
10 TOO MANY COOKS (SPOIL THE SOUP)	MICK JAGGER / RHINO

COOLEST GARAGE ALBUMS

TITLE	ARTIST / LABEL
1 BLACK AND WHITE ALBUM	THE HIVES / UNIVERSAL
2 ICKY THUMP	THE WHITE STRIPES / WARNER BROS.
3 BABY 81	BLACK REBEL MOTORCYCLE CLUB / RCA
4 PSYCHEDELIC SUNRISE	THE CHESTERFIELD KINGS / WICKED COOL*
5 HOUSE OF VIBES REVISITED	THE GRIP WEEDS / GROUND UP
6 HAVE MERCY	THE MOONEY SUZUKI / ELIXIA
7 HENTCH-FORTH-FIVE	THE HENTCHMEN / ITALY
8 HERE FOR A LAUGH	THE BREAKERS / FUNZALO
9 CBGB FOREVER	VARIOUS ARTISTS / CBGB FOREVER
10 WANNA DO THE WILD PLASTIC BRANE LOVE THING?	THE STABILISERS / WICKED COOL*

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

MOBILE BY ANTONY BRUNO

If You Can't Join 'Em, Beat 'Em

Apple, Google Sidestepping Mobile Operators

Things in the mobile music world are about to get a whole lot more interesting.

It seems as though pretty much everybody nowadays thinks he can do a better job offering mobile applications and content services than the mobile operators have. While there are plenty of mobile applications out there, mobile operators have been notoriously stingy about which ones they allow on the handsets and networks they control.

As phones take on more entertainment functionality, the response has been to simply go around them. The latest entrants: handset manufacturers. Or more specifically, software companies that suddenly fancy themselves handset manufacturers. Even more specifically—Google and Apple.

Apple obviously came first. The iPhone has been heralded as a wake-up call to a mobile industry long criticized for making anything other than voice phone calls too difficult and too expensive.

More recently is Google, making things really interesting with its Android initiative. Unlike the iPhone—which is a flashy piece of hardware optimized with equally flashy software—Android is Google's open-source operating system for mobile phones.

The company hopes it will attract reams of developers making slick applications that will finally get the mass market using their phones like computers.

This openness is exactly what content providers want. Warner Music Group chairman Edgar Bronfman Jr. is perhaps the most vocal, saying that carriers need to either get onboard or miss the boat.

"If the mobile phone industry doesn't respond with highly competitive offerings, they're going to watch their share of the opportunity diminish," he recently told the Financial Times.

Of course, we've heard that before.

A host of upstart wireless services companies emerged during the last four years to take on the carriers at their own game. These companies basically leased airtime from incumbent operators like Sprint and Verizon to offer wireless services—and handsets—under their own brand, taking a decidedly content-heavy approach. They included Amp'd Wireless, Disney Mobile, ESPN Mobile and Helio.

At first blush, it made a lot of sense. Carriers know technology, but content companies know content, and it seemed reasonable that they would be able to sell content and services on mobile phones better

than stodgy wireless operators could.

Naturally, that didn't happen. Of these mobile virtual network operators (or MVNOs, adhering to the mobile industry's love of acronyms) that emerged, only the original—Virgin Mobile—and Helio are still around, and Helio is burning through hundreds of millions annually. Amp'd declared bankruptcy, while Disney and ESPN shuttered in a matter of months.

The point? Competing with established wireless operators on their own turf is hard.

Which is why the effort has moved to handsets instead. Apple has proved its ability to create slick devices with the iPod. Google is a software juggernaut. They're not competing with carriers on the carriers' terms but rather on their own.

By creating a better device—or a better software platform—these companies are gambling that wireless operators will have no choice but to support their products. Other phone manufacturers like Nokia and Sony Ericsson are trying similar tactics by launching their own mobile music services, mobile gaming platforms and mobile social networking services.

But these are closed systems. And while Apple has grudgingly opened the iPhone platform to third-party applications, developers will have to pay a fee for the opportunity to do so.

Which makes Google the real pioneer here... sort of. Google is licensing Android for free and even offering \$10 million in prize money to developers who write exceptionally good applications for the platform.

And rather than building the phone itself, Google is licensing Android as the guts to multiple devices, even forming the Open Handset Alliance to lure such manufacturers, operators and tech companies as Motorola, Sprint and Qualcomm onboard.

It's a bit of a pipe dream that others have reached for but have yet to obtain. Mi-



Android is Google's open-source operating system for mobile phones.

crosoft tried to unite the fragmented mobile phone market under Windows Mobile OS, but despite licensing agreements with some 50 phone manufacturers, it will ship only 10 million-15 million phones this year.

Nokia tried it too, spearheading the Symbian OS, which has captured more than 70% of the global smart-phone market, according to ABI Research. But developers must pay licensing fees to write for the platform, and ABI expects its market share to fall to almost 40% by 2012.

So yes, it's been tried before. But there are reasons Apple and Google are getting the attention they have. Both are the 800-pound gorillas in their respective areas—Apple as it pertains to digital entertainment (music and video) and Google with advertising and location-based services (two areas expected to dominate the mobile content market in the years ahead).

The point: Both in their actions are saying they can do better than the wireless operators have. To date, operators have dictated the features and capabilities of the devices on their networks. They set the agenda, and the device manufacturers followed.

Google and Apple won't have that. They're leading the way and daring mobile operators to ignore them at their own peril.

BITS & BRIEFS

GET WITH THE PROGRAM

The Yankee Group projects that the global market for mobile Internet services currently should be more than \$66 billion, rather than the \$9.5 billion it actually is today. The company blames service providers and their technology partners for not overcoming such barriers as price and interoperability quickly enough, and says as a result, service providers are missing out on potential new revenue opportunities.

IT KEEPS GOING... AND GOING...

Custom Internet radio service Pandora is hoping to start generating revenue from the traffic to its site through the use of sponsored social networking applications. The company has added an Energizer-branded social networking area that allows users to discuss various topics related

to not only music, but also those that Energizer itself set up—like a "portable power" topic. Of the five or so set discussions, two are created specifically for Energizer-related issues. The Energizer campaign will remain active on Pandora through Jan. 7.

GOIN' MOBILE

MTV has tapped Interacting to create a series of mobile social networking sites built around its various programs. The first is for MTV Tr3s, MTV's Latino-focused music video channel. The mobile social network will be called Con3xion. Both hope to extend the social network to the Web in the near future, but for now, it will remain in mobile-only access mode. MTV says it has seen Tr3s mobile video traffic increase 60% every month in the last quarter, hence the focus on mobile.

HOT RINGMASTERS™ NOV 24 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	8	#1	NO ONE ALICIA KEYS
2	1	17		CRANK THAT (SOULJA BOY) SOULJA BOY TELLEEM
3	5	10		KISS KISS CHRIS BROWN FEATURING T-PAIN
4	3	8		I'M SO HOOD DJ KHALED FEATURING T-PAIN, TRICK DADDY, RICK ROSS & PLIES
5	4	11		DUFFLE BAG BOY PLAYAZ CIRCLE FEATURING LIL WAYNE
6	6	7		APOLOGIZE TIMBALAND FEATURING ONEREPUBLIC
7	7	17		CYCLONE BABY BASH FEATURING T-PAIN
8	9	10		BUBBLY COLBIE CAILLAT
9	8	9		GOOD LIFE KANYE WEST FEATURING T-PAIN
10	15	4		LOW FLO RIDA FEATURING T-PAIN
11	17	3		CLUMSY FERGIE
12	10	6		SOULJA GIRL SOULJA BOY TELLEEM FEATURING I-15
13	11	7		SHAWTY IS A 10 THE-DREAM
14	16	7		HATE THAT I LOVE YOU RIHANNA FEATURING NE-YO
15	12	14		BED J. HOLIDAY
16	14	46		ROCKSTAR NICKELBACK
17	13	9		GIMME MORE BRITNEY SPEARS
18	18	10		UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCÉ
19	23	5		POP BOTTLES BIRDMAN FEATURING LIL WAYNE
20	24	2		SUFFOCATE J. HOLIDAY

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

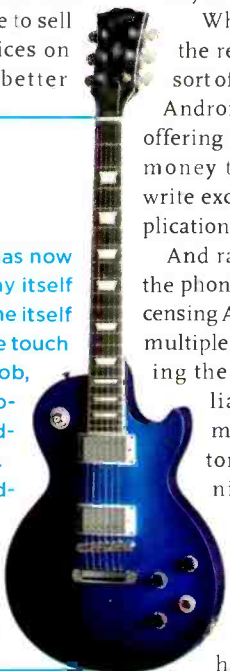


Alicia Keys parlayed a modest 4,600-unit increase in downloads into a 2-1 climb for "No One." Keys becomes only the second female artist (following Beyoncé) to sit in the pole position in the chart's one-year history.

FOR DROPPED-D, PRESS ONE

Following up on the iconic Les Paul, Gibson has now created a Robot Guitar. No, the axe won't play itself (at least not yet), but it does automatically tune itself to any one of six commonly tuned presets at the touch of a button. The system consists of a control knob, which doubles as the volume control, and motorized tuners that make all the necessary adjustments by means of a Tune-Control Bridge.

The technology will first appear in a limited-run edition of the Les Paul, hitting shelves Dec. 7, with several artists recruited by Gibson demonstrating the new guitars at various locations starting Dec. 3. The company has not yet disclosed pricing. —AB



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SENIOR VP
AND HEAD
OF MUSIC
INTERNATIONAL
WILLIAM
MORRIS
AGENCY

Ed Bicknell

Tasked to turn WMA into a global music power, Bicknell examines promotion in developing markets, the U.K. concert boom and whether festivals develop artists.

As London-based senior VP and head of music international at the William Morris Agency, Ed Bicknell is boss of all of WMA's global music business, excluding North America. His goal is to turn the company, already a powerhouse of international literary and movie talent, into a hotbed of international music stars as well.

Bicknell—former manager of such veteran rock behemoths as Dire Straits, Mark Knopfler, Bryan Ferry, Scott Walker and Gerry Rafferty—has plenty of experience in that area. Since restructuring the international office in January, he has put together a roster of eight London-based agents, with two more expected soon. Supported by another four agents in Los Angeles, their mission involves enhancing multimarket opportunities for U.S.-only and overseas domestic acts in a digital era when music, TV, films, literature, sports and corporate marketing are now interlinked.

On the heels of recently signed international deals with established U.K. indie acts like Madness and Happy Mondays, the up-and-coming Pigeon Detectives and electronic band Groove Armada, Bicknell talked to *Billboard* about the global and U.K. music markets and how WMA plans to be the dominant international talent broker.

Why was it important for the William Morris Agency to boost its music presence in the United Kingdom, even though the literary and movie divisions have been there for several years?

The company is very hot at the moment. And there is a push to become the dominant but most diversified talent agency in the world in the next two to three years. Music was the natural extension here, and we've also just started a corporate-consulting division.

The company has recently gone from being an old-fashioned, conservative operation to being very young and dynamic. Jim Wiatt, the CEO, has reinvented the company. It now has a clear strategy, and the music department is almost the first step in that direction. We have someone on the ground in China, where it is very difficult to do business because of the bureaucracy and censorship. But it can be done.

The way the whole company is laid out is not just about booking a few bands. Within WMA's music group alone, we're a division that covers just about everything that you're likely to come in contact with. For example, Jack White [of the White Stripes] has just been signed

as an actor. In corporate consulting, we use music artists for [broadcast] commercials. There are a couple of music-related books being written by or about people in bands that originated from this office.

Is the U.K. concert market the hottest one in the world?

The U.K. market is very buoyant. I was stunned by the sheer number of festivals this summer. But I must admit to being a little worried. There are too many out there that are jumping on the bandwagon. I hope it doesn't go the way of the recording business, which has shot itself in the foot through greed.

William Morris has an enormous [middle-of-the-road] roster, with people like Johnny Mathis, Harry Belafonte and Natalie Cole, who are also popular [in Europe]. And [we] also [have] an enormous urban and hip-hop roster. There are some country acts in North America that will translate well here, such as Rascal Flatts, Brooks & Dunn and Kenny Chesney, plus a major R&B operation that we could do more with.

The highly competitive concert promotion business in the United Kingdom and Europe is

dominated by Live Nation and AEG Live; where are the independents?

The promotion business is now dominated by these two companies, but the independent promoters are still out there. There are probably more promoters per square inch in Dubai than anywhere else on the planet. Music promotion has become a global business. Yes, everything in the music business has become "corporatized," but if anything, I would say independents are flourishing. Competition is good because you always need fresh blood. [SJM Concerts managing director] Simon Moran is still an independent. In the developing markets [such as Eastern Europe and China], it is the independents that have got their noses on the ground.

Why do the major acts play stadiums in Europe but play arenas in the United States?

It really depends on the individual acts, how much time they are prepared to spend in a market and how big they are in the different markets. A lot of U.S. artists come to Europe

during a very narrow window of time, from the end of May until the end of July. They usually want to play at the music festivals or at a stadium or a combination of the two. Then, you also have some like the Foo Fighters, who did some festivals and are coming back in the autumn to do an arena tour. If you looked at the U.K. stadium shows this summer, most of them, such as George Michael, the Police and the Rolling Stones, are from the United Kingdom. The truth is that the number of acts that can fill a stadium is very small—probably fewer than 50.

How do Europe's music festivals play into artist development?

Festivals might get you in front of a big audience in one go, but I have mixed feelings about them. I'm not sure it's really helpful to put a baby band in front of a festival crowd. Some festivals—such as Glastonbury—are, in fact, social events. But if you look at a heavy metal event, then you'd know that the acts playing are key to the festival doing very well. When you go to [the Download

Festival in] Donington Park, you'd not be surprised to see acts like Black Sabbath or Metallica.

As a manager, I was reluctant to place acts at festivals. I preferred Dire Straits to perform before a crowd of 5,000 who wanted to see them than in front of 50,000 when they were just one of several acts on the bill. Festivals can do very well for big headliners, but it's questionable how useful they are for people lower down the stream.

How do radio and labels affect the U.K. and European touring business?

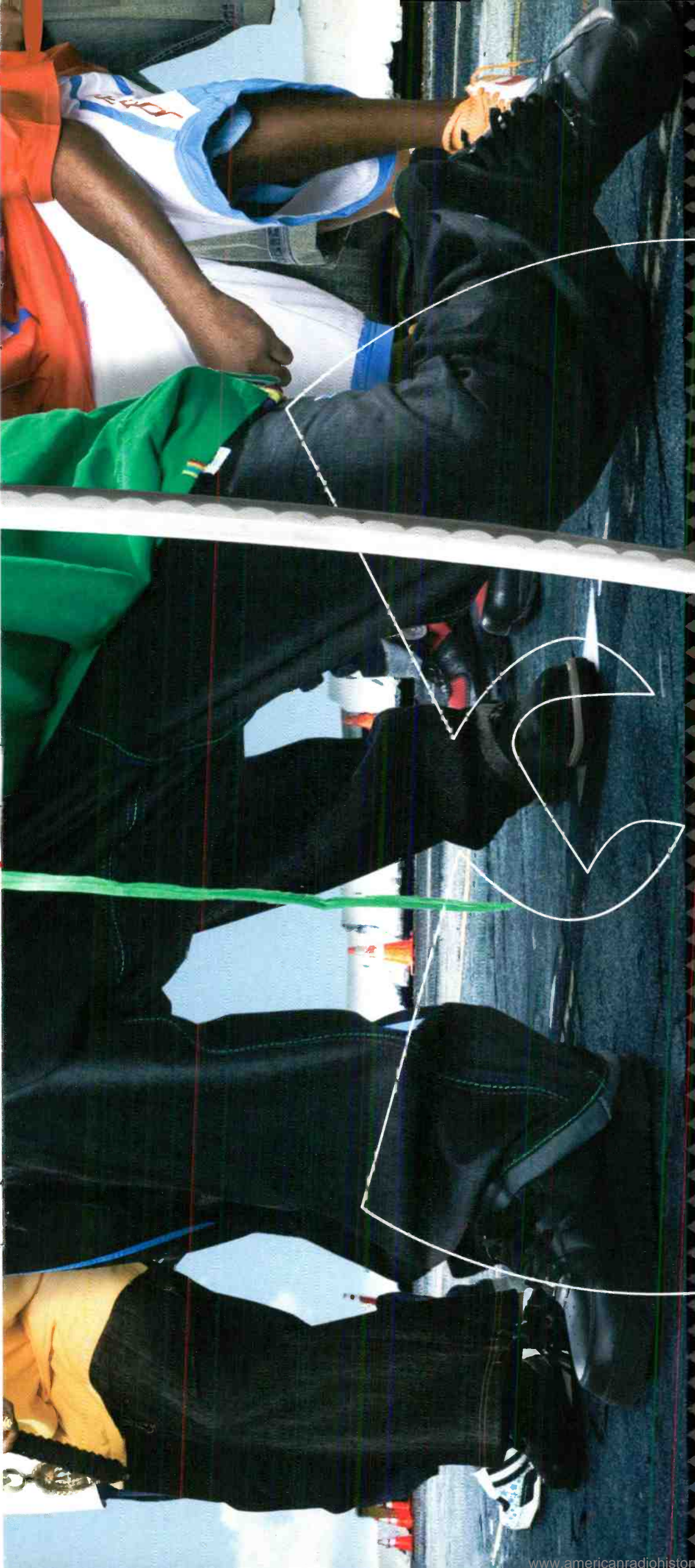
Depends on whether you're already established. I certainly don't think the Rolling Stones get that much airplay, apart from a couple of their classic hits. Labels and radio are important to everyone, apart from those acts that are not even trying to be record-selling acts. Led Zepelin has not had a [studio] record out in about 20 years, but they are currently the biggest single ticket draw at the moment because of their reputation and curiosity value.

Has the U.K. secondary-ticketing market gotten out of hand?

With the escalating ticket prices and secondary ticketing, two things may happen: People who normally go to 30 shows a year will now go to only 10; and no one knows who will replace the older acts, such as the Rolling Stones, when they are gone. I thought the way the ticketing for Prince [at London's O2 Arena] was handled was equitable. But not many acts are willing to play that many nights [21]. When I was managing Dire Straits, they would play in venues such as the Sydney Entertainment Centre for 22 nights in 1986; that decreased chances for the tours.

I was stunned by the sheer number of festivals this summer. There are too many out there that are jumping on the bandwagon.





RETURN OF THE

WU

Six Years After The Pioneering Rap Collective Raised Its 'Iron Flag,' The Wu-Tang Clan Reunites With Loud Records For A Dual Comeback

BY MARIEL CONCEPCION

PHOTOGRAPH BY ALEX HENRY

It's a hot late-summer night

in Seattle, and the cloud of pot smoke emanating from the Memorial Stadium stage is growing more formidable by the minute.

There's RZA, picking up a blunt thrown on-stage by the crowd and giving it a puff, then passing it to Method Man, who pauses and poses for a photo. There's DJ Mathematics, busting out the signature beats of "Protect Ya Neck," "C.R.E.A.M." and "Triumph," which, once performed, drive the audience into hysterics.

RZA even leads the crowd through a Tai Chi exercise as a precursor to "Gravel Pit." But there's no Ghostface Killah on this night (an unexplained no-show), and there's most definitely no Ol' Dirty Bastard (dead since November 2004).

And though the Wu-Tang Clan's name is on the ticket, this is a very different group than the collective of Staten Island rappers who stormed the hip-hop world with 1993's instant classic, "Enter the Wu-Tang (36 Chambers)."

For one, there hasn't been a Wu-Tang album since 2001's "Iron Flag," and group members have gotten used to the higher paydays they can command with their solo releases. For another, the artists have been feuding in the press during the past month about everything from money to creative vision.

It all sounds like the worst possible setup for the group's new "8 Diagrams," due Dec. 11, but such is the state of the Wu-Tang Clan circa 2007.

"We're not day-to-day in tune," RZA says. "But when Wu-Tang comes together, we put our lives on hold. Sometimes that's a good thing, sometimes it's bad. I turned down two TV shows to do this record."

The first step in easing Wu-Tang back into the marketplace was realigning with Steve Rifkind, whose Loud Records imprint put the group on the map in the '90s. Rifkind now runs SRC, whose roster includes Akon and David Banner and is distributed through Universal.

Rifkind launched Loud in 1992 and housed such acts as Big Pun, Twista, Mobb Deep, Dead Prez and Three 6 Mafia until it shut its doors in 2002. "Loud had shifted over to Sony, but they didn't understand our environment and we didn't understand their environment, so the shoe just didn't fit," Rifkind says.

"In December of 2006, [we] sat down and started thinking about what we did for hip-hop, which led up to us injecting ourselves into it again," RZA says about his initial meeting with Rifkind. "We thought we should find closure and rediscover the synergy." In January, he reached out to the rest of the Wu family and everyone agreed to jump onboard.

SHAOLIN SOUNDS

So it was that the eight surviving Clan members, along with longtime affiliate Cappadonna, who was recently inducted as an official Wu Tang member, were back together in the studio. "My idea with this album was to have an hour of your day be different—you go into this other world of beats, hardcore lyrics and imagery of hip-hop," RZA says. "I wanted the listener to be stimulated by the music."

For RZA, that meant balancing a heartfelt Ol' Dirty Bastard tribute ("Life Changes") with the horn-laden "Starter" and the Erykah Badu-assisted first single "The Heart Gently Weeps," which features an interpolation of the Beatles' "While My Guitar Gently Weeps."

The song features guitar contributions from the Red Hot Chili Peppers' John Frusciante and George Harrison's son, Dhani, but contrary to rumors, it does not include an actual Beatles sample. Rather, RZA se-

BEST SELLING SOLO ALBUM

METHOD MAN
"Tical 2000: Judgement Day"
1.6M
Peak: No. 2
Debut/Peak Date: 12/5/1990

RAEKWON
"Only Built 4 Cuban Linx"
1.09M
Peak: No. 4
8/19/1995

GZA
"Liquid Swords"
928,000
Peak: No. 75
12/28/2002

GHOSTFACE KILLAH
"Ironman"
901,000
Peak: No. 2
11/16/1996

lected a California band, Stone Mecca, to re-create the backing track. Other guests include George Clinton, Sunny Valentine, Dexter Wiggle, Gerald Alston and Tashmahogany.

Raekwon adds grit to "Watch Your Mouth" ("I'm from a boulevard where niggers get jacked and peed on," he raps), while Method Man is showcased on the soulful head-nodder "Stick Me for My Riches." On "Take It Back," the group raps about reasserting its hip-hop dominance, with Method Man noting, "Before you even had a name, you was screaming, 'Wu-Tang.'"

Sometimes all the Wu members were in the studio on the same day, but just as often, they were e-mailing each other their finished verses from some far-flung locale. But as the album nears release, not everyone is happy with the finished product.

Raekwon complained in an online interview that RZA's guitar- and piano-heavy productions wouldn't appeal to hardcore fans, claiming, "He's like a hip-hop hippie."

"I don't know if everybody agreed with it—everybody got their own opinion," RZA says of his production style.

"With any family structure, you always have some type of disagreement," says Mathematics, who produced one track on the new album. "Someone is always going to be dissatisfied," he adds, noting that certain tracks are made for certain individuals. "Sometimes someone's voice or style won't fit. It's important when making beats and tracks and songs to know who's right for what."

BIRTH OF THE WU

The Wu-Tang Clan started as the vision of a young Robert Diggs, aka RZA, in the late '80s. He and his cousins Russell Jones (Ol' Dirty Bastard, or ODB) and Gary Grice (GZA) formed a rap trio called Force of the Imperial Master (aka All in Together Now Crew), but after they disbanded a few years later, GZA and RZA went on to pursue solo careers, landing short-lived individual deals with Cold Chillin' and Tommy Boy, respectively.

"That era in hip-hop was about MC Hammer, Young MC and Tone Loc," RZA recalls. "The big hip-hop sellers were making more pop music, and so the label wanted me to be a sex symbol. GZA's label wanted him to be like Big Daddy Kane, the self-proclaimed 'sexy chocolate.' It was a conflict of creativity."

Undaunted, GZA, RZA and ODB reunited and set out to start their own group again, this time recruiting childhood friends Corey Woods (Raekwon), Clifford Smith (Method Man), Jason Hunter (Inspectah Deck), Dennis Coles (Ghostface Killah), Elgin Turner (Masta Killa) and Lamont Hawkins (U-God) to form Wu-Tang.

Their first single, the independently released "Protect Ya Neck," had no hooks and eight different people rapping on it, but it caused a sensation regionally in 1993. It also caught the attention of the young Rifkind, who had just launched Loud Records a year prior under RCA/BMG. He offered Wu-Tang an unorthodox deal that allowed the members to sign solo contracts with unaffiliated labels while releasing in-house group albums.

"He told me he didn't have enough money and he didn't understand hip-hop much, but when I told him my vision, he believed in it," RZA says. "One, Steve couldn't take care of 10 guys from the hood. And two, creatively, we had so much material backed up that one label couldn't handle [so many] niggas."

Rifkind gave the group a \$60,000 advance to split among the members and put up \$30,000 of his own money to produce "Enter the Wu-Tang," which introduced the group's kung fu-obsessed philosophy and dense, gritty sound to a wider audience.

As Wu-Tang rose through the hip-hop ranks, its members quickly became solo stars through such albums as GZA's "Liquid Swords" and ODB's "N****a Please," regarded by many as one of most bizarre releases in hip-hop history.

The group also pioneered the collision of branding and hip-hop, first with the 1997 launch of the Wu-Wear clothing line and affiliate stores in New York, Los Angeles, Atlanta and Norfolk, Va.

In 1999, the Clan capitalized on its name recognition by appearing in the PlayStation videogame "Wu-Tang: Shaolin Style," which was a commercial disappointment but has since acquired something of a cult following among fans.

By the turn of the century, there wasn't much steam left in the group's own music (see chart, page 29). It seemed as though fans were more interested in Method Man's burgeoning acting career or the endearing antics of ODB, who had once appeared in an MTV News clip pulling up to a welfare office in a limousine with several of his children in tow.

Then, at the New York record release party for Wu-Tang's "The W" in November 2000, ODB, who was at the time a fugitive, joined the group for three songs and then promptly escaped from the police.

In and out of jail for the first several years of the decade, ODB died of an accidental overdose on Nov. 13, 2004, while recording at the Wu-Tang's New York studio.

"It was such a shock to find out something happened to our brother," GZA says. "We've done albums without him either because he was locked up or was not fucking with us or was



For a complete Q&A with Loud Records founder and SRC Records CEO Steve Rifkind, see page 38.

'We're not day-to-day in tune. But when Wu-Tang comes together, we put our lives on hold.' —RZA



OL' DIRTY BASTARD
"Return to the 36 Chambers"
892,000
Peak: No. 7
4/15/1995

RZA
"RZA as Bobby Digital in Stereo"
521,000
Peak: No. 16
12/12/1998

INSPECTAH DECK
"Uncontrolled Substance"
241,000
Peak: No. 19
10/23/1999

U-GOD
"Golden Arms Redemption"
120,000
Peak: No. 58
11/6/1999

MASTA KILLA
"No Said Date"
60,000
Peak: No. 136
6/19/2004

just on his own mission, but to know that he definitely won't be around—it's just not a good feeling. Wu-Tang came together like Voltron and he was a major part of the body. Now, we're walking around with crutches."

MOVE THE CROWD

RZA is putting on a brave face as the pressure builds to spread the word about "8 Diagrams." Observers say a solid foundation was laid during the band's stint on the Rock the Bells tour this summer, during which Method Man made a point of plugging the album at each show.

But controversy ensued when Ghostface slotted his next Def Jam solo album, "The Big Doe Rehab," for release on Dec. 4, also the original date for "8 Diagrams."

"We weren't aware Ghost was dropping an album the same day," RZA says. "When he was first brought in, he was told the Wu album had a September release date. But the album took so long to make that it was pushed back from September to November and finally Dec. 4. We asked him to step back and let Wu come, but, at the end of the day, he has his own career. So we moved our date."

Street-level marketing is underway with a Mathematics-helmed mixtape; a widget is also available to embed music from the tape on such social networking sites as MySpace.

According to Loud marketing director Daniel Pappas, additional visibility will come via a Times Square billboard that will be up until New Year's Eve, along with a partnership with skateboard distributors to sell Wu-Tang posters and stickers as well as the mixtape.

In a nod to the group's early branding initiatives, select urban retailers will give away a can of Rikkind's new Loud Energy drink with purchase of "8 Diagrams."

Online, several tracks will be featured via iTunes during street week, and a viral campaign is being conceived to create eight exclusive videos delving further into the "8 Diagrams" concept. "The plan is to give these to eight different partners, whether they are Yahoo or AOL," says Pappas, who says details are still coming together.

The Clan will return to the road in mid-January in the United States to promote the project, and a recently inked deal with BODOG will facilitate distribution and promotion of the album in Europe. SRC and BODOG will split the promotional costs.

BODOG conceived a major marketing campaign abroad, led by Europe-wide billboards in major cities featuring the slogan, "How Can Hip-Hop Be Dead If Wu-Tang Is Forever?" The album, which will be released Dec. 7 in continental Europe and

Dec. 10 in the United Kingdom, will include a bonus DVD and two alternate covers.

In addition, there will be a 25,000-copy run of a stainless steel boxed set engraved with the Wu-Tang logo, according to the group's international publicist, Eva Ries, who adds that Wu-Tang will tour internationally beginning in March.

Wu-Wear is also back in action, having teamed with the Alife NYC clothing group for a line of sneakers, shirts and accessories branded "A Wu-Tang Life."

In tandem, Loud created customized shirts that say "I W New York" with the Wu-Tang logo, which will be sold in New York, Los Angeles, Philadelphia, Boston and Chicago.

Surveying the present and looking to the future, RZA stresses that the yin and yang of the members' interpersonal dynamic has been there since day one, and that the tension often results in great music.

"We all bring a unique aspect to the group, whether we're known or not," he says. "Some of us have more success than others, but that's why Wu-Tang is stronger than Raekwon as himself or Ghost as himself. Inspectah is one of the best lyricists, Meth is the most handsome, and Raekwon is the most hood. But collectively, we bring that whole appeal." ...

Additional reporting by Jonathan Cohen.



A SALES SAGA

The Wu-Tang Clan burst forth from Staten Island in 1993 with "Enter the Wu-Tang (36 Chambers)," the first of three consecutive platinum-plus albums. Since then, the group's sales fortunes have slid, although its members' solo projects still do solid business (see graphic, above).

	2,019,000	2,003,000	1,105,000	463,000	112,000	160,000
U.S. Sales:	2,019,000	2,003,000	1,105,000	463,000	112,000	160,000
Debut:	41	1	5	32	82	72
Debut Date:	11/27/1995	6/21/1997	12/9/2000	1/5/2002	10/16/2004	11/13/2004
The Billboard 200 Peak:	41	1	5	32	82	72
The Billboard 200 Peak Date:	11/27/1993	6/21/1997	12/9/2000	1/5/2002	10/16/2004	11/13/2004
Weeks on Chart:	42	41	17	13	4	2
Album Title:	"Enter the Wu-Tang (36 Chambers)" Loud/RCA	"Wu-Tang Forever" Loud/RCA	"The W" Wu-Tang/Loud/ Columbia/ Sony Music	"Iron Flag" Wu-Tang/Loud/ Columbia/ Sony Music	"Disciples of the 36 Chambers: Chapter 1" Wu-Tang/ Sanctuary Urban/ Sanctuary	"Legend of the Wu-Tang: Wu-Tang Clan's Greatest Hits" BMG Strategic Marketing Group/Sony BMG Strategic Marketing Group
Year:	1993	1997	2000	2002	2004	2004

SOURCE: The Billboard 200 through the Dec. 1 chart. Sales through the week ending Nov. 11 according to Nielsen SoundScan

OL' DIRTY BASTARD: SHARIF ZIVADAT/FILMMAGIC.COM; RZA: BRYAN BEDDER/GETTY IMAGES; INSPECTAH DECK & MASTA KILLA: SOREN MCCARTY/WIREIMAGE.COM; U-GOD: JOHN RICARD/RL-NA



UN CLASSIFIABLE

LUPE FIASCO PLAYS
THE HIP-HOP GAME
BY HIS OWN RULES.
WILL HIS SOPHOMORE
ALBUM INSPIRE FANS
TO JOIN THE RIDE?

BY HILLARY CROSLY
PHOTOGRAPH BY LIONEL DELUY

“ ‘LupEND’—that’s going to be my last album’s title. When you play a videogame, you can only put in three letters for your name and when the game’s over, those three letters and ‘END’ pop up. My next record might be my last one.” ¶ We’re supposed to be talking with Lupe Fiasco about his sophomore album, “The Cool,” due Dec. 18 via Atlantic. But instead, the Chicago rapper is already forecasting how his career will end—he’s not sure when it will happen, but it sure seems like it’ll be more sooner than later. ¶ Fiasco has never been a typical artist, and that’s part of his charm. On one hand, he’s a slightly defensive know-it-all; on the other, he’s an endearing, introverted nerd. Hip-hop consumers either get him or they don’t. Add to the equation that during the last several years, he’s collaborated with Jay-Z, Pharrell and Kanye West; scored a Reebok shoe deal before his debut album dropped; and dealt with several family deaths and the imprisonment of his co-manager. ¶ So it’s only natural that Fiasco’s a bit more weathered than your average 25-year-old.

“I don’t define myself by this industry’s standards,” says Fiasco, sporting a slim army fatigue Gortex rain hoodie, black jeans and his signature thin glasses, as he looks out the rain-beaded window of a Navigator. “I have a core fan base of about 200,000 people, so I’m fairly comfortable that I can sell 200,000 if it takes me a year-and-a-half.”

Clearly, Fiasco has realized that there’s more to life than hip-hop and isn’t shy about saying so. Still, he’s got “The Cool” to promote, and Atlantic won’t have an easy time marketing a concept record whose creative songs don’t easily fit onto urban radio playlists.

BEFORE THE STORM

In 2005, Fiasco was bubbling underneath the hip-hop mainstream as the next MC to watch. He peppered the Internet with mixtapes long before the practice was popular, earning international fans in the process, and kept an eye on street wear marketing by performing at sneaker and clothing shows and launching his own clothing design company, Righteous Kung Fu.

Drawing on such influences as Spice 1 to 8Ball & MJG, Fiasco carved a niche with fun yet intricate lyrics over beats that leaned more backpacker than gangster.

It wasn’t long before Jay-Z declared himself a fan, fellow Chicago native West added him to his single “Touch the Sky” and Pharrell hopped on Fiasco’s “Kick Push Remix.” A deal with Reebok’s RBK line before his first album, “Food & Liquor,” was even ready furthered the notion that Fiasco could be hip-hop’s next breakout star.

But the album leaked several months ahead of the intended August 2006 street date, with the music spreading across the same Web sites that had previously devoured his mixtapes. Bloggers championed Fiasco’s artistry, and once released on Sept. 19, 2006, “Food & Liquor” went on to sell a respectable 81,000 copies in its first week, according to Nielsen SoundScan. To date, it has shifted more than 320,000.

Songs like “Kick Push” did connect with braver radio programmers like Ebro Darden at rhythmic WQHT (Hot 97) New York. But despite a Grammy Award nomination for best rap solo performance, “Kick Push” failed to rise higher than No. 56 on the Hot R&B/Hip-Hop Songs chart. His current single, “Superstar,” was No. 82 after five weeks on the Nov. 24 tally.

“We’ve had success with Lupe here at Hot 97, and that’s why we continue to support him,” Darden says. “I don’t think he fits into a familiar mold that many radio programmers associate with what they think is hip-hop.

They may not get Lupe because he’s not a traditional rapper.”

Riding the line of creativity and commercial success, Fiasco almost begs the question, Why not work with big-name producers in hopes of creating a radio hit?

“It’s too expensive,” Fiasco says, noting that a prior Pharrell production, “I Gotcha,” “didn’t even do anything at radio.”

All of this is par for the course in the eyes of Atlantic president Craig Kallman, who sees the sales of “Food & Liquor” as a natural step toward building a new artist.

“It’s been an overall sales decline in hip-hop,” Kallman says. “If we can surpass his last album’s sales, I’d be thrilled because I’ll know that we’re growing his audience.”

THE PLOT THICKENS

“The Cool” will certainly separate his true fans from the on-lookers. Fiasco created an interior world strung together with several mixtape songs, including “The Pills,” along with variations on two songs that were also on his debut, “The Cool” and “He Say/She Say.”

“It’s about a hustler who dies and comes back to life, only to get robbed by two little kids with the same gun that killed him,” Fiasco says of the new “Cool.” “I expanded that story by connecting different songs and characters in those songs.”

“The Pills” introduces the characters the Streets and the Game, at a funeral for the Cool, whom several other songs are related to. Each character has defining attributes: The Game has dice for eyes and blunts for arms. The Streets is a temptress with dollar signs for eyes and tattoos of ex-boyfriends like Al Capone and Alexander the Great.

Fiasco explains that the Cool “is actually the little boy from ‘He Say/She Say’ who grew up without a father. And the people that step in to raise him are the Streets and the Game, like how people also say, ‘The streets raised me.’ It’s an answer to that.”

Before anyone gets too confused, Fiasco clarifies that the entire album doesn’t adhere to the concept. Outside of the aforementioned four songs, “The Cool” is another helping of left-of-center hip-hop, often with a melodic, jazzy vibe.

In-house producers from Fiasco’s 1st & 15th Records like Soundtrakk crafted the bulk of the album, although there are contributions from Fall Out Boy’s Patrick Stump, Snoop Dogg and UNKLE.

‘MY NEXT RECORD MIGHT BE MY LAST ONE.’

Songs like “Little Weapon,” a tale of African child soldiers set to a deep bass and stripped-down battle drum sample, are reminders of Fiasco’s socially conscious leanings (“I killed another man today/Five more and we can get a soccer ball is what my captain say,” he raps).

Elsewhere, the viral single “Dumb It Down,” distributed via a YouTube clip, addresses the creative predicament in which Fiasco finds himself.

“That speaks to his conundrum,” Kallman says of the song. “The industry doesn’t really want to step out of the norm, but Lupe still inspires risk-taking in the music. It’s more challenging to market Lupe for certain, but it pushes all of us to be more creative in our approach.”

BRANDING LUPE

Fiasco plans to expand the new album’s characters into a Vincent Price-esque vintage radio show via a currently unspecified satellite radio company for release alongside his album. In addition, he is creating character-inspired toys and is working with Converse, Levi’s, street wear brand Maharishi and Japanese clothing line Swagger to craft custom Righteous Kung Fu designs. Each clothing line will release their pieces at different times throughout next year, to keep the brand top of mind with consumers.

Mobile is a key part of Atlantic’s marketing campaign. The company has partnered with AT&T, Verizon, T-Mobile and Sprint for ringtones and downloads, and Boost Mobile, which was an early Fiasco supporter, will prominently display stand-up advertisements for “The Cool” in 8,000 stores beginning in January.

Online, additional viral videos are planned in an attempt to capitalize on the crossover of “Dumb It Down,” which became so popular on YouTube that it landed on BET and MTV. In addition, Atlantic product manager Veronica Alvericci says Fiasco might blog on a to-be-announced site for the remainder of his 22-market promo tour.

An online in-store is in the works, where Atlantic will “partner with a major retailer, who’d air the in-store across their Web sites nationally, and distribute it amongst all of their chains,” Alvericci says, and MTV.com’s “The Leak” initiative will begin streaming “The Cool” Dec. 11, a week ahead of street date.

TV placements include a “Monday Night Football” commitment from ESPN for “Superstar,” while several other album tracks are due to be used on the sports network’s Sunday program, “Ultimate Highlight.”

You can’t blame Fiasco for having a few things other than marketing plans on his mind these days. During the last year, his father, aunt and friend Stack Bundles passed away, and his longtime friend and manager Charles “Chill” Patterson was arrested and sentenced to 44 years in prison for a 2003 drug charge.

In October, Fiasco flubbed the lyrics to A Tribe Called Quest’s “Electric Relaxation” at the VH1 Hip-Hop Awards in New York, then incited an online riot by saying he wasn’t that into Tribe’s “Midnight Marauders” album growing up. Ironically, his fan base skews more Q-Tip than Spice 1, which Fiasco hails as

his inspiration. But instead of letting the storm pass, Fiasco argued with fans, pushing the controversy onto radio and further into the blogosphere.

“Ninety percent of the people saying something about that probably downloaded my first album,” Fiasco says. “Besides, the people at my shows don’t care about that shit.”

In the same way that West has basically forced people to form an opinion about him, Fiasco is not biting his tongue. And with “The Cool” nearing release, only time will tell if his fans do indeed care.

“I don’t know how to make a No. 1 record, so I don’t even try,” he says. “The reason behind the whole ‘The Cool’ concept is because I miss my father, Stack Bundles, my auntie and Chill. I found solace in the miracle in itself and it came out in ‘The Cool.’ I wish the shit was true.”



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STATE Of The BEAT

As the roller coaster year of 2007 draws to a close, one question comes to mind: What does the future hold for R&B/hip-hop?

That and other topical issues will provide the talking points for the eighth annual Billboard R&B/Hip-Hop Conference taking place Nov. 28-30.

Back in Atlanta for the third consecutive year, the conference boasts a new host hotel, the Renaissance Downtown. A welcome reception and a live artist showcase/competition preface two days' worth of what promises to be stimulating discussion.

One panel guaranteed to throw off more than a few sparks is Thursday afternoon's "Hip-Hop Post Imus: A Wrap or a Rebirth?" Panelists will include noted Princeton professor of African-American studies and author Dr. Cornelius West, BET senior VP of music programming Stephen Hill, T.I. manager/Grand Hustle partner Jason Geter, Music Choice director of urban and Latin programming Lamonda Williams and Columbia Records president of urban Kyambo "Hip-Hop" Joshua. They'll share their perspectives on the use of the "N" word and other questionable language and images in hip-hop.

Despite notable sales success notched by T.I. and Kanye West,

Billboard Conference Tackles State Of R&B And Hip-Hop By Gail Mitchell

this year has still been marked by more misses than hits, especially in hip-hop. Just what's in store for the genres in 2008 will be the focus of the "State of the Union" session.

Billboard urban charts manager Raphael George will moderate a diverse slate of panelists that includes Billboard director of charts/senior analyst Geoff Mayfield, Nielsen BDS urban format manager Kyle Brown, Ear Wax Records/Atlanta manager Chuck Woo, Dr. Sylkecia Thompson (author of "Rhythm

Without Blues: The Dichotomy of a Music Genre") and Universal Motown VP of urban promotion Troy Dudley.

A rousing look at gospel's mainstream crusade and its relationship with hip-hop opens the conference on Thursday morning. Moderated by WPZE Atlanta PD Derek Harper, the panel will feature April Essex Washington, founder/CEO of newly launched gospel label Habakkuk Music/Universal Music Christian Group, and Alvin Washington, senior director of music industry development for the Gospel Music Channel.

Rounding out Thursday's panel lineup is "We Got Game," which will explore how to develop revenue streams beyond releasing recording projects. Among those offering advice will be Wendell Hanes, a sound designer/composer who has penned commercial ad and theme music for such clients as Heineken ("Birth of a Scratch"), Mercedes-Benz, Mountain Dew, ESPN, ABC, CBS and Showtime; and Corey "CL" Llewellyn, CEO of Digiwaxx and co-manager of hit rapper Mims.

Friday's programming agenda encompasses everything from a look at Arbitron's new Portable People Meter and how it's affecting the urban radio **continued on >>p34**

from >>p33 marketplace to a discussion of women who have broken through the glass ceiling in the still male-dominated radio and record industries.

The former discussion ("People Get Ready") will feature the views of moderator and Gray Communications president Tony Gray, Arbitron Eastern division manager Jim Remeny and WPHI Philadelphia PD Colby Colb. The latter panel ("Breaking and Entering") will include input from entertainment attorney Denise Brown, Perry Broadcasting senior VP/partner Sheila Eldridge and Universal Music Publishing Group VP of urban creative affairs Ethiopia Habtemariam.



Princeton professor, author and conference panelist **DR. CORNEL WEST**

Two one-on-one sessions will anchor that day's activities. Billboard's traditional keynote Q&A will find industry veteran and marketing guru Steve Rifkind discoursing on the past, present and future of the music business. The founder of pioneering hip-hop label Loud Records, Rifkind is currently president of SRC, the recording home of multiplatinum-selling artist Akon.

Later that afternoon, EMI Music Publishing's newly appointed president of West Coast creative Big Jon Platt will sit down with singer/songwriter Jhnta Austin for an illuminating session sponsored by ASCAP: "ASCAP Presents: The Ear Behind the Music." Austin was honored earlier this year as ASCAP's songwriter of the year, while Platt oversees a powerhouse pop/R&B/hip-hop roster that includes Beyoncé, Jay-Z, Usher and Kanye West.

For the second year, Billboard will honor and celebrate the best in radio during Thursday evening's Billboard Radio Awards.

This year's honorees are KPWR Los Angeles' Emmanuel "E-Man" Coquia, WQHT New York's Ebro Darden, Clear Channel Detroit's KJ Holiday, and WVEE Atlanta's Reggie Rouse.

The next night, the awards celebration will move to club Dreamz ATL (formerly known as Atlanta Live), where trailblazing acts Stephanie Mills and Salt-N-Pepa will be presented, respectively, with the 2007 Founder's Awards in R&B and hip-hop.

Returning to capture live artist performances for future webcast on its "Stripped" series will be Clear Channel Radio.

MARKING WAVES (Air)

Billboard Radio Awards Bestowed For Creativity And Commitment

For the second consecutive year, the Billboard Radio Awards will be presented to outstanding programmers during the Billboard R&B/Hip-Hop Conference, which this year takes place Nov. 28-30 in Atlanta. ■ The honorees were chosen by Billboard's advisory committee, which includes the top names in the record, music publishing, retail and radio industries. ■ Award recipients were selected for their outstanding achievements, creative programming approach and commitment to the craft. ■ They represent the radio industry's next generation of influential, dynamic and successful programmers. ■ Past honorees include Terry Bello (Radio One/Cleveland), Kris Kelley (Clear Channel/Chicago), Terri Avery (CBS Radio/Charlotte, N.C.) and Elroy Smith (now of Radio One/Philadelphia). ■ This year's winners are:

EMMANUEL 'E-MAN' COQUIA KPWR (POWER 106) LOS ANGELES

DJ'ing since he was 13 years old, Emmanuel "E-Man" Coquia is Emmis Communications' West Coast music man. He is APD/music director at one of urban radio's most powerful stations, KPWR (Power 106) Los Angeles.



Coquia is also the music programmer for nationally syndicated morning show "Big Boy's Neighborhood," where he mixes live during his signature "Mickey-Fickey" mix.

Coquia has been previously recognized as R&R's music director of the year, Billboard's music director of the year and Mixshow Power Summit's morning show DJ of the year.

"My family is my motivation," Coquia says.

EBRO DARDEN WQHT (HOT 97) NEW YORK

Thirty-two-year-old Ebro Darden began his radio career in 1991, when the Oakland, Calif., native took a job co-hosting the night show at KSFM (102.5) Sacramento, Calif., when he was just 16.

In 1997, he resigned when he was offered the OM/PD/music director post at KBMB (the Bomb 103.5) Sacramento.



Although Darden remained at the station, he accepted a position as morning show host for KXJM (Jammin' 95.5) Portland, Ore., in 1999. He juggled both gigs until he left KBMB in 2001.

A year later, he parted ways with KXJM to become music director/APD at WQHT (Hot 97) New York. He was promoted to PD this year.

KJ HOLIDAY WJLB and WMXD DETROIT

Few are strong enough to call Detroit home, but KJ Holiday, PD of WJLB and Clear Channel/Detroit's director of urban programming, commands the city with resilience.



Falling into his radio career in 1983 as a part-time weekend announcer/mixer at WJDY-AM Salisbury, Md., Holiday originally planned to become either the area's first successful rapper or a football player.

However, after picking up the turntables as a side job in college, Holiday hasn't looked back. Now he can count among his achievements successfully maneuvering WJLB to No. 1 in Detroit's 12+ demographic and building a successful morning show from scratch, hosted by Third Bass' MC Serch.

Holiday was elevated to director of urban programming for Clear Channel/Detroit, which includes WJLB and WMXD, in 2003.

REGGIE ROUSE WAOK and WVEE ATLANTA

Radio veteran Reggie Rouse upholds double duties as PD of WVEE (V-103) and WAOK Atlanta and VP of urban programming for CBS Radio.



Rouse is a graduate of Syracuse (N.Y.) University and a member of the Omega Psi Phi Organization and Prince Hall Masons. The 16-year radio veteran credits a combination of business insight and cunning programming ability for his success.

Logging career stops at WBLS New York; WAEG Augusta, Ga.; and WQKS Montgomery, Ala., before landing at WPGC Washington, D.C., to produce "The Donnie Simpson Show" in the mornings, Rouse is now back where he began.

Reporting by Mariel Concepcion, Hillary Crosley and Raphael George.



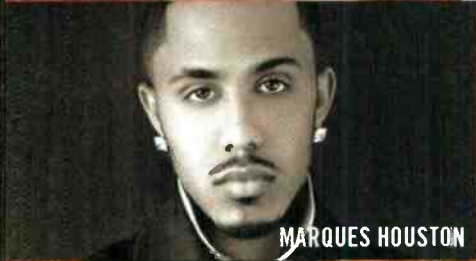
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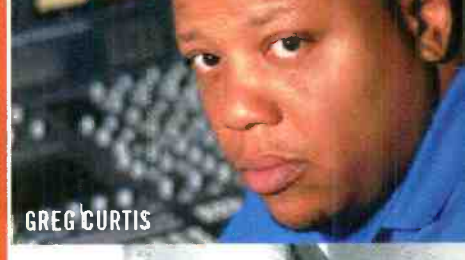
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A PIONEER OF STAGE, SCREEN And CHARTS

Stephanie Mills Honored with R&B Founders Award By Gail Mitchell

Before there was "American Idol," there was "Amateur Night" at Harlem's famed Apollo Theater where, for six consecutive weeks in the early '70s, a tough audience voted 11-year-old Stephanie Mills the winner.

And before such R&B singers as Heather Headley and Fantasia left their vocal imprints on Broadway, there was Mills.

Mills' career-long achievements have led to her being recognized with Billboard's R&B Founder's Award. It will be presented to her during the Billboard R&B/Hip-Hop Conference, taking place Nov. 28-30 in Atlanta.

A diminutive powerhouse, Mills first appeared on Broadway in the 1966 show "Maggie Flynn." But her promise as an R&B icon was foreshadowed during the 15-year-old's stint as Dorothy in the 1975 Broadway production of "The Wiz." Even then, her soulful, church-bred vocals and energetic delivery were mesmerizing. It's those theatrical roots that Mills recalls while describing her chapter in R&B history.

"I can see some of me in Mary J. Blige and the younger female singers," she says. "It's the idea of being not just a recording

artist but also an all-around entertainer. It's about learning your craft, working hard and re-inventing yourself."

After signing with 20th Century Records, Mills charted her first top 10 R&B hit in 1979 with "What Cha Gonna Do With My Lovin'."

Several more hits followed, including two top five R&B singles ("Sweet Sensation" and "Two Hearts" featuring Teddy Pendergrass), before Mills segued to Casablanca Records.

She scored a top 15 R&B hit with a cover of Prince's "How Come U Don't Call Me Anymore?" before netting the No. 8 R&B chart slot with "The Medicine Song."

The best was yet to come, however. Moving to MCA in the mid-'80s, Mills recorded five No. 1 R&B singles. "I Have Learned to Respect the Power of Love" was the first, followed by "I Feel Good All Over," "(You're Puttin') A Rush on Me," "Something in the Way (You Make Me Feel)" and "Home." Another top 10 R&B hit, "Comfort of a Man," arrived in 1990.

The Grammy Award winner's first new studio album in 13 years, "Born for This!" was released in 2004 on Mills' own JM Records label. Still an in-demand concert fave, the singer/song-



STEPHANIE MILLS performs Aug. 4 at WALR (Kiss 104.1) Atlanta's Flashback Festival.

writer recently wrapped an East Coast tour with R&B vets the Whispers and After 7. They will take the show to the West Coast after the holiday season.

In the meantime, Mills has recorded her first live album. Due out next year on JM, the project was taped at B.B. King Blues Club & Grill in New York. And Mills, who is mother to a piano-playing 6-year-old son, has also written a children's book.

Revisiting her theatrical roots, Mills and former "Wiz" co-star Hinton Battle have established a company that will present plays around the country. Hinton will choreograph and direct; Mills will write and produce.

The pair are collaborating now on an as-yet-untitled play that they hope to take out next year. Mills says, "Hinton and I want to take black theater to a whole other level."

Despite hit records that radio plays to this day and a career that still influences other hopefuls, Mills remains humble. "When you're an artist, you sometimes don't know if you're making an impact," she says. "I'm surprised yet honored that people would remember me and my music."

FRANK MULLEV/WIREIMAGE.COM

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Pioneering Trio Salt-N-Pepa Honored With Hip-Hop Founder's Award By Hillary Crosley

In a time when female MCs are struggling to prove their relevance, Salt-N-Pepa are solid examples of what it takes to succeed in the music industry. Spoiling their fans with such hits as "Shake Your Thang," "Shoop" and "Whatta Man," Salt-N-Pepa created the archetype that women like Lil' Kim, Eve and Lil' Mama continue to follow.

Now the ladies are back together for their VH1 reality series "The Salt-N-Pepa Show." The program readdresses old wounds, like Salt quitting the group via phone and whether Pepa was abandoned, and the group's fans are still buzzing

about their lives and their legacy. This legacy, coupled with Salt-N-Pepa's talent and resilience, is why the trio will be honored with the Billboard Hip-Hop Founder's Award Nov. 30 at the ninth annual Billboard R&B/Hip-Hop Conference. The confab runs Nov. 28-30, and will be held at Atlanta's Renaissance Hotel Downtown.

Beginning their career in the mid-'80s, Cheryl "Salt" Wray, Sandra "Pepa" Denton and DJ Spinderella (followed by DJ Latoya Hanson, who was later replaced with Deidra Roper) broke into the rap world with "My Mic Sounds Nice" and "Tramp" from 1986's "Hot, Cool & Vicious." A remix of "Push It" put the record on The Billboard Hot 100 and Hot R&B/Hip-Hop Songs chart, peaking at No. 19 and No. 28, respectively. The single garnered the group significant attention and opened the door for 1988's "A Salt With a Deadly Pepa." The go-go-inspired "Shake Your Thang," featuring the band E.U., rose to No. 4 on Hot R&B/Hip-Hop Songs and propelled urban audiences across the country to don ripped pants and bleached-blond hair.

By 1990, the trio leaned more socially conscious with its third album, "Black's Magic." Rapping about AIDS and other sexually transmitted diseases that were on the rise in the black and Hispanic communities, the ladies created "Let's Talk About Sex," which peaked at No. 13 on the Hot 100, and "Expression," which hit No. 8 on Hot R&B/Hip-Hop Songs. "Black's Magic" set the ladies on their way to releasing their most successful album yet, 1993's "Very Necessary."

Such songs as "Shoop" and "Whatta Man" gave Salt-N-Pepa their first top 10 hits on the Hot 100, and "Very Necessary" sold triple-platinum. Despite the act's chart glory, its feminine anthem "None of Your Business" only hit No. 32 on the Hot 100, but it still won Salt-N-Pepa their first Grammy Award for best rap performance by a duo or group in 1994. The ladies' next album was 1997's "Brand New," featuring lead single "RU Ready," but they parted ways not long after.

Still, even the trio's breakup worked in its favor, and the aforementioned old wounds have not stopped the ladies from continuing their lives and careers. As a result, Billboard is excited to honor Salt-N-Pepa with the Hip-Hop Founder's Award. ...

Top, from left: SPINDERELLA, SALT and PEPA in the studio in February 1989; bottom: SALT-N-PEPA today.



Keynoter Steve Rifkind Talks About The Past And Future Of The Biz By Mariel Concepcion

Music mogul Steve Rifkind can tell you a thing or two about coming full circle. The 25-year music veteran got his start in the business in the late '70s, working as a teenager in the mailroom of his father's record label, Spring Records (home to Millie Jackson, Joe Simon and others), and later interning for the late Charlie Minor, senior VP of promotion at A&M Records.

In 1992 at age 29, Rifkind launched what would later become one of the leading hip-hop labels of his era, Loud Records. His roster included A-listers Big Pun, Three 6 Mafia and Mobb Deep. However, his biggest act to date is undoubtedly the nine-member Wu-Tang Clan, which hailed from Staten Island, N.Y., and released all four of its collective albums via the imprint.

Flash-forward 10 years. In 2002, Rifkind launched his current label SRC via Universal (releasing David Banner, Terror Squad, Akon and Pharoshe Monch), Loud.com's Battlerap and Loud Beverages, among other ventures. Now, he is resurrecting Loud Records with none other than an album by Wu-Tang Clan titled "8 Diagrams," its first as a group since 2001's "Iron Flag" (see story, page 26). The album includes production from RZA, DJ Scratch, Mathematics, Aqua Kid, Loose Change and King Tech. Erykah Badu, Killa Priest and Q-Tip are among those making guest appearances. "8 Diagrams" also contains an unreleased track from the late Ol' Dirty Bastard and a long-in-the-works tribute to the artist dubbed "Life Changes."

What inspired you to launch Loud Records?

Well, I had a marketing company called Steve Rifkind Co., where I founded the street team marketing idea. Those days I was pretty much managing artists and working every major rap record that was out. One day somebody asked me, "Why don't you start a label?" I said, "What would I want a label for? Why would I want the headache?"

And then they explained the difference between a service business and an asset business to me. A service business is a business where you're only as good as your last contract. And asset business is where you own your masters.

How and when did you create the street team concept?

That kicked in early, like in 1992, though I was working records at street level as far back as 1988. The first two records I really worked that way were Tone Loc and Young MC. The first official records I worked that way after I came up with the concept were Brand Nubian's "Slow Down" and Leaders of the New School's "Just a Case of the PTA."

I listened to the feedback I got in the streets and if it was negative, I'd get that information back to the label as quickly as possible so that before they put out the

Steve Rifkind

allum they could make the necessary changes.

There was no Internet then, it was really all just word-of-mouth. It's why Loud was so successful—because we listened to it so carefully. We wouldn't put a record out until we knew for sure we had it in our hands.

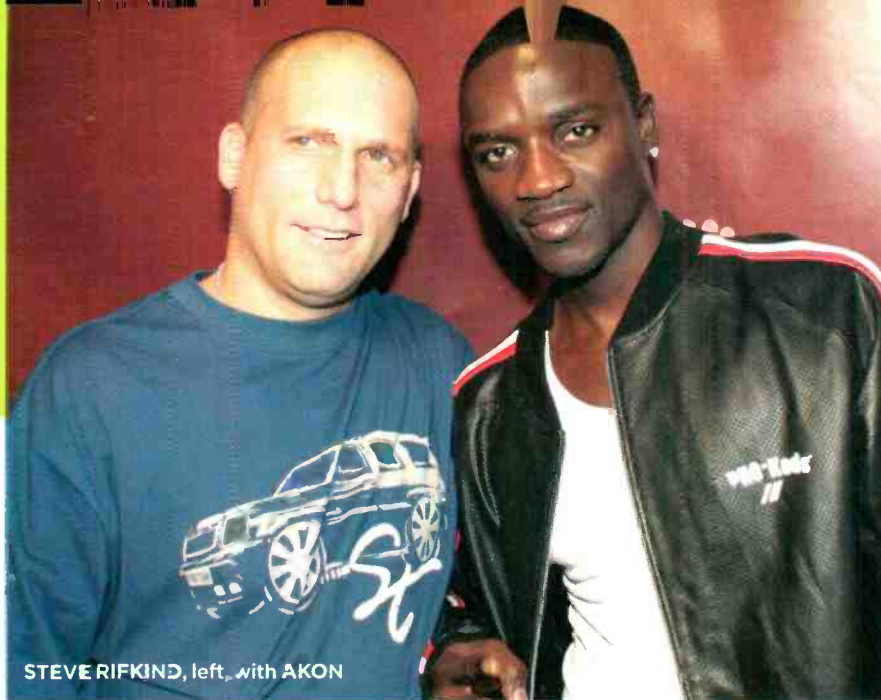
In 2002 Loud Records officially shut down. Why?

Sony didn't understand our environment and we didn't understand theirs. The shoe just didn't fit. So, all the acts were pretty much dropped. Sony owned the Loud name then because we sold the company to them. I launched the Steve Rifkind Co. in 2003 with David Banner, followed by Terror Squad and then Akon.

What was it about Akon that made you think he was a star, probably even before others saw it?

There was just something about him. I trust my gut. With Akon, I mean there was nothing sounding like that, and I believe in the underdog and I'm willing to take chances. You just can't stay steady; you have to grow and take chances. When I heard the music for the first time, I was on my way to the hospital with a broken nose I got from a basketball injury. A friend of mine saw me as I pulled up to a corner. He jumped in the car and said, "You have to hear this." I heard it and I lost my mind. Once the doctors gave me antibiotics so I wouldn't get an infection, I booked a flight and flew to Atlanta. I signed him on the spot.

Now, five years since Loud shut down, you're resurrecting it with a brand-new album by Wu-Tang. How did that happen?



STEVE RIFKIND, left, with AKON

RZA and I always stayed in contact. So we were talking one day and we said, "Man, let's do one more album and see what it brings." People always wanted another Wu record. There was never really any closure. And, they've got a new fan base too. I went to a show in San Francisco and there were 72,000 white kids. They're like a legendary rock'n'roll band.

Plus, we always had a common cause, and that is to win. Their [last] album was the third album for Loud. Wu-Tang was my first platinum act. Those were the best days of my life. It's like the relationships you have with your kids. Method Man and I share the same birthday. When Ghostface got sick, I was the one that took him to the doctor, the doctor that took me out of my mom's stomach. I have a unique and different relationship with each one of them.

What's the relationship with Ghostface now that he's been quoted as saying he's upset the Wu album is scheduled to be released the same day of his upcoming solo effort?

Oh, we moved the [release] date back to Dec. 11. Ghost is fam-

ily. Now we sit down with the people at Def Jam and figure out different ways to cross-market and cross-promote. Ghost has been the most consistent Wu member to put out a record every year for the past three or four years. So what better way to jump-start things with him on the road, promoting his record and talking about Wu as well.

How involved are you when artists signed to your label are in public disputes, like Akon and David Banner have recently been?

With Banner, it was my idea for him to go to Congress [and testify before a committee about language in hip-hop]. I know how passionate he is and

how well he speaks. I wasn't worried about that at all. As far as the censorship aspect goes, I think everybody's full of shit. Everybody has their own agenda.

With Akon, when he got into that mess with the young girl and the one audience member that threw something at him. I wanted to fight. I feel like he got the raw deal on both things. Akon never loses his cool. He was onstage and when the kid threw something at him, he snapped. He's human. And he's the hardest-working man in show business.

What's one of the hardest lessons you've learned throughout your career in music?

There are companies that I've tried to start that I should've followed my gut about instead of being excited about partnering with certain people. Or like starting a company and not jumping in as soon as I saw there was a problem with management. All of those are mistakes that I've made, but now, every time I see there's a problem, I jump in immediately. But every day's a lesson. I don't believe in mistakes. I believe you turn mistakes into lessons. ♦♦♦

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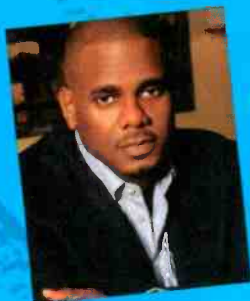
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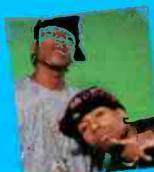
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GEORGIA ON OUR MIND

The Peach State Makes Sweet Music
BY MITCHELL PETERS

Georgia's musical roots run deep. It's the place that such legendary acts as Ray Charles, Otis Redding, James Brown, Little Richard, the Allman Brothers, R.E.M., the B-52's and many others have each called home. And as the creative base for some of the most in-demand urban music producers and artists, the state is known for an exploding hip-hop and R&B scene, as well as a thriving broad-based music industry that continues to expand. "People pretty much know that it's the hotbed for music right now," Atlanta native and Island Urban president Jermaine Dupri says. "And it's only going to get hotter."

With dozens of record labels, studios, publishers, distributors, booking agencies, artist managers, concert promoters and venues spread across the state, the city of Atlanta alone houses regional offices for ASCAP, BMI and SESAC. In addition, the state's capital is the base of the Recording Academy's 12 regional chapters.

Atlanta will once again host the Billboard R&B/Hip-Hop Conference & Awards. The eighth annual edition of the event takes place Nov. 28-30 at the Renaissance

Atlanta Hotel Downtown.

A 2007 study conducted by the Andrew Young School of Policy Studies at Georgia State University reveals that the state's music industry employs more than 9,400 people and generates approximately \$1.1 billion in annual revenue. The industry also brings in up to \$50 million in tax revenue per year, which is "nothing to sneeze at," says Sally Wallace, one of the study's authors and a professor of economics at Georgia State University.

She notes that the biannual report helps Georgia officials gauge "what direction the industry is going" and "gives them a way to talk to people in the state to show it's an important industry."

The Georgia Film, Video and Music Office, with a staff of seven led by deputy commissioner Bill Thompson, aims to support and promote Georgia's music industry. The music industry segment of the department was added about four years ago, Thompson recalls. "We felt the music industry was growing and needed separate support instead of being lumped in with everything else," he says.

The state-funded office, a division of the Georgia Department of Economic Development, operates with a \$1.2 million annual budget. To benefit the music industry, one of the office's main initiatives in 2007 was establishing the Georgia Music Industry >>

ATLANTA



GEORGIA FACTS

ANNUAL ESTIMATED REVENUE GENERATED BY THE MUSIC INDUSTRY: **\$1.1 billion**

ANNUAL ESTIMATED TAX REVENUE RELATED TO THE MUSIC INDUSTRY: **\$50 million**

ESTIMATED NUMBER OF JOBS RELATED TO THE MUSIC INDUSTRY: **9,400**

ANNUAL BUDGET OF THE GEORGIA FILM, VIDEO AND MUSIC OFFICE: **\$1.2 million**

GEORGIA DEPARTMENT OF ECONOMIC DEVELOPMENT WEB SITE: georgia.org

MUSIC FACTS

TOP 10 ATLANTA RADIO OUTLETS (Summer 2007 Arbitron 12+ Ratings)

- 1 WVEE-FM (urban)
- 2 WSB-AM (news/talk)
- 3 WALR-FM (urban AC)
- 4 WKHX-FM (country)
- 5 WPZE-FM (gospel)
- 6 WSB-FM (AC)
- 7 WSRV-FM (classic hits)
- 8 WHTA-FM (urban)
- 9 WAMJ-FM (urban AC)
- 10 WJZZ-FM (smooth jazz)

TOP 10 GEORGIA BOXSCORES (October 2006-November 2007)

- 1 Dave Matthews Band, the Allman Brothers Band—Piedmont Park, Atlanta (Sept. 8, 2007)
- 2 Kenny Chesney, Sugarland, Pat Green—HiFi Buys Amphitheatre, Atlanta (Sept. 7-8, 2007)
- 3 Widespread Panic—Philips Arena, Atlanta (Dec. 30-31, 2006)
- 4 Tim McGraw & Faith Hill—Philips Arena, Atlanta (July 21, 2007)
- 5 Roger Waters—Philips Arena, Atlanta (May 22, 2007)
- 6 Justin Timberlake, Pink—Philips Arena, Atlanta (Feb. 27, 2007)
- 7 Beyoncé, Robin Thicke—Philips Arena, Atlanta (July 20, 2007)
- 8 Josh Groban, Angélique Kidjo—Philips Arena, Atlanta (March 17, 2007)
- 9 Billy Joel—Philips Arena, Atlanta (March 1, 2007)
- 10 Rod Stewart—Philips Arena, Atlanta (Jan. 20, 2007)

SOURCES: Andrew Young School of Policy Studies at Georgia State University; Georgia Film, Video and Music Office; Arbitron; Billboard Boxscore; Nielsen SoundScan

from >>p41 Roundtable and the Georgia Music Industry Task Force, a pair of meetings in Atlanta that drew various producers, musicians, promoters, studio owners, managers and music entertainment lawyers.

A number of ideas emerged from the two meetings about how to improve upon the state's music industry, Thompson says. They included a possible Georgia music museum in Atlanta and various educational programs for the state's youth.

Another important initiative for the office is the production of its annual Georgia Music Production Sourcebook, which offers a look at what's happening in the state's music business. Along with industry-related articles, the free publication provides readers with contact information for various sectors of the business within Georgia, including recording studios, labels and managers. Thompson says approximately 12,000 books are printed and distributed each year.

The office's long-term goal, Thompson adds, is for Georgia to lead the music business in the Southeast by 2020. "We believe that we're very close to being the music capital of the South," he says. "It's certainly something we want to be in the future."

Atlanta's thriving urban music scene is definitely a contributor to the state's growth. Along with originating the crunk and snap music styles, Atlanta is credited for spawning a long list of acts, including OutKast, Ludacris, T.I., Young Jeezy, Cee-Lo, Yung Joc and recent chart-topper Soulja Boy, to name a few.

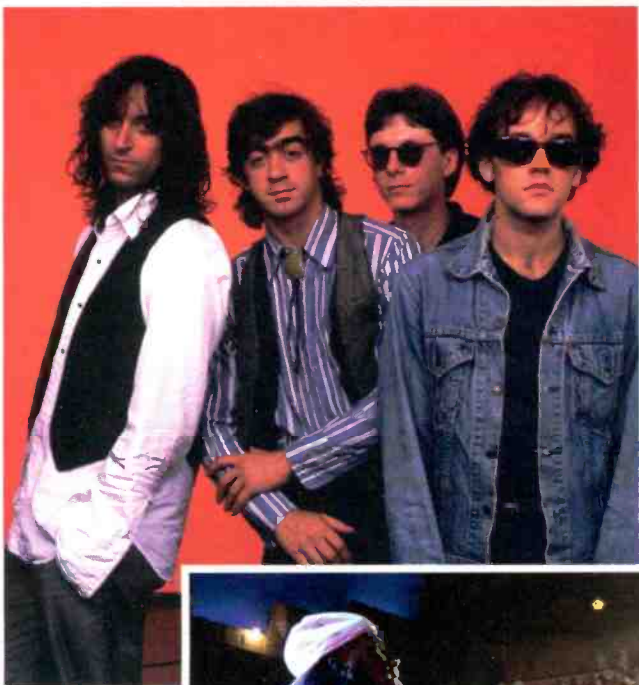
From an urban music standpoint, "Atlanta is operating at its musical pinnacle right now," says Chris Hicks, who holds executive titles at Atlantic Records and Warner/Chappell Music. "People here want to win and excel, and they have no problem linking together. That approach isn't prevalent everywhere in the United States, in my experience."

Atlanta-based singer/songwriter/producer Sean "the Pen" Garrett, who will release his currently untitled solo debut later this year, agrees with Hicks, crediting much of Atlanta's success to a high sense of camaraderie among artists and producers.

"We have quite a few different camps here in Atlanta, and we all respect each other," Garrett says. "I work with Jermaine Dupri, Jazze Pha, Bryan-Michael Cox and Tricky Stewart. We all work with each other in some sense and share the love and the gift that we're blessed with. That's the one thing I love about Atlanta."

Atlanta is also the city that record label mogul Dupri calls home. Not only is the producer credited for founding Atlanta-based So So Def Recordings, but he has also produced nearly 40 top 10 singles on Billboard's Hot R&B/Hip-Hop Songs chart for artists including Mariah Carey, Usher, Monica and Janet Jackson.

Dupri says the city provides more opportunities for artists now than it has in the past. "More labels are paying attention to Atlanta," he says. "The music as a whole continues to



Clockwise from top: Georgia native son RAY CHARLES rocks to an ovation from the Georgia Legislature in 1979; YOUNG JEEZY at Atlanta's Fox Theatre in June 2007; R.E.M., formed in 1980 in Athens, Ga.



keep showing that it's a hotbed for making hit records."

Hicks relocated from Washington, D.C., to Atlanta in 1996 primarily because of its affordability. Another reason, he says, had to do with the opportunities that arose after Antonio "L.A." Reid and Kenneth "Babyface" Edmonds co-founded LaFace Records in 1989, which boosted such acts as TLC, Toni Braxton, Usher and OutKast.

Reid and Edmonds "came here and set the

R&B bar so high creatively, that in order just to make it out of here, you have to be exceptional," he says.

When Reid left Atlanta to head up Arista Records in 2001, Hicks recalls, even more opportunities bloomed. "It has opened the door to a crew of executives like myself who see it as an opportunity to create an attraction for themselves and the people they represent," he says.

While artists continue flocking to Atlanta

from other parts of the country Dupri says that sustaining such success will depend on artist development. "Take, for example, Kris Kross, TLC, Braxton and Usher—all of those artists went through a lot of changes to become the [stars] we know them as."

As for creativity and inspiration, Dupri and Garrett often look to the same place: the city's strip clubs. "One of the great passions of Atlanta is going to the strip clubs," Garrett says. "We have some of the most beautiful girls in the world—the Georgia peaches are for real."

Dupri, on the other hand, looks to the strip clubs as an indicator for hit songs. "If I don't hear my songs in there, I'm a little disturbed sometimes, because that means I'm not making a street-enough record and a record with enough beat to be played in a strip club." However, the strip club as test market, particularly for hip-hop hits, is recognized well beyond Atlanta (Billboard, May 13, 2006).

Along with the urban scene, the number of recording studios in Georgia keeps growing. Bruce Springsteen's current album "Magic," which debuted at No. 1 on The Billboard 200, was recorded at Brendan O'Brien's Atlanta studio.

Meanwhile, tucked away in Athens' quiet residential district is John Keane Studios, which most recently served as the recording studio for the new B-52's album "Funplex," due Feb. 26 on Astralwerks. Along with numerous local artists, studio owner John Keane, who has lived in Athens all his life, has worked with R.E.M., Billy Bragg, Indigo Girls and Wide-spread Panic, to name a few.

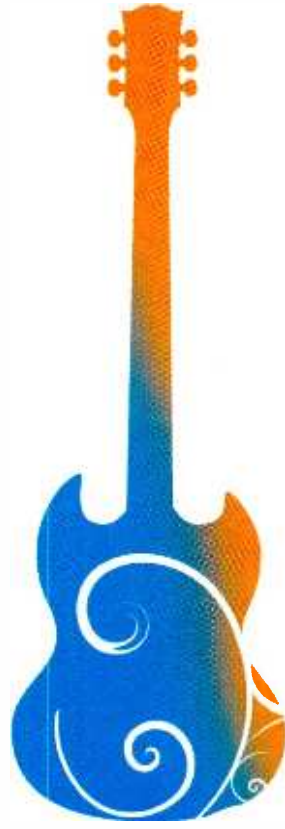
Keane says one of the charms of his studio is the "stimulation, or lack thereof, that artists are looking for. It's

continued on >>p44

CHARLES: CHARLES KELLY/AP PHOTO; JEEZY: ROBB D. COHEN/REINA LTD.; R.E.M.: GEORGE DU BOISE/LFI



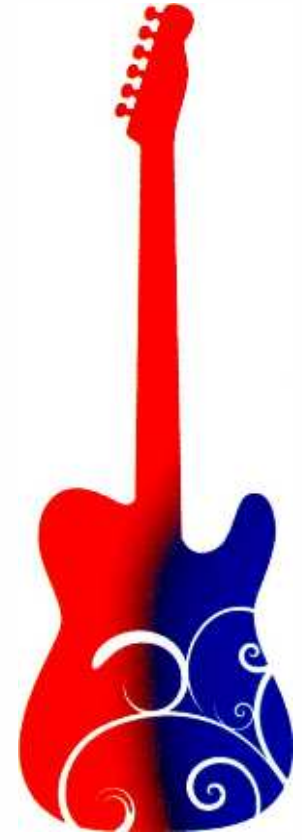
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from >>p42 not like a big city where you have to take a taxicab everywhere you go and everybody is crowded into a dingy studio in the basement of some big industrial office complex."

And unlike studios in Los Angeles, Nashville or New York, Keane notes that artists who record at his homey location need not concern themselves with random, unwanted visitors. "They don't have to worry about A&R people dropping by every day to put in their two cents worth," he says.

Keane has had chances to move, but never felt the desire to leave home. "They're too crowded," he says of larger cities. "After visiting L.A. and New York, I felt like I'd be a tiny fish in a huge pond."

Georgia's concert business also continues to flourish. Peter Conlon, president of Southeast music for Live Nation, has promoted concerts throughout Georgia since the 1970s. In college, he served on the concert committee at the University of Georgia in Athens. Much has changed since then, he says, including the number of available facilities.

"There are more venues than there used to be," Conlon says, citing such destinations as Philips Arena, Gwinnett Center, Chastain Park Amphitheater, HiFi Buys Amphitheatre, the Cobb Energy Performing Arts Centre and the Tabernacle.

And while Atlanta remains the strongest market for concerts, he says, Live Nation still produces shows in such cities as Savannah and Columbus.

In 2006, with performances from such acts as U2, the Rolling Stones and Barbra Streisand, Atlanta's Philips Arena squeezed in at No. 10 on Billboard's year-end tally for venues with capacities that exceed 15,001. Seventy-eight concerts at the arena grossed \$33.5 million and drew more than 644,000 attendees, according to Billboard Boxscore. Meanwhile, Duluth's Gwinnett Center grossed \$9.7 million and drew

'We're very close to being the music capital of the South. It's certainly something we want to be in the future.'

**—BILL THOMPSON,
DEPUTY COMMISSIONER,
GEORGIA FILM, VIDEO AND MUSIC OFFICE**

more than 182,000 fans to 27 shows.

Atlanta's historic Fox Theatre, originally built by the Shriners and later revamped into a movie house, hosts about 300 events per year, according to GM Allan Vella. The 4,674-capacity theater sees approximately 40 concerts per year, while the remaining dates are reserved for Broadway, ballet and other special events. So far this year, the venue has grossed \$24.8 million and brought in more than 596,000 people from 204 events, according to Boxscore.

Vella, a Chicago native who most recently served as GM of Detroit's Fox Theatre, has lived in Atlanta for only a little more than a year. But he couldn't feel more at home in the quickly growing city. "It's a very down-to-earth environment," he says. "We're a very cosmopolitan city, but there's a taste of the South here that's really strong."

Perhaps Georgia's greatest strength as a music industry center is the diversity of its musical roots.

"Atlanta and Georgia are both places with multiple musical crossroads, where classic soul/R&B, rock, alternative rock, Southern, pop, contemporary R&B, hip-hop and more all intersect," says Charley Humbar, founder/president/CEO of the Gospel Music Channel, which reaches the nation's top 10 media markets and 23 of the top 25 from its base in Atlanta. "With Gospel Music Channel showcasing so many of these diverse musical styles, the network truly reflects the city and the state in which it lives."

The scope of Georgia's musical roots is celebrated by the Georgia Music Hall of Fame in Macon, which receives about 50,000 worldwide visitors each year, according to executive director Lisa Love. The 20,000-square-foot facility contains more than 30,000 objects and documents relating to Georgia's music history. One of its most prized **continued on >>p46**



LESTER COHEN

Greenberg Traurig salutes Atlanta, the new music capital of the south, and all the talented individuals participating in *Billboard's* R&B/Hip-Hop Conference and Awards Show.

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from >>p44 exhibits is "Otis Redding: I've Got Dreams to Remember," on display through September 2008.

The Macon building opened in 1996, but the Hall of Fame has been inducting artists since 1979, Love says. This year's inductees included acts Lynyrd Skynyrd, Usher and Freddy Cole, while last year's included producer/songwriter Dallas Austin, Dupri and R.E.M. Nominations and selections are made by the Senate Music Industry Committee and Friends of Georgia Music Festival, a nonprofit organization.

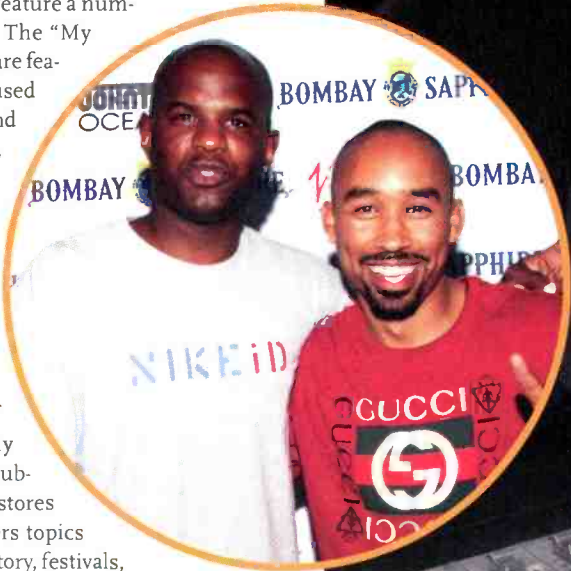
Along with the Georgia Film, Video and Music Office, the Hall of Fame is doing its part to promote music within the state. "We want to grow awareness of the past, but also promote our active music industry," Love explains. "Georgia is an incredibly rich place, both historically and today."

The Hall of Fame recently completed an initial round of commercials, which feature a number of Georgia-based artists. The "My Music Is Georgia Music" spots are featured on YouTube and will be used for trade shows, conventions and other marketing opportunities, Love says.

Though still in the planning stages, the Hall of Fame plans to mount temporary satellite exhibits in Atlanta and Athens.

In addition to a monthly 45-minute podcast (found on georgiamusic.org), the Hall of Fame publishes the quarterly Georgia Music magazine. The publication is found in about 400 stores throughout the state and covers topics that include Georgia music history, festivals, upcoming events, reviews and news.

"By promoting Georgia music, we hope to encourage investment in our music industry and to entice tourists to visit here," Love says. "I believe we can successfully use music to market the state of Georgia and enhance its image."



Producer JERMAINE DUPRI at a studio in the Buckhead section of Atlanta in 2001. Inset: CHRIS HICKS, left, and JOHN TA AUSTIN.



HICKS AND AUSTIN: MOSES ROBINSON/WIREIMAGE.COM; DUPRI: GREGORY SMITH/AP PHOTO

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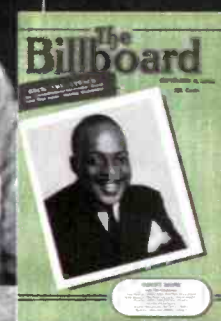
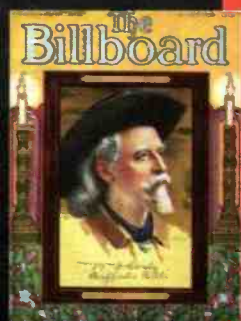
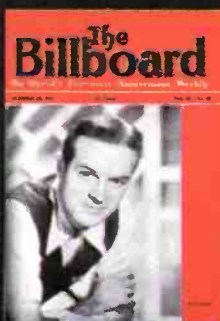
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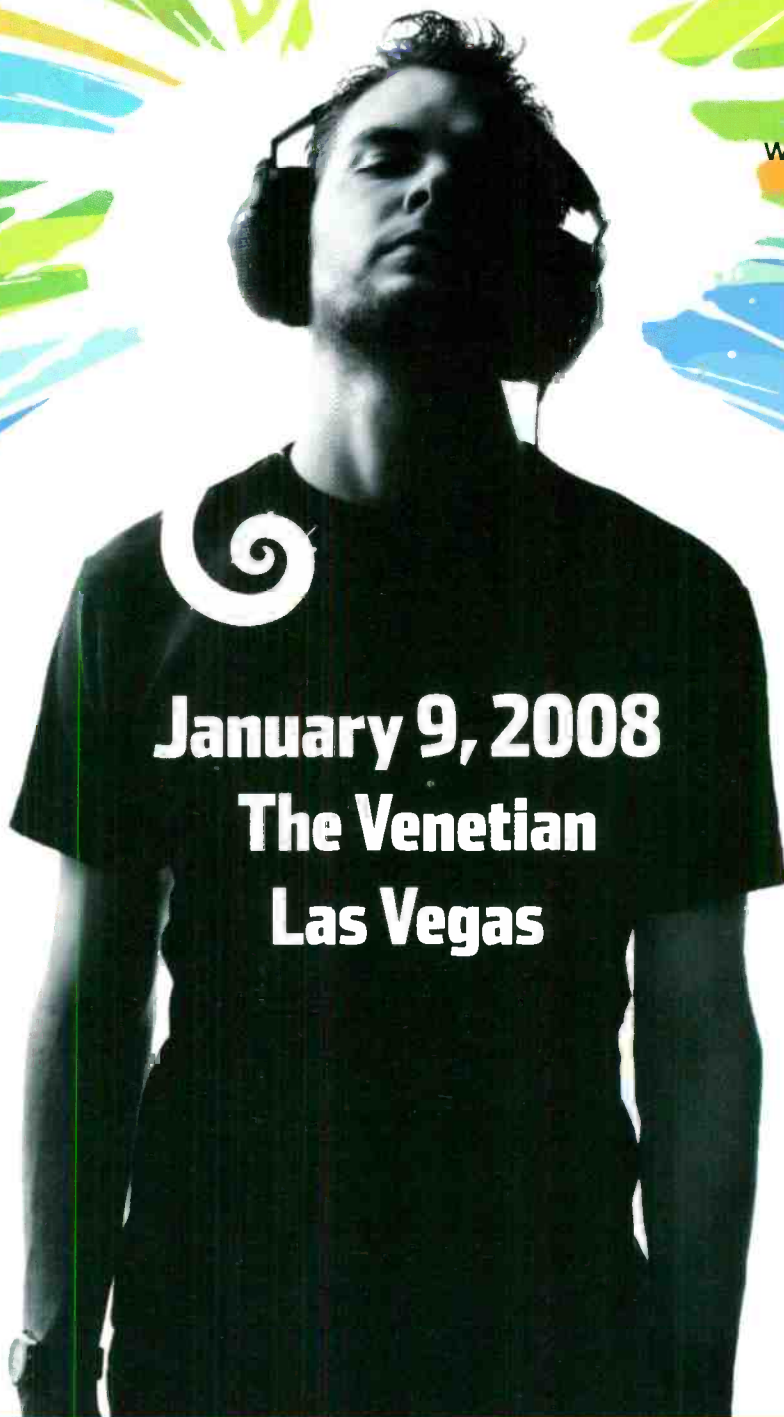
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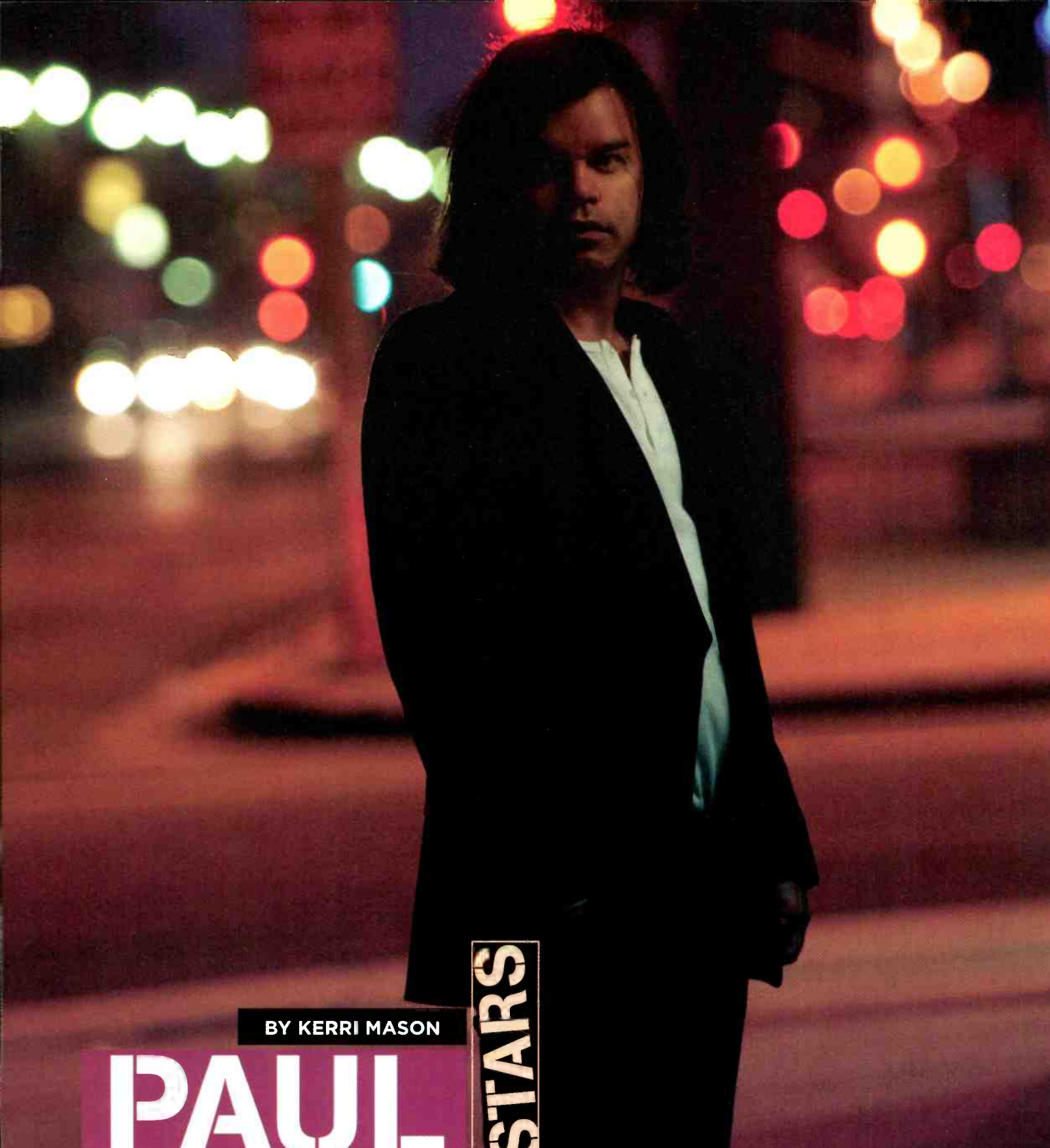
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SPECIAL FEATURE

AFTER TOPPING THE DANCE WORLD, BRITISH DJ/COMPOSER PAUL OAKENFOLD IS REALIZING HIS HOLLYWOOD DREAMS

Seven years ago, Paul Oakenfold sat down with new manager Marc Marot and laid his cards on the table. They were impressive: Years of dominance as a touring DJ. The first European DJ to open the floodgates on the American market. A growing list of pop and underground remixes, including a tight relationship—personally and artistically—with U2. A name globally synonymous with dance music.

But the superstar wanted more, or perhaps less: He wanted the challenge of scoring films. Marot—who had just resigned from a 10-year stint as president of Island Records and who also counted noted film composer Trevor Jones as a client—had the prescription.

“You couldn’t [score films] unless you were known as a composer, and obviously the shortcut to that is becoming known as an artist,” Marot says.

At the time, Oakenfold had two hits vying for position in the U.K. top 10: the theme to TV series “Big Brother” and trance banger “Bullet in a Gun.” But neither was under his own name. “That was my case in point,” Marot says. “Both were on the charts at the same time, competing against each other at retail and for radio play, and neither had anything other than

his writer’s name; he wasn’t identified as the artist. It was not good for the brand.”

So together they drew up a sketch of the future they called “Paul’s Journey Plan.” The goal was to develop Oakenfold’s name all over again, this time as something more than just a DJ; i.e., a curator of other people’s work, known only to a niche market. This time he had to become known as a creator of music, in the broadest sense, so that Hollywood would come calling. The first step was a physical move to Los Angeles from England in 2002.

But back up a moment. Film music? For a man who’d been at ground zero of the dance music revolution, DJ’d for thousands at the Great Wall of China, toured with Madonna? “There’s a point in life where you’ve got to look at yourself and say, ‘What do I want to be doing in 10 years’ time?’ He’d gotten to that point,” Marot says. “Unlike many of his contemporaries, Paul was a successful A&R man. He’d been a successful businessman, building [his record label] Perfecto. He’d been a very successful DJ, the first superstar DJ. But it got to a point where he wanted a little bit more grounding in his life. It’s a surprise to everybody how much he really does love film music and how much he knows about it. He’s really studied in the art.”

This year alone, Oakenfold scored three complete films, and he speaks about them with such ardor that his commitment to the discipline is hard to question.

“I’ve been fortunate this year to try different sounds,” he says. “[Anime full-length] ‘Vexille’ is a real traditional score, a lot of strings. [British action film] ‘The Heavy,’ the one I’m working on now, has a lot of live instruments, and [family drama] ‘Nobel Son’ was very electronic. I’m really happy with them.”

The development of Oakenfold as artist began with 2002’s “Bunkka” (Maverick), his first full-length album of original music in his then-15-year-long career. More guitar- than beat-driven, it contained collaborations with Tricky,

Nelly Furtado and Ice Cube and two songs that became hits via the new world of licensing: “Ready Steady Go,” used in a Saab spot, and “Starry Eyed Surprise,” synced to that bubbly, roller-skating Diet Coke spot, now held up as one of the most successful combinations of music and images in advertising produced up to that point.

“In that instance, [the agency] actually came to us asking if they could use the track,” says Three Artist Management’s Richard Bishop, Oakenfold’s U.S.-based manager. “We looked at the story boards and felt it was a good combination of music and images, so we said yes.”

The journey to Hollywood had begun.

Oakenfold’s remarkably diverse career started in the early ’80s, when he was a hungry twentysomething obsessed with new music, particularly hip-hop. The U.K. native held down three positions at the same time: A&R for Profile Records and Champion Records and promoter for Rush Release, the U.K. promo company for upstart label Def Jam.

“I was working for Russell Simmons in those days, and I was very aware of Oakenfold and his interest in urban music, and music in general,” says



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from >>p50

Patrick Moxey, president of Ultra Records, Perfecto's U.S. distributor. "He's always been into music with beats, whether it was hip-hop or rock/dance crossover. He's pioneered a lot of these sounds. He has an ear for talent and hits."

He proved his clairvoyance by signing Salt-N-Pepa and Jazzy Jeff & the Fresh Prince at age 22.

"Paul is a music man. He has a very broad church," says David Guetta, an artist signed to Perfecto whose poppier sound diverges from the label's usual hard trance. "I don't think label identity is as important as it used to be. It comes down to the record and how it's positioned. Inside dance music, the genre definitions seem very extreme, but beyond, it's so subjective. I want to be part of [the] people who push dance music to be equal to rock, pop, whatever. We share that belief and commitment."

Two years after his two fortuitous signings, everything changed for Oakenfold. He vacationed on the Spanish island of Ibiza and became immersed in the music that was popular there: a style of dreamy dance known as Balearic, which later branched off into many genres, including the most popular, trance. He brought it back to London, thus kick-starting Europe's nightclub, and later, rave culture. He even co-produced (with Steve Osborne) one of the definitive albums of the period, Happy Mondays' "Pills 'N' Thrills and Bellyaches." Soon, this European style of dance music—less groovy and more aggressive and electronic than U.S. house—had gone global, and Oakenfold was widely identified as its primary emissary.

Ruling the world is one thing; ruling the United States is quite another. But in 1995, Oakenfold set out with the stated goal of doing just that. "There's a reason Paul became the best-selling DJ in the U.S.," Moxey says. "It's because he did something like 150 U.S. and Canada tour dates for two years in a row. And it was like, Tuesday night in Nashville: Paul Oakenfold. Monday night in Omaha [Neb.], next to the rodeo, it's Paul Oakenfold. And that's how he broke. He really paid attention to the fans, the people all over America. He brought the music directly to them."

Oakenfold learned his carpet-bombing tactics from his old friends in U2. In 1990, Marot headed the band's reinvention efforts for Island during the "Achtung Baby" era. "They had never had anyone remix their music," Marot says. "We introduced them to Paul as a concept." He remixed the band several times, including the track "Even Better Than the Real Thing" for "Achtung Baby," and joined the group's Zoo TV tour as an opener.

In the years that followed, Oakenfold did everything a DJ could conceivably do: He played for 70,000 at Clapham Common in London, sold out the Hollywood Bowl, DJ'd live with the Boston Pops, released countless compilations and traveled the United States on the Area:One tour with OutKast and Moby.

Film music became a real option in 2001, when producer Joel Silver approached him to score some scenes for "Swordfish." The process instantly clicked for him.

"I've watched him in spotting sessions. He's able to really get to the nitty gritty, right to the heart of the project very, very quickly. It's very impressive, and it's all to do with his knowledge," Marot says. "I think he feels he's on the point of proving himself to a serious Hollywood industry, an industry that doesn't give its money away very lightly to people who can't deliver. Scoring is technical. It's difficult; it's conveying a mood in 42 seconds or 1.3 seconds. It's not something where you can build a mood like you can on a fantastic trance hit. So I think before he made his big declaration, 'This is really what I'd like to do,' he wanted to learn the craft. And that's what we've been slogging away at."

Oakenfold has two more films slated, in addition to videogames, a few pet-project artists to produce, another artist album for himself somewhere down the line (he released "Bunkka" follow-up "A Lively Mind" in 2005) and more DJ'ing gigs with orchestras. Plus, Perfecto/Ultra just released his first career retrospective, "Greatest Hits & Remixes." "Outside of [the "NOW" series], it's got to be one of the most amazing track listings I've ever seen," Moxey says.

Even if the next decade marks another evolution for Oakenfold, his grand years in the world's DJ booths, taking thousands of people on one shared journey, will remain. "DJ'ing is always going to be the cornerstone of his career," Moxey says. "He'll do everything, but even as he's doing everything else, somehow the experience of the DJ to the audience is at the core of [his] sensibility." ■■■

'I ALWAYS LOOK FOR THE CHALLENGE'

OAKENFOLD TRACES HIS PATH BEYOND THE DJ BOOTH



While PAUL OAKENFOLD still spins for the crowds, his creative focus has shifted to scoring films and licensing his work for advertising.

Back in 1985, Paul Oakenfold was a hip-hop A&R guy, signing acts like Salt-N-Pepa and DJ Jazzy Jeff & the Fresh Prince to U.K. label **Champion**. ■ That summer he vacationed on the Spanish island of Ibiza, picked up an undiscovered style of dance music and headed back to London ready to evangelize both. ■ Soon, all of U.K. youth were clubbing and listening to progressive electronic dance (they call 1987 their "Summer of Love"), and Oakenfold began to blaze a path that so many DJs would eventually follow. ■ He toured the world, collecting massive paydays; opened for U2 and Madonna; played for crowds in the hundreds of thousands; launched his own record label (Perfecto, now home to white-hot DJ/producer David Guetta); remixed countless artists; and became an international icon: the first true superstar DJ. ■ Nearly 20 years later, the man they call Oakie has changed. You won't find him in too many DJ booths, raising his arms Jesus-style when the big trance drop comes. These days, he's composing original film scores (three in this year alone: for the Alan Rickman/Danny Devito vehicle "Nobel Son," Japanese anime full-length "Vexille" and British gangster flick "The Heavy"), collaborating with the likes of Pharrell and actress/aspiring singer Brittany Murphy on his own solo albums, DJ'ing live with full orchestras and licensing songs to advertisers from Diet Coke to Hummer. ■ And he says he's happier than he's ever been. ■ We asked Oakenfold to track the journey from DJ stardom to artistic fulfillment.

Did you always want to score films?

Probably without realizing it, if that makes sense. My father would take me to see films and we'd discuss the music, because he was a musician. Then Joel Silver, the producer, contacted me completely out of the blue [in 2001] and said, "We want you to co-score a John Travolta/Halle Berry movie," So I got the opportunity to work on "Swordfish."

I put everything on hold, went to L.A. for three months and just really enjoyed the process. I thought it was a wonderful opportunity for me to move away from DJ'ing and move on with my career in the direction I felt was right.

So I did a bunch of cues for various different films; "Matrix: Reloaded," "Shrek," "Collateral." They were a means for me to get into actually scoring a whole film.

How do you even begin to fit music to images? How does your mind work?

I read the script and I write notes. It'll say, "Big fight scene, lead actor is being chased." So I'm sitting there thinking, "Percussion, drums, pulsing sounds, tension." Then I sit with the director and we go through it all. It's primarily his vision; his film,

his vision. It's completely different when you're making your own artist record. So we talk through what he's looking for.

Once they start shooting, I get dailies, so what he shoots today, I get tomorrow. I write away; if he likes it, great, and if he doesn't, then I start again and continue to work until he's happy with it.

Is it hard to be beholden to someone else's vision after you've controlled your own destiny as a DJ for so long?

I've never been one of those people who's very precious, I think because I started in remixing. You're remixing other people's stuff, and if they don't like it, they don't use it. The pressure's always been on, so I'm kind of used to that.

Of course it's my responsibility, and if it's a failure, then I'd get fired. But that's the process. But consciously, five years ago, when "Swordfish" came along, I knew this was going to be more my destiny and where I was going to end up.

Were you tired of DJ'ing, or did you change focus because you had other options?

A bit of both. I love DJ'ing, but I've **continued on >>p54**

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from >>p52 kind of achieved a lot of what I wanted to achieve. What was I going to get from it personally? Now I'm playing with orchestras.

How did that come about?

I was the first DJ to play the Hollywood Bowl, and I used a six-piece orchestra to make more of a show. Then I thought, "Well, I'll use a 20-piece orchestra [for Miami's Winter Music Conference]," so I hired the Miami Philharmonic, and it worked really well.

Then I was invited to play with the Boston Pops, which was really nerve-wracking because the people are sitting down and watching me. Normally in clubs they watch you and they study you, but they're dancing, they're in the moment, they're feeling it. But this was an older crowd. But if I could get someone to sponsor it—it costs a lot of money—I'd be on the road with a full orchestra.

I always look for the challenge. To score games and film is a challenge, to go on tour with an orchestra would be a big challenge for me. That's what motivates me. And the way you have to travel these days, it makes you not want to get on a plane.

In 2002, you did a remix of Justin Timberlake's "Rock Your Body" that was positively disco-y, and it made it onto the radio. People didn't expect it from you.

He's got soul, that guy. I looked at the pace and the elements of what he was singing and how he was singing it. My approach to remixing has always been [about] keeping the integrity of the artist. I won't say, "All my remixes are 130 [beats per minute], they're all the same drums." You play to the strength of the song and the delivery of the vocal. I don't want to pitch his vocal up, I think that's wrong.

"Rock Your Body" is midtempo; it's more of a funkier, melodic fill. There's an old band called Slave, a band I came across, that I thought was really, really funky. The rhythm felt very comfortable to sit under something like a Timberlake record. I did a mash-up of that, where I took the complete rhythm and put his vocal over

it, but obviously it could never have been released.

But then I did the version that is on the record, which goes to the strength of the lyric and gives you a real funky, soulful feel. So it's not going to be a remix that will be played by every DJ, but it's a mix that maybe Mark Ronson will play, rather than Tiësto. I think that's why I've been doing so many remixes, because I'm really versatile.

The "Starry Eyed Surprise" synch in the Diet Coke commercial seemed like a perfect union. What did you think of it?

If the music fits the visual as it did there... I didn't write it for the commercial. I find it difficult to write for commercials because

record; we're doing really well with it. How far can we take it? Who knows? The mainstream doesn't necessarily see it.

When I toured behind [2002 album] "Bunkka" in America, we did about 50-odd shows. I had a band, and we were up there touring the hell out of it, and it was difficult, to be honest. The club fan base, they didn't necessarily want an act. They were just into the rhythm and the tracks.

It's strange. "Starry Eyed Surprise" crossed over onto the pop charts, "Ready Steady Go" was on commercials and in film, and it's still a stretch. You can sell out 15,000-capacity venues like the Hollywood Bowl, but they still don't necessarily understand why or how.

—Kerri Mason



PAUL OAKENFOLD, center, gathered with SHIFTY SHELLSHOCK, left, and TC in 2003 in Cape Town, South Africa, at a stadium concert to benefit the Nelson Mandela Foundation and to raise AIDS awareness in Africa.

they never know really what they want. They always want something that sounds like someone else. I find it easier to write for film. I don't mind if they let me get on with it; it's just when they really don't know.

I wrote for Hummer, [and] because that's rhythm and pace, it's quite easy to find a starting point. But even with games—I'm doing the "Bourne Ultimatum" game, before that I'd done a James Bond game—you sit there and the people you're working with, they'll say, "Can you put in a little bit of Michael Jackson's 'Thriller'?" And you're like, "What? OK, it's the wrong key and it won't work, but I'll try it."

Has the DJ scene developed the way you thought it would, since you were there from the beginning?

Not to go on about it, but I certainly feel we need more acts for the scene to be embraced in a normal way, especially in America. They, for some reason, can't get their heads around that it's DJ-driven and DJs are artists, DJs do make music, DJs do remix, and DJs are on the front line.

But because they're not perceived in the old-fashioned way as an artist, sometimes it's difficult. I wish there would be more Chemical Brothers and Underworlds, but they're DJ-based acts anyway.

There's room for a lot more acts. I'm always looking for those acts to sign to my label, but they're hard to come by. You've heard the [David] Guetta

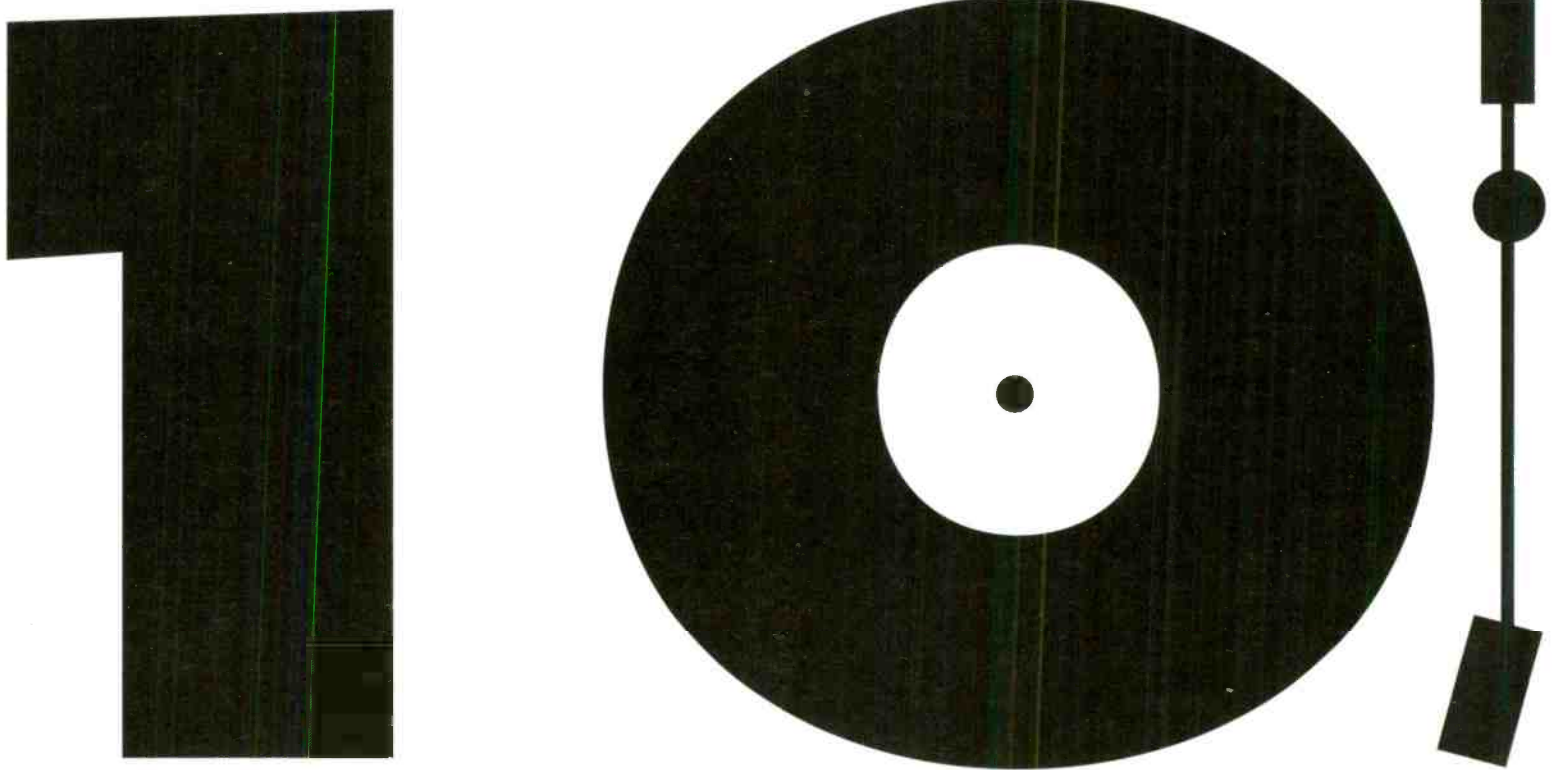
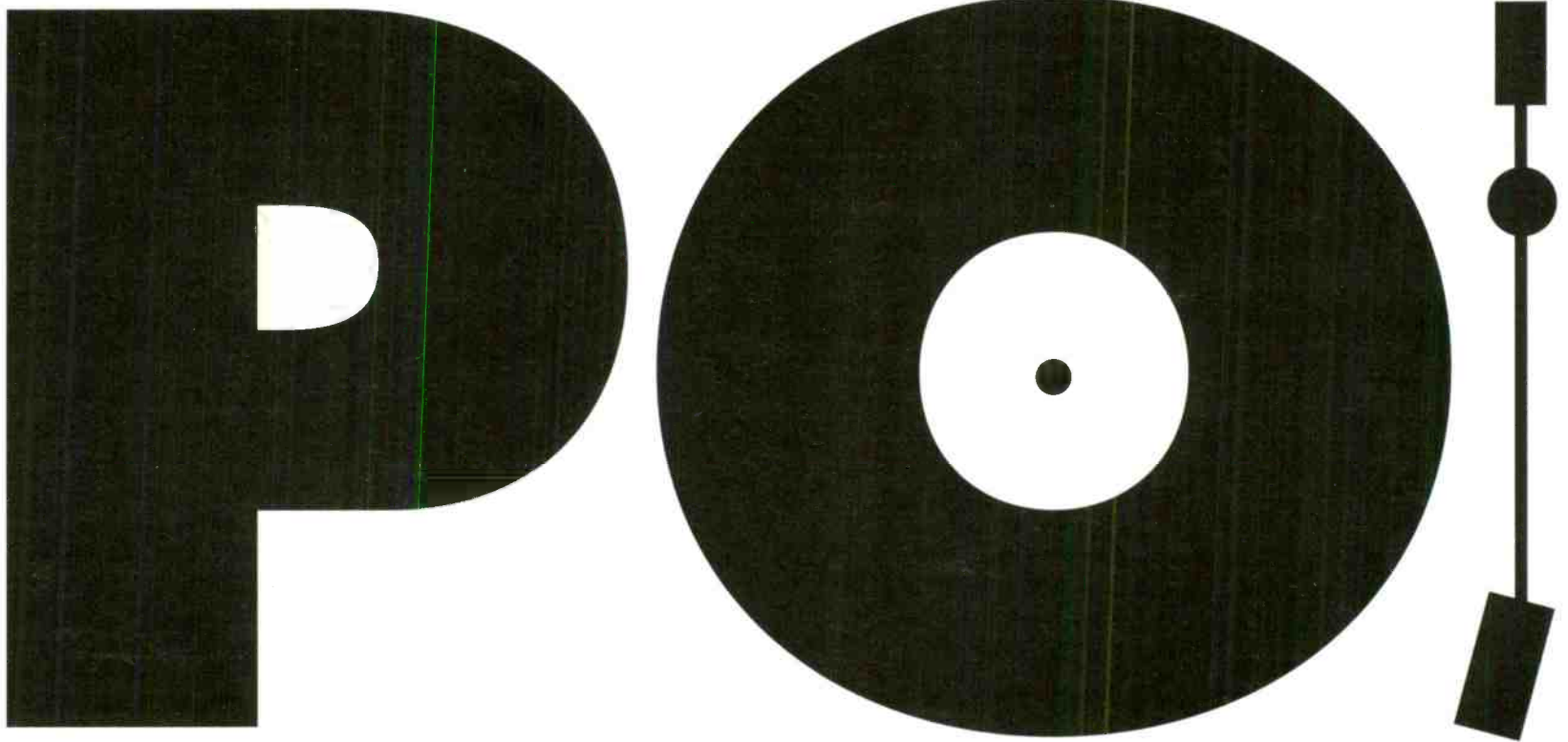
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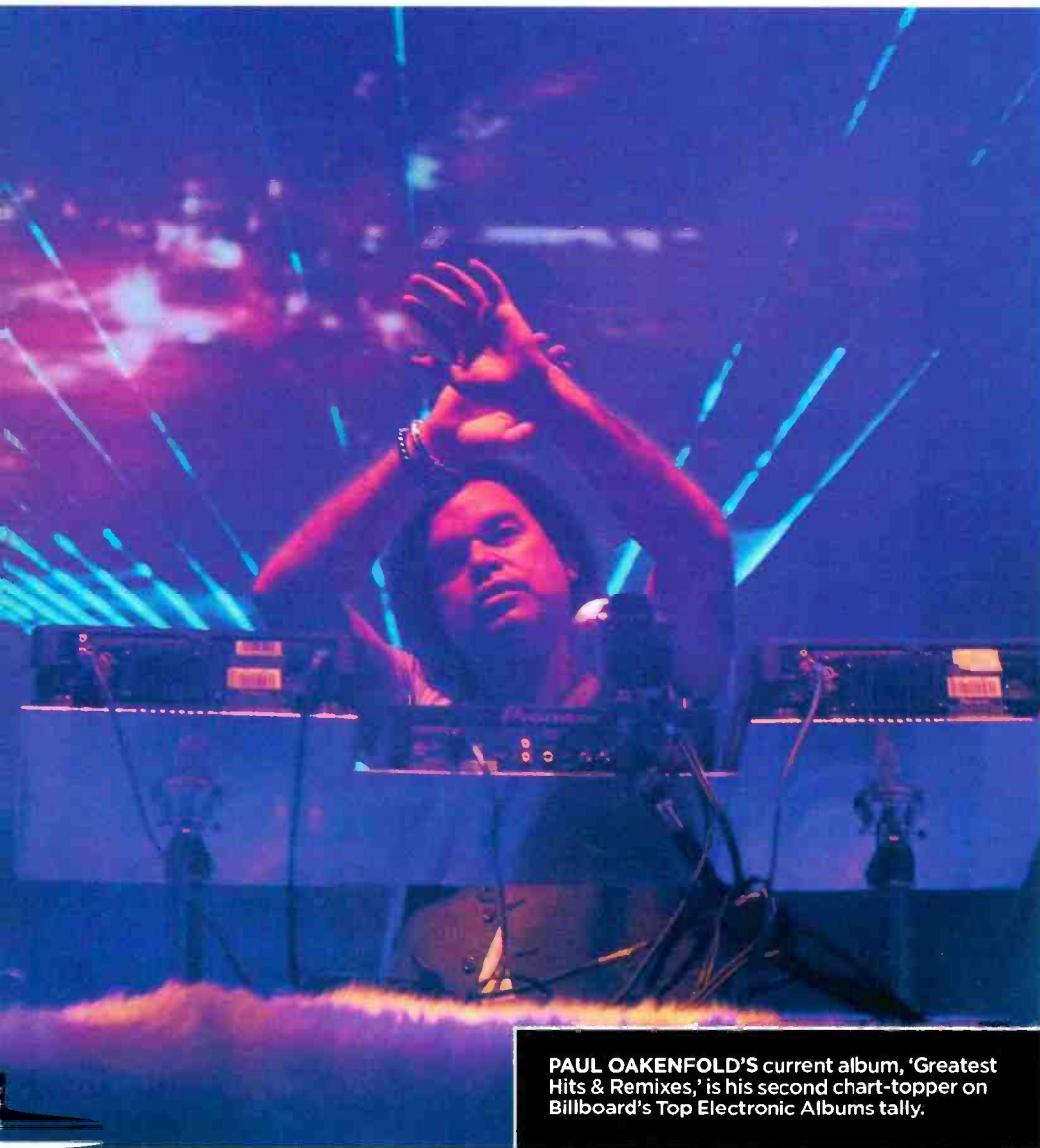
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PAUL OAKENFOLD'S current album, 'Greatest Hits & Remixes,' is his second chart-topper on Billboard's Top Electronic Albums tally.

OAKIE ON THE CHARTS

Since Billboard launched its Top Electronic Albums chart in the June 30, 2001, issue, Paul Oakenfold has scored a half-dozen top five albums, including his current chart-topping "Greatest Hits & Remixes." His top five career albums appear below. But several of his earlier successes predated 2001, including his "Tranceport" album in 1998, "Global Underground: New York" in 1999 and "Perfecto Presents: Another World" in 2000. Also, Oakenfold has frequently produced or remixed recordings credited to other acts. The titles here are ordered by peak position on the Top Electronic Albums chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak.

TOP FIVE ELECTRONIC ALBUMS



Rank	Title	Peak Position	Debut Date	Label
1	Bunkka	1 (2 weeks)	July 6, 2002	Maverick/Warner Bros.
2	Greatest Hits & Remixes	1	Nov. 10, 2007	Perfecto/Ultra
3	Swordfish: The Album (soundtrack)	2	June 30, 2001	Warner Sunset/FFRR/London-Sire
4	Creamfields	2	Aug. 28, 2004	Perfecto/Thrive
5	Perfecto Presents... Great Wall	3	Oct. 18, 2003	Sire/Reprise/Warner Bros.

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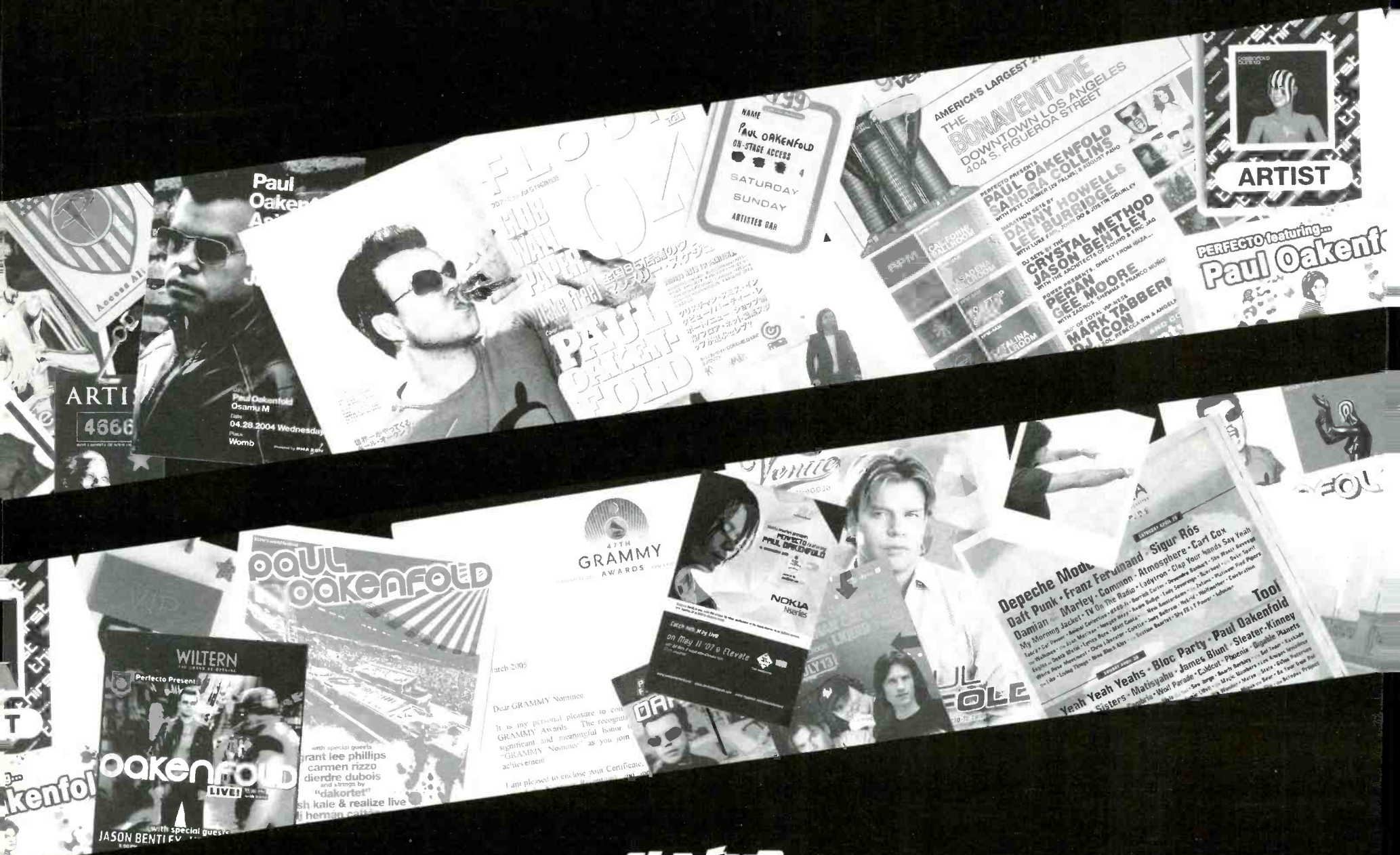


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'DREAM' DEBUT
 'Idol' star Lewis
 struts his stuff



GREAT WHITE NORTH
 Top acts enlist for
 Anne Murray's latest



HEAR AND NOW
 San Francisco jazz club
 gets in the swing



THE PRICE IS RIGHT
 Producer helps Seal
 find his groove



SOUL SURVIVOR
 Chatting with Christian
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MUSIC

THE REID BROTHERS:
 WILLIAM, left, and JIM.



BY JONATHAN COHEN

Back On The Chain Gang

Reunited Jesus And Mary Chain Shopping New Album

Forget mediation, forget rehab. Apparently, bands whose members haven't spoken to each other in years just need to play at the annual Coachella Valley Music & Arts Festival in Indio, Calif., to get their careers back on track.

That's pretty much what happened for the Jesus and Mary Chain. The influential Scottish rock combo rose to fame in the mid-1980s on the strength of such albums as "Psychocandy" but splintered in 1999 with its sibling members, Jim and William Reid, barely able to be in the same room together.

"I originally started working on both Jim's and William's solo albums, and when I approached [promoter] GoldenVoice about getting Jim a solo gig at Coachella, they came back with an offer for the Jesus and Mary Chain," manager Kevin Ober-

lin says. "We thought having the band reunite for Coachella would help set up both of their solo albums, but the very next day after the show, Jim and William did an interview and said that they were going to do a new Mary Chain album."

"When we ended in '98, we hated each other," William Reid says. "A lot of that was down to drink and drugs. Jim's completely sober now, and I don't drink during the shows. But there is a kind of wariness. We're both aware that we could snap at each other," he says with a laugh, "but we're trying to hold it together. We love this band, and we love each other."

At first, nobody was quite sure reuniting was the right decision. The band's pre-Coachella warm-up show "went disastrous," according to Reid. "My guitar pedals kept fucking up.

I thought we were going to do the same thing in front of 50,000 people." But onstage in the desert, with actress Scarlett Johansson guesting on "Just Like Honey," the ship was righted. "Once the first couple of songs were under our belt, we knew where we were going," Reid says.

The siblings are now whittling down dozens of new songs to 12 or so for the new album. They performed one track, "All Things Must Pass," this summer on "Late Show With David Letterman," and will appear early next year on the soundtrack to the hit NBC drama "Heroes." Another, "Dead End Kids," has been a fixture in JAMC's live set of late.

"I would say it's an evolution," Reid says of the new material, which he and his brother wrote separately. "It definitely sounds like the Mary Chain, but I guess you evolve as a person and a writer. You can't really stand still. If you do that, you're lost."

JAMC was last signed to Sub Pop for 1998's "Munki" but is in no hurry to align with a traditional label.

"I'm getting calls from labels of every stripe and size—from majors to indies," Oberlin says. "The band has been making decisions on their own terms without a lot of outside pressures and taking things slowly, so the process of deciding on a label is likely going to follow the same pattern."

As such, placing "All Things Must Pass" on the "Heroes" soundtrack gives the band a chance to test the waters before committing to anything else.

"I was blown away by their return at Coachella," says Errol Kolosine, the former Astralwerks GM who is executive-producing the "Heroes" album. "They're a band that has been relentlessly imitated, but nobody pulls it off. This is an ideal opportunity to reintroduce them to the marketplace."

With a tentative late spring/early summer release date for the JAMC album, Oberlin is working with Rhino to bring new product to the marketplace beforehand. The label, which reissued five vintage JAMC albums in 2005, is eyeing a March release for a four-disc boxed set. "They really cleaned the vaults for this," he says. "There are some great finds—demos of a couple songs, alternate takes and rare acoustic versions."

For Reid, reconnecting with the back catalog has been "a kick," but he's more excited to return to the road armed with new material.

"Playing these shows has been really good fun because it's been a long time since we've played those songs," he says. "It's a greatest-hits package we're playing right now, to be honest. That's fine for me at the moment. But it's not what I want to be doing next year. I want to be playing a lot of new songs."

Even better, Reid isn't alone in wanting to push the JAMC forward.

"When we started doing this in January, we didn't know we were going to make a record," he says. "I was hoping Jim would agree, but he didn't agree right away. He said, 'Let's see what happens.' He's up for doing it, which really, really thrills me. I'd be so disappointed if we just did a few shows and went back to life without making a record."

>>> MOS OF THE TIME

Freshly signed to Downtown Recordings, Mos Def is in the studio working on a new album. According to Downtown head Josh Deutsch, Kanye West will produce some tracks for the project. Downtown doesn't plan to reissue last year's "Tru3 Magic," Mos Def's swan song for Geffen. The set was pushed back numerous times and eventually appeared without any fanfare in late December. It has sold just 86,000 copies in the United States, according to Nielsen SoundScan.

>>> KISSABILITY

Jadakiss has signed to Roc-a-Fella/Ruff Ryders and will release his third, as-yet-untitled studio effort next year. The rapper's two previous efforts, 2001's "Kiss Tha Game Goodbye" and 2004's "Kiss of Death," bore the Ruff Ryders imprint but were worked through Interscope. Jay-Z made the signing official during his recent concert at New York's Hammerstein Ballroom.

>>> JAM ON IT

Fans of the Def Jam roster will receive an unexpected stocking stuffer next month, when the label unveils "Def Jam Sessions, Vol. 1." Due Dec. 18, the 13-track album includes rare, import-only and unreleased tracks associated with albums released by Nas, Method Man, Fabolous, Ne-Yo, Redman, Rihanna and Bobby Valentino in late 2006 and throughout 2007.

>>> LIKE FATHER, LIKE SON

Edie Brickell and her stepson, Paul Simon's adult son Harper, have teamed to form the group the Heavy Circles. Their self-titled debut is due Feb. 12 via Virtual Label. Contributors to the project include Sean Lennon, Yuka Honda, Martha Wainwright, Joan Wasser, Inara George, Money Mark, drummer Matt Johnson, Miho Hatori and Elysian Fields' Jennifer Charles.

Reporting by Jonathan Cohen, Cortney Harding and Katie Hasty.

POP BY GARY GRAFF

CREATIVE CONTROL

'Idol' Runner-Up Takes The Reins On Debut Album

Blake Lewis wants to be known as an artist and not just an "Idol"—or, more accurately, an "American Idol" runner-up. The 26-year-old Washington state native, who finished second to Jordin Sparks on the "Idol" sixth-season finale in May, takes great pride in being able to say, "I'm the first person, really, to have creative control coming off of 'American Idol' and making his own album." That includes co-writing 12 of the 13 tracks for his debut, "Audio Day Dream," due Dec. 4 on 19 Entertainment/Arista.

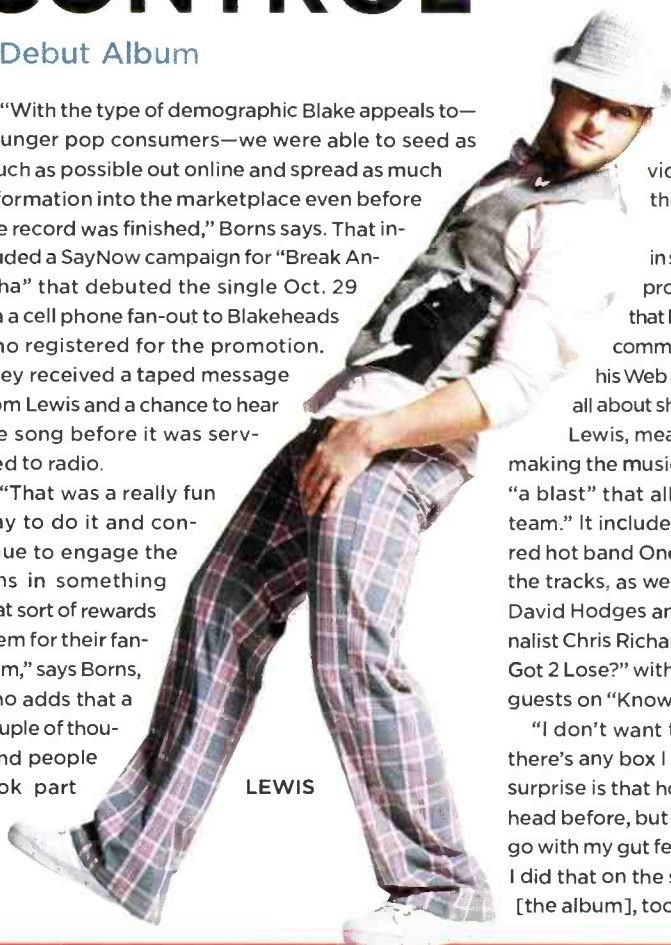
Lewis worked on the set's first single, "Break Anotha," and "Gots to Get Her," which is based on Irving Berlin's "Puttin' on the Ritz." He also created specialized intros and outros for the songs.

"Being on 'American Idol' was the lottery ticket," Lewis says. "It's one of the most amazing experiences I'll never have again ever in my life. I'm not a big fan of television at all, but it's an amazing way of communicating with people. I tell people that all I was put on this earth to do is communicate my art to people, and what better way to do that [than] on 'American Idol.'"

RCA Music Group senior VP Aaron Borns says Lewis' gregarious, high-energy presence on the show resulted in a recognition that will give "Audio Day Dream" a leg up—which is crucial, given its late-fourth-quarter release.

"With the type of demographic Blake appeals to— younger pop consumers—we were able to seed as much as possible out online and spread as much information into the marketplace even before the record was finished," Borns says. That included a SayNow campaign for "Break Anotha" that debuted the single Oct. 29 via a cell phone fan-out to Blakeheads who registered for the promotion. They received a taped message from Lewis and a chance to hear the song before it was serviced to radio.

"That was a really fun way to do it and continue to engage the fans in something that sort of rewards them for their fandom," says Borns, who adds that a couple of thousand people took part



LEWIS

in the initiative. "They feel like they're right in there with him all the way through the process."

Borns says Lewis will make TV appearances throughout December, including on MTV's "TRL" and Fuse, as well as "a real aggressive sweep of major-market radio shows." The label is planning an equally heavy Internet advertising blitz along with special editions of the album for iTunes and Wal-Mart—the latter of which will feature a 17-minute video special about Lewis' career and the making of "Audio Day Dream."

Borns also expects Lewis to engage in some guerrilla-style marketing to help promote the album. "He's a young guy that likes spending time on the Internet and communicating with fans, posting videos on his Web site, all those things," Borns says. "He's all about sharing the process with his fans."

Lewis, meanwhile, says the most fun he has is making the music. "Audio Day Dream," he says, was "a blast" that allowed him to work with a "dream team." It included good pal Ryan "Alias" Tedder of red hot band OneRepublic, who worked on eight of the tracks, as well as J.R. Rotem, BT, Mike Elizondo, David Hodges and S*A*M & Sluggo. Fellow "Idol" finalist Chris Richardson co-wrote the song "What'cha Got 2 Lose?" with Lewis and Rotem, and Lupe Fiasco guests on "Know My Name."

"I don't want to be put in a box," Lewis says. "If there's any box I could be put in, it's pop music. The surprise is that hopefully, it's an album you've never heard before, but it's very pop and mainstream. I just go with my gut feeling and my instincts and intuition. I did that on the show, and that's how I approached [the album], too."



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Give Peace A Chance

Maida Hunting Solo Success

As the singer with **Our Lady Peace**, **Raine Maida** has made six albums of stadium-friendly alternative rock, but his new set, "The Hunter's Lullaby," is a departure on numerous fronts. It's his first solo album, on his own Sony BMG Music Canada-distributed Kingnoise Records imprint—and its sparse sound is light years away from OLP.

Taking inspiration from **Leonard Cohen** and beat poets, Maida says the album was made organically in his home studio, recording late at night after putting his kids to bed. "I've always written a lot of poetry and wanted to record something that didn't use the typical rock structure," he says. "I didn't really know if it would work."

Maida says the new album's promotion will be as low-key as its sound. "This is going to be a viral thing," he says, "very dif-

ferent from the other albums I've been involved with." Maida adds that he'd like to tour the record in intimate venues, following a Nov. 20 show at Los Angeles' Viper Room. Canadian shows are booked through S.L. Feldman Associates; U.S. dates are through Paradigm.

As yet, the album, which ap-

peared Nov. 13 in Canada, has no specific U.S. or international release date.

—Robert Thompson

FRESH VERVE: In a year of musical reunions, none came more out of left field than that of English alternative rock band **the Verve**. Almost 10 years

after widely reported tensions between singer **Richard Ashcroft** and guitarist **Nick McCabe** split the quartet, the group announced its reformation earlier this year.

London-based Big Life Management president **Jazz Summers** admits to being surprised at getting a call from Ashcroft—who had released three solo albums since the band split—to seek his thoughts on the idea. "I asked him why he was doing it," he recalls, "and he told me, 'For the love of the music,' which I said was the best possible reason."

The reunion's first fruit was the 14-minute psychedelic jam "The Thaw Session," released in October on MP3 via NME.com. Since then, the Verve has played six low-key sold-out U.K. shows and will perform six similarly sold-out arena dates Dec. 11-21, all booked by ITB.

Summers reports that the band will return to the studio to work on a new album in January, which will appear on Parlophone in the United Kingdom. A global tour will follow in summer 2008.

—Steve Adams

BOA CONSTRUCTION: One year after **Violadores del Verso** became the first hip-hop

act to top Spain's Media Control album chart, Madrid-based indie BOA Music hopes to repeat the task with the Nov. 28 release of the group's sixth album, the live set "Gira 06/07—Presente."

The release follows the group's triumph at the Nov. 2 MTV Europe Music Awards in Munich, where it was named best Spanish band. The chart-topping 2006 set "Vivir Para Contarlo" has sold some 60,000 units, BOA communications director **Inma Grass** says.

The new album is accompanied by a four-hour DVD, which includes the entire Sept. 15 Madrid concert at which the album was recorded, plus a documentary on the band.

BOA plans to release the album in some Latin-American territories, although Grass says the label's distribution is increasingly digital. "Violadores recently played at a festival in Santiago, and the fans knew their lyrics, even though there had been no physical releases in Chile," she says.

The label has opened talks with distributor Megaforce Records and hip-hop promoter Red about working the band in the United States, Grass adds.

BOA handles Violadores del Verso's publishing and live booking. —Howell Llewellyn



MAIDA

Anne Still Can

Murray's Peers Help Snowbird Fly Again

She may have sold more than 50 million albums worldwide, but after her last album in 2005, veteran singer Anne Murray pretty much retired. Or so she thought.

Murray's break from a recording career that began in 1968 lasted only a couple of years, after EMI Music Canada president Deane Cameron

launched what he jokingly calls "an intervention."

"I'd been talking her out of retirement for a while," he says. "I thought, 'Let's bring her in for lunch, sit her down and ambush her.'"

Thankfully for Cameron, Murray's manager Bruce Allen had a concept he felt could swing her return: duetting with her peers on her own hits like "Song-

bird" and "You Needed Me."

Murray bought into the idea and the resulting "Duets: Friends and Legends" appeared Nov. 13 in Canada on EMI Music, with a January U.S. release to follow.

"This is a variation on a theme, for sure," Allen says, "but people don't just want something new; they want something great. And this is

a very classy package—great songs done by Anne and great singers."

Murray says her first reaction to the proposal was mixed. "Initially I said, 'I'll think about it,'" the 62-year-old recalls. "I told them to come up with the producer and the singers, and if they could find someone who's interested and interesting, I'd consider it."

With producer Phil Ramone onboard and artists being approached, the album concept became more refined. "One of my first reactions when this was suggested was 'Why don't we do an album of just women?'" Murray says. "They all said 'no.' I just tucked [the idea] away—and then it turned out the people we were talking to were mostly women."

The end result is the 17-track all-female set, featuring such artists as Celine Dion, Amy Grant, Jann Arden and Martina McBride.

While Murray had performed with some of them, oth-

ers—like Olivia Newton-John, who duets with Murray on "Cotton Jenny"—were less familiar. "I'd only met her once, in a washroom at the Grammys, and we were just talking between stalls," Murray says. "But she was so well-prepared for this song, and so together, it was done in a flash."

While a networked Canadian TV special is on the way, Allen concedes that Murray's chances at mainstream radio in Canada are slim, adding that an important element of the "Duets" marketing campaign will be working nontraditional retail outlets.

Following the current Canadian press blitz, another promotional push will center around extensive North American live dates in 2008. "If I can still sing and still perform to my satisfaction," Murray says, "I don't mind touring."

Although wider international plans depend on the North American performance, Cameron expects "Duets" to go

gold in the United States (500,000 shipments) and Canada (50,000). Murray's last album, the standards set "I'll Be Seeing You" (2005), was retitled "All of Me" for U.S. buyers. It has sold 150,000 copies in the States, according to Nielsen SoundScan. U.S. sales for its 2002 predecessor, "Country Croonin'," stand at 241,000.

Ken Kirkwood, director of product at market leader HMV Canada, reckons EMI has the timing for "Duets" just right. "Historically, we have seen our top sellers during this key [pre-Christmas] gifting period coming from the adult contemporary category," he says. The new set, he adds, is "a perfect fit for our holiday trading plans."

Regardless of the album's success, Murray says as long as her voice remains vibrant, she could be talked back into the recording studio. "If I told you I was stopping, my friends would say, 'Oh, yeah, we've heard that one before.'" ■■■



Jazz Notes

DAN OUELLETTE douellette@billboard.com

The Club Is Open

Jazz Returns To San Francisco Music Scene

While it's one of the most vibrant outposts and top markets for jazz, San Francisco has gone without a club that features national jazz acts for more than two decades. Catching a touring band in a club setting meant going to Oakland in the East Bay. There, Yoshi's had grown from a small restaurant into the marquee 330-seat venue in Jack London Square featuring jazz's crème de la crème, from Betty Carter to Diana Krall and Oscar Peterson to McCoy Tyner.

On Nov. 28, top-tier club jazz finally returns to San Francisco when Yoshi's opens its second state-of-

the-art nightspot at the Fillmore Heritage Center in the Fillmore District, as part of a massive city redevelopment plan. The club sits 417 people (317 on the stage level, 100 in the mezzanine). Opening night features drummer Roy Haynes' Birds of a Feather Super Band with Nicholas Payton, Kenny Garrett, John Patitucci and Dave Kikoski, augmented by guest appearances by Gary Burton and Ravi Coltrane (the regular band finishes the week off at Yoshi's Oakland). Following will be multiday stints by Taj Mahal (Nov. 29-Dec. 2) and Chick Corea's Freedom Band (Dec. 4-9).

Peter Williams, the artistic

director of both clubs, says booking the venues offers an opportunity to be creative. "We can use the two clubs to show the depth of an artist's music as well as give them a chance to relax over the course of two weeks," he says. For example, after Corea's week in San Francisco, he travels across the Bay to perform a week with his Elektrik Band (Dec. 11-16). Likewise, Charlie Hunter's trio is augmented by the Campbell Brothers in San Francisco (Dec. 12-16), and then is joined by guests Steven Bernstein and Curtis Fowlkes in Oakland (Dec. 18-23).

But will San Francisco—which used to be a hotbed of jazz club action with major spots like Bop City, Both/And, the Blackhawk, the Jazz Work-



Club jazz returns to San Francisco this month with a new outpost of the Bay Area institution Yoshi's.

shop, Half Note and Keystone Korner in the '50s through the early '80s—support a 365-night jazz club? "I'm hoping that the new Yoshi's will be a positive force for the city," says Randall Kline, co-founder/executive director of SFJAZZ, which presents the 25-year-old San Francisco Jazz Festival. "They're taking on an ambitious project because running a club these days is challenging. I'm hoping the club will help to generate more interest in jazz—priming the pump."

Todd Barkan, artistic director of Dizzy's Club Coca-Cola at New York's Jazz at Lincoln Center, concurs. "High tide floats all boats," he says. "When we first opened Dizzy's three years ago, clubs in the city were worried, but we're not competing. It's been good for everyone."

Barkan hopes Yoshi's will jump-start a jazz scene in San Francisco. He knows the Bay Area well: He owned and operated Keystone Korner in North Beach from 1972 to 1983, then returned to run Yoshi's in Oak-

land for a year in 1992-93. While Barkan describes his creative programming there as "making bricks out of straw," he's impressed by the funding support for the new Yoshi's.

Still, he says, San Francisco has become more gentrified and less bohemian than in the old jazz days. "It's a brave new world for running clubs today," he says. "But given Yoshi's commitment, a new day and a new way could well carry its success." ■■■



Rhythm & Blues

GAIL MITCHELL gmitche@billboard.com



AZUCENA

Hidden Gems

Uncovering Some Of 2007's Biggest R&B Surprises

Year-end reflections and best-of ruminations always bring to light those projects that deserved—but didn't get—their 15 minutes in the spotlight. Shuffling through the stacks of CDs piled around my desk, I reconnected with several deserving independent releases that I didn't get the chance to write about, thanks to two culprits by the name of time and space.

Here's a quick look at a few 2007 projects by under-the-radar artists who possess the goods to warrant some shine.

Albright featuring Vivian Sessoms, "Sunny One Day" (Baby Buddha Records): Albright comprises singer/songwriter Sessoms and musician/writer/producer Chris Parks, who have worked with R&B singer Lalah Hathaway and jazz artist Khani Cole. Together, the pair also operate Brooklyn-based SuprDupr Sound, through which they have written and produced for "American Idol" contestant Mario Vazquez and composed jingles for such clients as Volvo and Subaru. On this album, Sessoms' clear, exquisite voice (which has backed Patti Austin, P. Diddy and Rob Thomas) shimmers against a percolating R&B/jazz backdrop. Repeat-worthy tracks: "Dunno What," "Tainted (Love)," "Sunny One Day" and "Fadin' Out."

Maya Azucena, "Junkyard Jewel" (Purpose Records): The singer/songwriter follows up her 2003 solo debut, "Maya Who?," with this panoramic collection of soul, hip-hop, dance and world music. The album's acoustic vibe—aided by guitars, percussion, bass, violin and cello—provides an intimate setting for Azucena's storytelling lyrics and soulful, soaring vocals. Those same vocals have served a number of hip-hop, soul and reggae acts, including Stephen Marley on

his 2007 album "Mind Control." Another of her tracks, "Do You Really Wanna Party," was tapped as the theme song for St. Louis' UPN station to promote its fall lineup. Repeat-worthy tracks: "Junkyard Jewel," "Hallelujah," "Like No Other" and "G-Hetto."

April Hill, "Love 360" (BlackHoney Records/Jazzy Peach Music): Hill traded in her calculator as a financial analyst with investment firm Goldman Sachs to pursue music. The 24-year-old singer/songwriter has sung background for Ne-Yo and opened for indie soul veteran Marlon Saunders, who later took her under his wing. The result of their collaboration, along with co-producer Shawn Lucas, is this debut intermingling soul, funk and jazz. Hill's sultry voice and poetic raps about love, life and self-empowerment may have you thinking Jill Scott. But a confident Hill deftly maintains her own lane, especially on a sexy cover of Marvin Gaye's "I Want You." Repeat-worthy tracks: "The Search," "You Got Me," "I Want You" and "Today."

Melissa Young, "Just Up the Road" (SugarShack Music): Young's spirited, raspy vocals command attention from the first cut on her debut album. Like fellow Southerner Anthony Hamilton, she strikes a refreshing balance between contemporary and classic soul. It's a voice weaned on church and background stints with several artists, including reggae singer Ky-Mani Marley. Young belts out raw, emotion-packed lyrics against funk- and rock-laced modern soul tracks. Listening to this sure-footed debut, you can just imagine how it will come across live. Repeat-worthy tracks: "Rock With Me," "Chinese Torture," "It's About You" and "Funny."



Real Talk

HILLARY CROSLY hcrosley@billboard.com

Hip-Hop's Hard Knocks

New Jay-Z Single Helps Suspend That Jaded Feeling

I've had some issues with hip-hop lately, I'm not going to lie. Not enough new artists, no exciting releases at the top of next year outside of **Lil Wayne**, and pressing questions like... can **Foxx**, **Webbie** and **Boosie** make another "Wipe Me Down"?

Even **Jay-Z's** "Blue Magic," the first single from his "American Gangster" album, made me exceptionally nervous about hip-hop's future. I didn't love it (I welcome other opinions), and let's be honest: If Jay-Z sucks, then hip-hop sucks. However, in the last few weeks, Def Jam's president released another single, "Roc Boys," with a fabulous **Chris Robinson**-directed video that made me think twice.

Forget the genre's sliding sales and seeming dearth of new mass-marketable MCs—this business we're in actually begins with music. Hard to re-

member sometimes, I know. So when I saw the "Roc Boys" video, that warm, fuzzy feeling of good music washed over me in my little cubicle and I was happy with hip-hop again. As such, it's only fair that I caught up with the two producers, **Sean C** and **LV**, who made that song and five other tracks on "American Gangster."

"'American Gangster' is the No. 1 record, and it's all still sinking in," Sean C says. "We got to set the tone for the entire album."

Sean C and LV grew up three blocks away from each other in Harlem and have been producing together for more than 10 years. Ironically, their first major placement was on Jay-Z's first album, "Reasonable Doubt," in 1996. The duo crafted "Can't Knock the Hustle" featuring **Mary J. Blige** when Jay-Z was a rookie and Blige was doing the upstart

Roc-a-Fella label a huge favor by singing the song's chorus.

Now, Jay-Z has marked his 10th No. 1 debut (tying **Elvis Presley**), and Sean C and LV's soulful sound has come full circle.

Their path to "Gangster" began with **Sean "Puffy" Combs**; Sean C and LV had helped one of their artists, **Aasim**, get signed to Bad Boy and Combs subsequently invited them to join his production team, **the Hitmen**.

Earlier this year, "Puffy" called us from Saint Tropez, like, 'It's on the low, but I want you to work on Jay-Z's new album,' " Sean C says.

Once Combs returned to New York, the three went to the studio and Jay-Z dropped by to hear some songs. After playing several tracks, including "Sweet," Jay-Z said that while he liked what he'd heard, he was leaving if they didn't have



Beatbox

KERRI MASON kmason@billboard.com

Patron Of The Art(ists)

Price Shifts From Own Music To Star Productions

When **Stuart Price** produced **Madonna's** "Confessions on a Dance Floor," the two hunkered down in his London apartment and banged out a song a day. But for **Seal's** just-released "System," Price didn't meet the artist in the flesh until after all 10 songs were recorded.

"The whole thing was like one big online date," Price says. "When we first got together in Los Angeles to finish the record off properly, it was a bit like, 'I'll be wearing a pink carnation and standing at the station exit.'"

Producing legacy artists is a long way from Price's entrée into the business back in 1996. As **Les Rythmes Digitales**, also known as **Jacques Lu Cont**, he was a cherry-red-haired faux-French '80s revivalist making **Buffalo Springfield** samples into electro-pop ditties for **Wall of Sound** and **Astralwerks**.



PRICE



LV, left, and SEAN C

any more gems. Sean C and LV looked at each other and boasted of almost 40 other beats that he could choose from, and the rest is history, captured on "American Gangster."

"People always ask what advice would we give to other producers," LV says. "Honestly, you just have to develop your own sound. Because if you do a record like **Scott Storch**, for example, then you're already behind."

The pair have several tracks on **Ghostface's** upcoming Def Jam album, "The Big Doe Rehab," and they're also in the studio with **Nas**, **Fat Joe** and **Ice Cube**. But the guys aren't interested in limiting their sound to strictly hip-hop, and are hoping to work with "Dreamgirls" star **Jennifer Hudson**.

And Aasim's debut album will be out next year via Sean C and LV's production company, Grind Time, through Bad Boy.

"It's not a coincidence that we're here," LV says. "If you believe in yourself and keep on with your dream, nothing can stop you." ...

"I think everything I was doing with Les Rythmes Digitales, a lot of the reference points were about pop music and about wanting to make artist albums. At the time, I just wanted to make my own," he says. "I suppose the path that life took for me just meant I started bumping into these people along the way, Madonnas and Seals, and what I realized was that way more important than being the artist was making songs and making music."

Now a two-time Grammy Award winner (both for remixes), Price still sees himself as a member of the dance community, DJ'ing and remixing as often as he works with big names. (Next up are some tracks with the Killers.)

"People complain about dance music's lack of acceptance into the mainstream, but I think it doesn't necessarily do itself any favors," he says. "There's no question about the quality of electronic music—it's constantly raised, it gets higher and higher. However, the more you talk about something being limited, the more it becomes limited. I think the best way to do it is to get on with it. A lot of innovative music makers would have a problem with working with a mainstream artist, and that right there in a nutshell is the problem. Don't be too cool for school."

SO SO DEF: Some of the first teacher's pets were the members of the Def Mix crew:

Grammy Award winners **David Morales** and **Frankie Knuckles**, with DJ/producers **Satoshi Tomiie** and **Hector Romero**, and manager/den mother **Judy Weinstein**. They're celebrating their 20th year as a team with a new triple-CD mixed compilation, released on U.K. label Defected. The set kicks off with **Mariah Carey's** "Dreamlover," which Carey actually rerecorded—"the music, the vocals, lead, backgrounds, everything," Morales says—for his remix back in 1993.

"Remixing has come so far from the actual meaning of what a remix is. It's not even the same thing, it's not even close," he adds. "Now they're stripping the song of half of its soul and replacing it with another soul, and it doesn't necessarily work because it was never conceived that way."

The 38 tracks on "Defected Presents Def Mix Classics" represent not only some of the best remixes of all time, but also the most faithful to their subjects, from the gospel of **Sounds of Blackness** to the modern rock of **U2**. These are some of the discipline's original blueprints.

For a fan, the package's weight—both figurative and literal—makes it a keepsake. For the people who lived every record, it's the culmination of a life's work. "The first time I listened to it, I got chills," Weinstein says. "It's a project I've been looking forward to doing for a long time." ...

6 QUESTIONS

with **STEVEN CURTIS CHAPMAN**

by **DEBORAH EVANS PRICE**

As Christian music's most awarded artist—with 51 Gospel Music Assn. Dove Awards and five Grammy Awards to his credit—Steven Curtis Chapman could well afford to rest on his considerable laurels, but complacency isn't in the veteran singer/songwriter's vocabulary. On Oct. 23, longtime label home Sparrow Records released "This Moment," Chapman's 16th studio album and his first new project in three years.

In the midst of a fall tour, Chapman chatted with Billboard about his new release and his 20th anniversary in Christian music.

1 When you went in to record "This Moment," what did you want to say at this point in your career?

I wanted to be as honest as I've ever been about everything—about where I am personally, where I am in my career. The message that came to the surface, the common thread, was you really can't do anything about the future, and you actually can't do anything about the past. Let it rest in God's hands.

2 After having won 51 Dove Awards, is there a lot of pressure when you make a new album?

Honestly, there was a tremendous amount of pressure, [but] not being put on me from record company people. It was just what I imposed on myself. There were times where it almost shut me down. I was so analytical. Verses of scripture really inspire a lot of my music, and there's one verse in particular, Revelation 1:19, that said, "Write therefore the things that are seen." I felt like God was saying, "Here's really what you need to do—just write about the things you've seen."

3 What are the biggest changes you've seen in the Christian music industry during the past 20 years?

The diversity. When my first records came out, we thought it was diverse then because you had Whiteheart on one end of the spectrum, and then we had Sandi Patty on the other end. We never imagined there would be a day that we'd have Christian hip-hop and real modern rock stuff like Switchfoot.

My son went to hear a band called the Chariot and they couldn't believe they were meeting Steven Curtis Chapman's son. They start singing "The Great Adventure" to my boy. It's the wildest thing—the influence guys like myself have had runs into hardcore screamo and hip-hop. I'm thinking, "How in the world did that diversity come out of what we were doing 15-20 years ago?"

4 How does it feel to

be taking on a mentor role with some of these new artists?

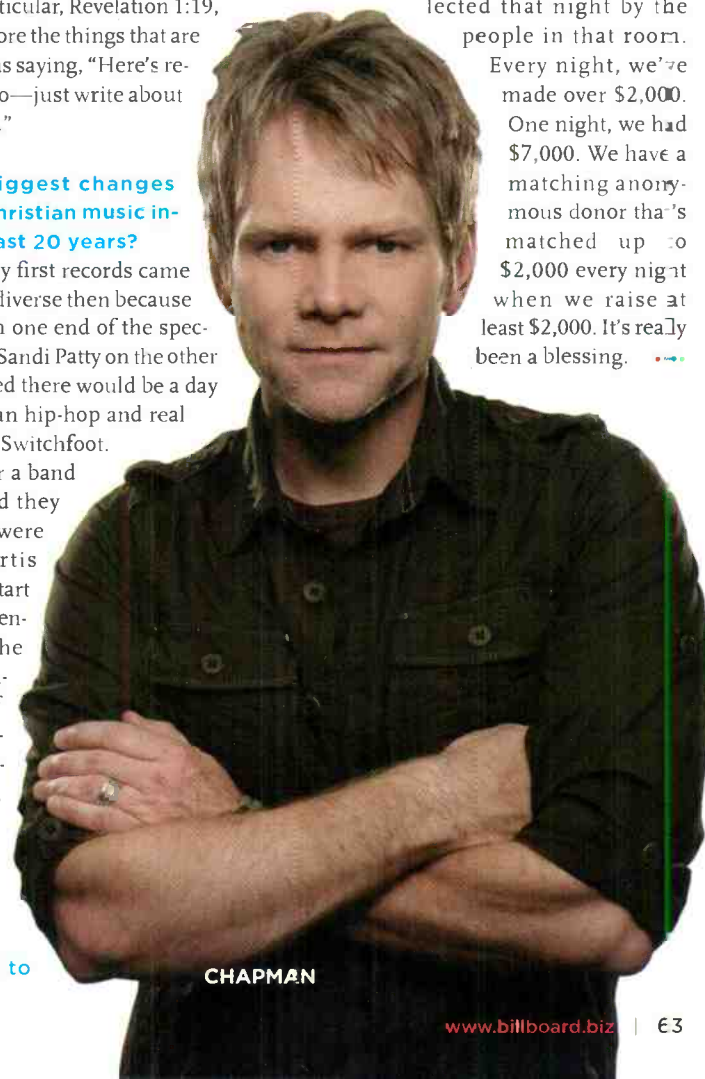
I feel so honored. It kind of started with Casting Crowns when I got the role of producing and mentoring them and introducing them to the Christian music industry. Of course, they took that little introduction and just went onto pretty much rule and reign at Christian radio, retail and everywhere else, which has been awesome. You gain so much knowledge and wisdom through the years, and you get to pass that on. It's a very, very cool role.

5 Your sons Caleb and Will are on tour with you, playing in your band. What kind of advice do you give them about the business?

Music is where they would love to spend their life. When you take your sons on tour when they are still in high school, you know you are probably limiting your chances of them getting real excited about going on and cracking textbooks for four more years. The most important thing to me that I want to convey to them is to follow God and to live their lives to honor him and whatever gifts he's given.

6 What can you say about your Change for Orphans campaign?

We're collecting loose change, and in each of the cities, we invite a family who are in the process of adopting and need help financially to bring the child home. We bring them on-stage and give them the money that we've collected that night by the people in that room. Every night, we've made over \$2,000. One night, we had \$7,000. We have a matching anonymous donor that's matched up to \$2,000 every night when we raise at least \$2,000. It's really been a blessing. ...



CHAPMAN

THE BILLBOARD REVIEWS

ALBUMS

POP

GORILLAZ

D-Sides

Producers: various
Virgin

Release Date: Nov. 20

★ Gorillaz' second rarities compilation covers "phase two" of the cartoon-avatar band's career, centering on its second album, 2005's "Demon Days." It's not all killer, but some impressive tracks lurk within. Opener "68 State" is a sexy, fractured instrumental, propelled by a haunting bassline. "People" is also a great listen; the song is a demo version of "Demon Days" single "DARE," but here it has a completely different lyric and melody, sung by bandleader Damon Albarn (aka 2D) instead of eventual guest vocalist Shaun Ryder. "Hong Kong," originally recorded for a Warchild benefit album, is a different animal: Albarn is at his Blurriest, his voice melancholy yet hopeful as he muses over a river of gently plucked strings. A bonus disc features a host of remixes, including three versions each of "DARE" and "Kids With Guns."—TC

IMANI COPPOLA

The Black & White Album

Producers: Imani Coppola,
Josh Valteau
Ipecac

Release Date: Nov. 6

★ You might remember Coppola as a late-'90s Nelly Furtado precursor with one hit and a Coolio hairdo on the cover of her first and only major-label album. Or you might not. No matter, because today's Coppola is a different, more ferocious animal. From the first track here—a narrow-eyed indictment of chronic blame-passers, with harmony and organs nonetheless—you know you're in for it. Coppola goes on to bully countless styles into submission, wielding a lusty growl and the unbridled boldness of one booted from the kingdom. "Woke Up White Today" is the best dual-identity, under-2:30 punk shriek since PJ Harvey's "50 Ft. Queenie"; "Keys 2 Your Ass" sends up nasty hip-hop cruising tracks so accurately that it might be able to pass as one.—KM

REGGAE

JAVAUGHN

Superstar

Producers: Damian Marley,
Stephen Marley, Julian Marley, John Bond
Tuff Gong/Ghetto Youths/Universal

Release Date: Nov. 20

★ On his delightfully lightweight major-label debut, this 14-year-old Jamaican native makes no

KYLIE MINOGUE

X

Producers: various
Parlophone

Release Date: Nov. 26

Even after a four-year absence and a courageous battle against cancer, Kylie Minogue's appetite for pop perfection remains undimmed. Indeed, her 10th studio album (due next year in the United States) is stuffed with pointers as to why she's one of the few pure pop artists to sustain a career into a third decade without ever pulling a Britney. The hip producers (Calvin Harris, Bloodshy & Avant) and heavy-hitting songwriters (Guy Chambers, Cathy Dennis) are all present and correct, but they never overshadow Minogue's perky/saucy pop/dance formula. You'll search in vain for insight into her recent personal traumas, but there's still plenty of heart and soul and, in the shape of "Sensitized," "In My Arms," "The One" and lead single "Two Hearts," her best batch of tunes in a while. A truly welcome return.—MS



attempt to pass himself off as an adult. The key track on "Superstar" is an update of "Santa Claus (Do You Ever Come to the Ghetto?)" on which Javaughn's adolescent voice is pitched up even higher to resemble that of a baby. But if "Superstar" rightfully plays up the singer's youth, the album's sound is not one of inexperience. Thanks to instrumental contributions by reggae vets including Sly & Robbie as well as several members of the extended Marley clan, Javaughn's pop-wise confections (many written by his father, John Bond) throb with a vintage vibe that should satisfy any old-schoolers worried about digging the work of a fresh-faced new jack.—MW

ROCK

RYAN ADAMS & THE CARDINALS

Follow the Lights

Producer: Jamie Candiloro
Lost Highway

Release Date: Oct. 30

★ Ryan Adams has often attributed his robust output to being fueled by drugs and alcohol, so it's nice to see he can still crank out top-notch material in rapid succession even when sober. This seven-song EP comes three months on the heels of the

full-length "Easy Tiger," blending some country-leaning new songs with alternate versions of old tunes and (don't laugh) a cover of Alice in Chains' "Down in a Hole." Best of the new bunch is the bitter-sweet, pedal steel-flecked title cut, while banjo and ace harmonies enrich "My Love for You Is Real." Later, "Is This It," previously a shiny, new wave homage on Adams' underrated "Rock N Roll" album, is transformed into a sparse but still urgent ode to burgeoning love. At times, the oh-so-serious vibe makes one long for the old reckless Ryan, but with songs this compelling, it'd be a crime not to listen.—JC

MUDVAYNE

By the People, For the People

Producers: various
Epic

Release Date: Nov. 27

★ The horizon of a new year brings the strong chance that Mudvayne has permanently altered the practice of A&R. The alternative metal crew let fans choose the entire track listing/album art for this pseudo-greatest-hits set, and the masses have spoken with a coherent voice. It was no contest that "Dig" made the cut—a raw, thudding

take of the song was captured from 2003's Summer Sanitarium tour. The smaller surprise is that fans crave earlier incarnations of Mudvayne staples like "Death Blooms" and "Not Falling"—eight well-polished demos are found here. Core followers also prefer tunes packed with hooks. It explains why the band's innovative cover of the Police's "King of Pain" got the nod; it's a perfect contender for the album's next single.—CLT

OPETH

The Roundhouse Tapes

Producer: Jens Bogren
Peaceville Records

Release Date: Nov. 20

★ If it weren't for the audience's cheers, you almost wouldn't know "The Roundhouse Tapes" documents a 2006 live performance in London. The black metal band's graceful tone is pristine enough to be mistaken for studio takes, even when it's digging deep into the relentless "Demon of the Fall." The recording style does the most justice to Opeth's softer side, as heard on the gentle first stanza of "Face of Melinda," which is as enjoyably wistful as a rainy Sunday afternoon. Elsewhere, the medieval-leaning "The Night and the Silent Water" is a gratifying communal experience. Interspersed throughout the lengthy tracks is the dry (but

never arid) wit of frontman Mikeal Akerfeldt, whose elegant Swedish accent cuts him out to be a new breed of stand-up comic.—CLT

HIP-HOP

ATMOSPHERE

Sad Clown Bad Fall 10

Producer: Ant
Rhymesayers

Release Date: Nov. 20

★ Atmosphere is on a nice between-albums roll. This latest of the duo's interim EP series takes the narrative, expansive sound of summer installment "Bad Summer Number 9" and 2005 full-length "You Can't Imagine How Much Fun We're Having," and moves into even broader, more melodic and accessible areas. Slug's storytelling skills are sharp in "Peyote," the tale of a crashing-and-burning stripper, and "Makes the Sun Come Out," a bad-day rant that's like the mathematical opposite of "Sunshine" from the summer disc. Elsewhere, he starts the old-school jam "Party Over Here" with clubby calls and responses, only to flip it up by stepping outside the party and looking in as an aging outsider. The second consecutive reason to look forward to the full-length "When Life Gives You Lemons..." due in early '08.—JV

JAZZ

3 COHENS

Braid

Producers: 3 Cohens

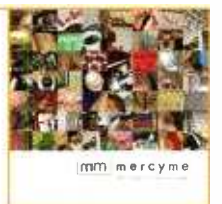
MERCYME

All That Is Within Me

Producer: Brown Bannister
INO Records

Release Date: Nov. 20

This Texas-based group is once again singing primarily to the choir on "All That Is Within Me," which finds frontman Bart Millard and his compadres serving up strong songs geared more toward the church. A prime example is "Time Has Come," a buoyant number that celebrates being children of God. The first single, "God With Us," is already saturating Christian radio, while "You Reign" is a classic-sounding worship anthem. Amid the sea of overtly spiritual songs, the Beatles-esque "Goodbye Ordinary" has solid crossover potential and could land the band back on the pop charts. No matter what tag the industry puts on these guys, the bottom line is that they continually make great music with broad-based appeal.—DEP



PITBULL

The Boatlift

Producers: various
TVT

Release Date: Nov. 27

Pitbull's signature combination of clever, in-your-face Spanglish lyrics and frenetic dance beats is at its best on this album, where he plays to his less excessively crude sensibilities. The talented Miami MC shows his range here, deftly transitioning from uptempo dance to R&B to everything in between. There are some party-perfect club tracks, particularly "The Anthem," a fun hip-shaker featuring Lil Jon, and "Midnight," featuring Casely on the hook. "Fuego," produced by Mr. Collipark and featuring Don Omar, has pleasing retro touches that recall "Planet Rock." Of the slower songs, the best is the refreshingly serious "My Life" ("I apologize, but this game made me a monster/I'm sorry"). The production is top-notch—if you don't mind the 2 Live Crew-ish blue streak, turn it up.—ABY



THE BILLBOARD REVIEWS

SINGLES

Anzic Records

Release Date: Nov. 20

★ With "Braid" we have a fortunate assemblage of Cohen brothers—Anat (tenor sax and clarinet), Avishai (trumpet) and Yuval (soprano sax) on their second co-op album. A favorite among the nine original numbers is "Gigi et Amelie," written by Avishai. The song opens gently, with Avishai working a trumpet sound that's positively incandescent. Yuval and Anat echo Avishai's initial statement as the tune blossoms into an intricate layering of horn and reeds. The lone cover, Van Heusen and Burke's "It Could Happen to You," quickly develops into an imaginative, fugue-like interpretation. Another special number is Yuval's "Elegy for Eliku," an eloquent bit of pensive jazz.—PVV

DVD

NIRVANA

MTV Unplugged

Producer: Alex Coletti

Geffen/MTV Networks/UME

Release Date: Nov. 20

▶ Nirvana fans that rued not taping the band's classic "MTV Unplugged" back in 1994: The wait for the DVD is finally over. The show, unsurprisingly, holds up miraculously well after 13 years; Kurt Cobain still looks hunched and tortured, Krist Novoselic still looks goofy, and Dave Grohl just looks really young. The songs are as strong and haunting as ever, and the howls at the end of "Where Did You Sleep Last Night?" are still enough to make the hair stand up on the back of your neck. The two additional tracks, "Something

in the Way" and "Oh, Me," are both stellar; unfortunately, the other extras are mostly lackluster. A behind-the-scenes documentary teaches us that "Smells Like Teen Spirit" wouldn't have worked as an acoustic number, while the rehearsals feature a lot of shots of Cobain asking for more bass in his monitor. Still, this is a stunning snapshot of a band at its peak.—CH

VITAL REISSUES

AMY WINEHOUSE

Frank

Producers: various

Universal Republic

Release Date: Nov. 20

★ Although U.K. fans likely discovered fellow Brit Amy Winehouse through her stellar 2003 debut, "Frank," the album unfortunately flew under the American pop radar. Now, just in time to capitalize on the success of her breakthrough, "Back to Black," the debut is appearing stateside for the first time. While the latter disc found Winehouse cackling over lush vintage soul backdrops, "Frank" uses sparse instrumentation to achieve a subtler, jazzier effect. Here, her vocals—less developed and wobblier than now, yet still astounding—and tell-it-like-it-is lyrics ("Fuck Me Pumps") take center stage. Though Winehouse sonically obeys tradition, she also actively defies it. On such tracks as "Stronger Than Me," where the singer presses an elder mate to play his masculine role because he's "been here seven years longer," she manages to appear vulnerable and demanding. Better late than never.—CGH

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Alexandra Cahill, Troy Carpenter, Jonathan Cohen, Courtney Harding, Clover G. Hope, Kerri Mason, Sven Philipp, Deborah Evans Price, Mark Sutherland, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel, Mikael Wood

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

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

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

POP

SIMPLE PLAN

When I'm Gone (3:49)

Producers: Dave Fortman, Danja

Writers: Simple Plan, A. Lanni, F.N. Hills

Publishers: various
Lava/Atlantic

▶ It may be a cliché to say that Simple Plan has developed a more mature sound on its self-titled third LP, but judging from infectious new single "When I'm Gone," teen angst has given way to a quarter-life crisis. Like Good Charlotte, the Montreal-based pop-punkers have made inroads at top 40 radio by exchanging punk attitude for pop accessibility. They've also enlisted producers Dave Fortman and Timbaland protégé Danja to help redefine their sound. Fans distressed by the new direction can take solace in the fact that the quintet has retained its youthful exuberance and bratty charisma. "When I'm Gone" sputters to life with beats and beeps straight out of Timbaland's playbook, but it quickly morphs into an arena-ready anthem highlighted by rousing choruses and earnest lyrics.—AC

SHERYL CROW

Shine Over Babylon (4:07)

Producer: not listed

Writer: not listed

Publisher: not listed
A&M/Interscope

▶ Ready for more, Sheryl Crow returns with a powerful lead single for upcoming studio set "Detours," out Feb. 5. "Shine Over Babylon" is one of those world-weary ballads for which the Missouri-born songstress is best-known, featuring rootsy guitar leads and rich vocal harmonies, captured in a warm vintage sound that recalls 1993 debut "Tuesday Night Music Club." But Crow takes a huge leap forward as a lyricist, offering angry couplets like "Great highways in a constant melt/Men and women and children all have overbuilt"—a far cry

from lightweight radio hits like "Soak Up the Sun" or shiny Revlon commercials. The environmentally conscious, soul-searching single is building at triple A, and its bright chorus will shine at AC and even top 40.—SP

AC

JAMES BLUNT

Same Mistake (3:54)

Producer: Tom Rothrock

Writer: J. Blunt

Publisher: EMI, BMI
Custard/Atlantic

▶ Troubadour James Blunt is one of few artists who broke out from the United Kingdom during the past couple of years who appears to be dodging the sophomore curse. "1973," the launch single from second album "All the Lost Souls," hit No. 1 in seven countries and topped the European singles chart. In the United States, while it didn't blanket top 40 with the ubiquity of 2005's "You're Beautiful," the track did little at triple A and adult top 40. Follow-up "Same Mistake" sounds like an even better bid for U.S. airwaves, with urgent midtempo cadence and a host of jangly guitars that fire up Blunt's typically downtrodden vocal persona. Lyrically, he laments a broken relationship: "I'm

MAROON 5

Won't Go Home Without You (3:51)

Producers: Mike Elizondo, Mark "Spike" Stent, Maroon 5

Writer: A. Levine

Publisher: not listed
Octone/A&M

Best new artist Grammy Award winner Maroon 5 sure is breaking the curse that so often follows the accolade. Following runaway hits "Makes Me Wonder" and "Wake Up Call," the quintet maintains strapping momentum of No. 1 platinum second album "It Won't Be Soon Before Long" with third single "Won't Go Home Without You," another track so organically hitworthy that one almost pities whomever had to decide the order of radio releases. The tempo slows a bit this time, as singer/songwriter Adam Levine laments letting go of a lady, though the chorus kicks in nicely with plugged guitars and spin-wheel percussion. Man, this guy can write hooks. Maroon 5 serves up songs that never seem to burn and will sound as relevant in years as they do now, while scaling the charts. The act is about two hits from becoming the premier pop band of the millennium.—CT



not calling for a second chance, I'm screaming at the top of my voice/Give me reason, but don't give me choice; I'll just make the same mistake again." A fire effort from a talent who deserves a second shot for across-the-board consummation.—CT

COUNTRY

THE BELLAMY BROTHERS

Drug Problem (3:50)



BROOKS & DUNN

God Must Be Busy (3:45)

Producers: Tony Brown, Ronnie Dunn, Kix Brooks

Writers: C. Daniels, M.P. Heeneey

Publishers: Sony/ATV, BMI
Arista Nashville

It's no secret that Brooks & Dunn like to kick up their heels, and there's lots of honky-tonk fare on new set "Cowboy Town" that's suitable for boot scootin'. Though there's nothing wrong with light-hearted tunes, the duo is most effective on magnificent country power ballads (recent hit "Believe" is a prime example), where Ronnie Dunn can unleash the hillbilly heartache in that amazing voice of his. He does just that on this thoughtful number penned by Clint Daniels and Michael P. Heeneey. The lyric mixes images of fighting in the Middle East, tornadoes in Oklahoma and an Amber Alert sign on the interstate with one man's personal heartbreak at the dissolution of his relationship. It's topical. It's touching. It's a hit.—DEP

Producers: Howard Bellamy, David Bellamy, Randy Hiebert

Writer: D. Bellamy

Publisher: Bellamy Brothers, ASCAP

Bellamy Brothers/Curb

★ Country veterans Howard and David Bellamy have always had a unique way of combining humor and social commentary to create some pretty interesting musical fare. They've done it again on this engaging single, culled from current gospel collection "Jesus Is Coming." The clever lyric references the recent flux of trips to rehab by young celebrities and finds the Bellamys sharing their "drug problems" in a chorus that states, "I was drug to church on Sunday morning/I was drug to family reunions/I was drug to grandpa's farm to work every summer/If kids today had those kinds of drug problems, the world would be a better place." It's a nostalgic look at a bygone era, delivered with the Bellamys' trademark charm and panache. Secondary country stations are already embracing the record, and all programmers would do well to give it a shot.—DEP

GLOBAL BY PAUL SEXTON

WORTH THE WAIT

Patience Proves A Virtue For U.K.'s Lewis

The decision to wait almost a year before unleashing Leona Lewis on the U.K. public has paid spectacular dividends, with her debut album "Spirit" (Sycos Music/Sony BMG) becoming the market's fastest-selling debut release of all time.

"Spirit" entered the Official U.K. Charts Co.'s Nov. 18 albums listing at No. 1, 11 months after she was crowned winner of U.K. TV talent show "The X-Factor," as opening-week sales of 375,000 took it ahead of the Arctic Monkeys' 363,000 for "Whatever People Say I Am, That's What I'm Not" (Domino) in January 2006.

"Spirit," which commanded almost 12% of the entire U.K. album market in its opening Nov. 11-17 frame, now also stands fourth among the top-ranking first-week album sales performers in U.K. chart history. That list is headed by Oasis' "Be Here Now," which moved a massive 813,000 in 1997, followed by Coldplay's "X&Y" (464,000, 2005) and Dido's "Life for Rent" (400,000, 2003).

Lewis' spectacular arrival as a heavyweight

album artist took place as she continued her reign in the U.K. singles market. "Bleeding Love" achieved its fourth week atop that survey, with cumulative sales of 563,000.

"'Spirit' has been flying off the shelves of all our stores," says Keith Black, music buyer for Woolworths, which has 818 U.K. outlets and sells music in all of them. "It's the biggest 'week one' of the year and is almost certainly set to be No. 1 this Christmas."

Black says British audiences are enjoying expressing the solidarity established with Lewis during her triumphant TV run.

"She proves an ordinary girl with talent can really hit the big time," he says. "The X-Factor' has a huge fan base, and now people can support Leona after watching her week after week."



LEWIS

FOR U.K. STORES, A WEEK OF REASONS TO BE CHEERFUL

Leona Lewis' record-breaking debut was only part of the U.K. market's best sales week of 2007 to date.

The new-release-heavy Nov. 11-17 period generated total album sales of 3.175 million, according to Official U.K. Charts Co. data, ahead of the 3.084 million in Feb. 11-17—which included the release of Mika's "Life in Cartoon Motion" (Island) and the traditional Valentine's Day sales spike.

Lewis' 375,000 sales for "Spirit" were followed by the Spice Girls' "Greatest Hits" (Virgin, 75,000), Led Zeppelin's "Mothership" (Atlantic, 58,000) and Celine Dion's "Taking Chances" (Columbia, 55,000), while the Killers' "Sawdust" (Vertigo) and "Vivere—The Best of Andrea Bocelli" (Sugar/UCJ) both debuted with sales of 40,000-plus.

"Leona has been a massive album for us, driving lots of people in-store and online and creating a 'halo' effect for other new releases," HMV head of music Rudy Osorio says. Its success "has also got the media talking about music, so everybody stands to benefit. It's helped kick-start the Christmas sales campaign."

Paul Quirk, partner at Quirk's Records in Ormskirk, Lancashire, adds: "It shows that if the product is there, spread across different genres, fans will turn out in force to buy it. It was one of our busiest weeks right across the board." —PS

POP BY SUSAN VISAKOWITZ

ONEREPUBLIC with TIMBALAND

Spin Me Round (Like A Record)

'Apologize' Breaks Barrier For Most Radio Plays In A Week

Right now, there's nothing Timbaland needs to feel sorry about. "Apologize," the latest single from his April release "Shock Value," smashes the previous CHR/top 40 weekly-plays record this week in Billboard's sister publication Radio & Records, with a healthy 10,241 spins.

The single, which is in its third week at the top of the chart and features vocals from rock band OneRepublic, broke the 10,000-plays mark last week, but it trailed Fergie's "Big Girls Don't Cry" by 41 spins for the most-plays-in-a-week title. "Big Girls" notched 10,092 spins on the Aug. 3 chart, while "Apologize" collected 10,051 spins last week.

But with its 190-spin increase this week, the record now squarely belongs to Timbaland and his OneRepublic collaborators.

"Apologize" and "Big Girls Don't Cry" are the only two songs in the 15-year history of the Nielsen BDS-fed chart to top 10,000 plays. Making the feat even more impressive: Only four other songs have ever topped 9,500 spins,

one of which—Nelly Furtado's "Promiscuous"—featured Timbaland.

"Apologize" is the third song from "Shock Value" to impact the CHR/Top 40 chart and the second to reach No. 1. "The Way I Are," featuring Keri Hilson, spent three weeks at the summit in September, charting for a total of 23 weeks. And first single "Give It to Me," featuring Nelly Furtado and Justin Timberlake, hit No. 3 in May during a 25-week run.

While "Apologize" tops CHR/Top 40, it also moves into the top 10 on the Rhythmic Airplay chart, rising 12-9. Timbaland last peaked on that chart at No. 4 with "The Way I Are," the peak as "Give It to Me."

Meanwhile, Interscope labelmate and fellow top 40 favorite Fergie is already mounting an effort to retake her record. New single "Clumsy" isn't showing any signs of klutziness on the chart as it rises 12-8 and helps album "The Dutchess" become just the seventh set in the chart's history to spawn five top 10s.

ELECTRONIC BY CORTNEY HARDING

SOUPED-UP 'SOUND'

LCD Rerelease Caps Successful '07

Despite having already sold 10,000 digital downloads of LCD Soundsystem's "45:33,"

DFA Records bet that a larger audience exists for the nearly 46-minute track and rereleased the song physically last week with an additional three songs. In its first week, the project sold slightly more than 1,000 copies, according to Nielsen SoundScan, debuting at No. 7 on Billboard's Top Electronic Albums chart. The long and winding track, which was originally marketed to runners through a partnership with Nike, is the centerpiece of the album.

"The first thing I want to make clear is that exercise is not a part of the marketing of this record," jokes Jonathan Galkin, manager of DFA, which was co-founded by LCD Soundsystem mastermind James Murphy and releases all his work. "This is coming out as a proper LCD

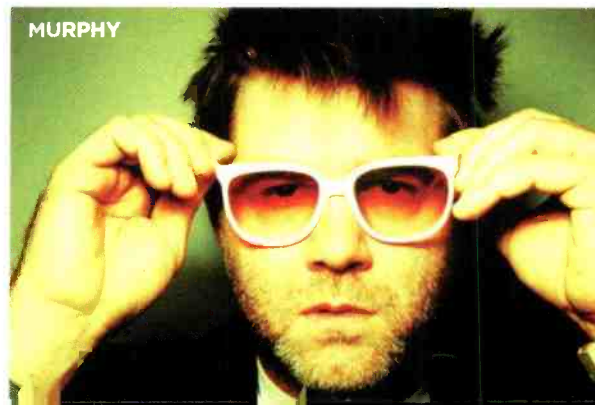
Soundsystem release, almost as a follow-up to" this year's "Sound of Silver."

"45:33" was timed to arrive at the same time that magazines, newspapers and Web sites publish their "Best of 2007" lists, many of which "Sound of Silver" is expected to top. The record has moved 77,000 copies, peaking at No. 46 on The Billboard 200.

That album "is still gaining speed," Galkin says, "but we also realized there is a finite number of people who will buy '45:33' on iTunes and will dis-

cover it in the wake of all the press about 'Sound of Silver.'" He is also betting that many "Silver" fanatics will take a special interest in the track, as the song "Someone Great," a highlight of the original album, has its roots in "45:33."

Like other DFA releases, "45:33" will be available on vinyl. "Everything we do comes out on vinyl, and we release a lot of 7-inch and 12-inch singles," Galkin says. "We have a huge audience of DJs and make sure that vinyl is available for them."



MURPHY

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

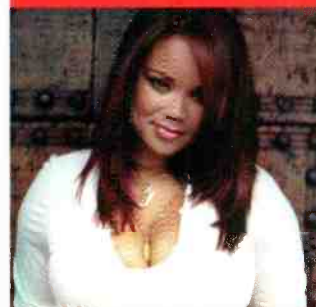


WHOLE LOTTA ZEP

>> Led Zeppelin's No. 7 bow on The Billboard 200 is not the band's only chart action. Zep's late plunge into the downloads market puts its pricey iTunes exclusive "The Complete Led Zeppelin" at No. 12 on Top Digital Albums, while five of its tracks enter Hot Digital Songs (at Nos. 30, 42, 53, 66 and 71).

MOUSE HOUSE

>> For the fourth time since Top Soundtracks joined Billboard's pages in 2001, each of the top four titles belong to one label. The only label to hold that winning hand is the one that sweeps this week, Walt Disney.



HOLLY JOLLY

>> Even before Thanksgiving arrived, two past "American Idol" finalists hit the Adult Contemporary chart with holiday songs. Kimberley Locke, who has had two earlier holiday No. 1s, bows at No. 22. Carrie Underwood starts one at No. 29.

CHART BEAT

>> There's a songwriter in the top 10 of The Billboard Hot 100 that had his first such hit on the Billboard pop singles chart 66 years ago. The late Bobby Troup, who wrote the classic song "Route 66," had his first hit in 1941 when Sammy Kaye recorded "Daddy." Now, Troup is credited on Fergie's "Climax," up 12-8, because the song samples Troup's "The Girl Can't Help It," recorded by Little Richard in 1956.

>> Another songwriter also expands his career chart span, thanks to the debut of Boyz II Men's update of "The Tracks of My Tears" on the Adult Contemporary and Adult R&B charts. Smokey Robinson first charted 48 years ago when the Miracles' "Bad Girl" found its way to the Hot 100.

Read Fred Bronson every week at billboard.com/fred.

Billboard

CHARTS



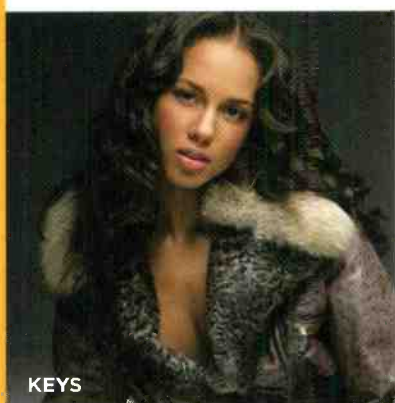
Over the Counter

Geoff Mayfield gmayfield@billboard.com

Keys' Large Week Extends Chart-Topping Streak

Writing about Alicia Keys' career feels odd.

As a Billboard charts wonk who previously worked for a music retail chain, I am a fan of success, even when it happens to music I don't par-



KEYS

ticularly enjoy. Well, except for 1980, when "Hi Infidelity" became such a huge album for REO Speedwagon. That still bothers me.

But, in this tough decade, with album sales tumbling in six of the last seven years, I am heartened to see any kind of breakthrough unfold, even with tunes that don't speak to me. At the same time, I am a music lover with eclectic tastes—to the point where two of my 10 favorite

albums of 2007 have sold less than 10,000 copies combined, according to Nielsen SoundScan. In other words, I don't need consumers' seal of approval to validate my sonic palette.

Every once in a while, though, a Geoff favorite turns out to be a fan favorite, too. Keys' ongoing success offers just such an unusual sensation, one that is prolonged as she earns her fourth No. 1 album on The Billboard 200 in as many tries with "As I Am."

That string ties her with Britney Spears among female solo artists for the most consecutive chart-topping bows at a career's start. In the history of The Billboard 200, only rapper DMX had more, as each of his first five albums debuted at No. 1.

Beyond that bit of chart lore, Keys secures her latest success with the best sales week of her career, 742,000 copies, an accomplishment that has eluded most No. 1 acts in 2007. It's also the second-largest sales frame by any album this year, topped only by Kanye West's "Graduation" with 957,000 first-week sales.

Until now, Keys had scored her best with sophomore album "The Diary of Alicia Keys," which opened with 618,000 copies in November 2003.

I'm going to go out on a limb and say Keys' "As I Am" was not too roughed up from her missing a "Late Night With David Letterman" appearance due to the Writers Guild of America strike (Billboard, Nov. 24). In fact, Keys' start marks the largest Nielsen SoundScan frame by a solo female since Norah Jones' second album, "Feels Like Home," opened at 1 million copies in February 2004.

It would be a pleasure to deliver this kind of good news, the way a sports-writer might rave about a towering home run, even if the chart-topping album wasn't my cup of tea. It feels even better to do so when I am genuinely a fan of the artist's music.

'NOW' AND AGAIN: The sure signs that Thanksgiving is about to arrive include autumn leaves, ads for the big post-Thanksgiving sales, children's renderings of turkeys and pilgrims—and the arrival of a new "Now" compilation. That musical holiday tradition continues with "Now 26," which opens at No. 4 on The Billboard 200 with 208,000 sold. That's down from 337,000 for "Now 23" when it arrived the week before Thanksgiving 2006.

More to the immediate point, the new "Now" also trails Celine Dion's "Tak-

ing Chances," which opens at No. 3 with 214,000 copies. That's more than double the first-week sales of either of the top 10 albums she placed in 2004, "Miracle" (107,000) and "A New Day... Live in Las Vegas" (58,000).

Josh Groban beats both of those new entries (6-2), his being one of several Christmas albums to post handsome increases this week. Fueling his 93% gain is flier pricing from Target, but look for him to beat this issue's 223,000 copies next week, thanks to an unannounced appearance Nov. 20 on Oprah Winfrey's annual "My Favorite Things" episode of her afternoon talk show.

Depending on how much he gains and Alicia Keys falls, Groban's "Noel" could be the first Christmas title to lead the big chart since Kenny G's "Miracles—The Holiday Album" in 1994.

Missing from this week's Thanksgiving menu are the sort of prime-time TV specials that have boosted such artists as Dion, Jennifer Lopez and Faith Hill in recent years, but any halo from the Nov. 18 ABC telecast of the American Music Awards will also feed next issue's chart, with Chris Brown and Sugarland being my personal picks for the best post-show traction. ♦♦♦

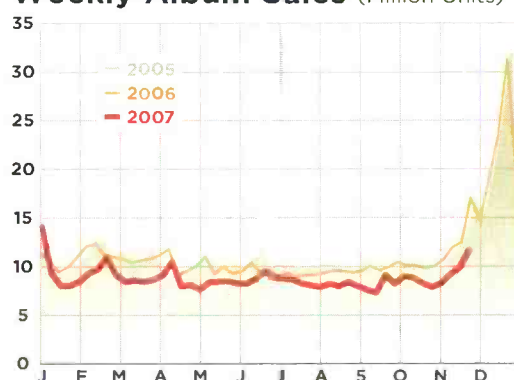
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	11,723,000	1,104,000	16,181,000
Last Week	9,947,000	964,000	16,210,000
Change	17.5%	14.5%	-0.2%
This Week Last Year	12,492,000	739,000	11,073,000
Change	-6.2%	49.4%	46.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	468,687,000	401,792,000	-14.3%
Digital Tracks	491,009,000	718,701,000	46.4%
Store Singles	3,320,000	1,950,000	-41.3%
Total	963,016,000	1,122,443,000	16.6%
Albums w/TEA*	517,787,900	473,662,100	-8.5%

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

ALBUM SALES

'06	468.7 million
'07	401.8 million

SALES BY ALBUM FORMAT

CD	439,482,000	357,873,000	-18.6%
Digital	27,385,000	42,771,000	56.2%
Cassette	1,017,000	255,000	-74.9%
Other	803,000	893,000	11.2%

For week ending Nov. 18, 2007. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

	2006	2007	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	289,114,000	244,747,000	-15.3%
Catalog	179,572,000	157,045,000	-12.5%
Deep Catalog	126,732,000	111,341,000	-12.1%

CURRENT ALBUM SALES

'06	289.1 million
'07	244.7 million

CATALOG ALBUM SALES

'06	179.6 million
'07	157.0 million

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

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

DEC 1 2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)
2	2	10	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
3	4	10	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (WOSLEY/BLACKGROUND/INTERSCOPE)
4	3	10	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)
5	5	10	BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	9	11	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)
7	7	17	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
8	8	18	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
9	10	23	THE WAY I ARE	TIMBALAND (WOSLEY/BLACKGROUND/INTERSCOPE)
10	6	19	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
11	13	12	SHAWTY IS A 10	THE-DREAM (DEF JAM/DJMG)
12	12	24	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
13	14	13	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
14	11	27	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
15	16	10	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/DJMG)
16	19	8	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BIRD/ATLANTIC)
17	15	19	WHO KNEW	PINK (LAFACE/ZOMBA)
18	18	16	PARALYZER	FINGER ELEVEN (WIND-UP)
19	21	13	OVER YOU	DAUGHTRY (RCA/RMG)
20	17	13	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/DJMG)
21	31	5	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
22	40	5	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
23	23	15	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
24	20	12	DON'T BLINK	KENNY CHESNEY (BNA)
25	22	16	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)

1, 51 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	27	13	MORE THAN A MEMORY	GARTH BROOKS (PEARL BIG MACHINE)
27	24	15	FREE AND EASY (DOWN THE ROAD I GO)	DIERKS BENTLEY (CAPITOL NASHVILLE)
28	26	11	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
29	43	5	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
30	42	7	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)
31	33	6	SOULJA GIRL	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
32	34	13	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
33	46	5	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
34	35	8	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
35	37	11	HOW 'BOUT THEM COWGIRLS	GEORGE STRAIT (MCA NASHVILLE)
36	39	12	LIVIN' OUR LOVE SONG	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
37	30	9	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)
38	28	23	LET IT GO	KESHIA COLE (IMANI/GEFFEN)
39	45	10	FIRECRACKER	JOSH TURNER (MCA NASHVILLE)
40	44	11	FALL	CLAY WALKER (ASYLUM-CURB)
41	38	63	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
42	49	4	ROC BOYS (AND THE WINNER IS)...	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)
43	36	26	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
44	41	22	ROCKSTAR	NICKELBACK (ATLANTIC/ROADRUNNER/LAVA)
45	47	7	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
46	50	5	JUST FINE	MARY J. BLIGE (MATERIAL/GEFFEN)
47	48	14	HOOD FIGHTA	GORILLA ZOE (BLOCK BAD BOY SOUTH/ATLANTIC)
48	51	7	WHAT DO YA THINK ABOUT THAT	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)
49	53	7	EVERYBODY	KEITH URBAN (CAPITOL NASHVILLE)
50	62	2	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
2	2	22	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
3	5	16	OVER YOU	DAUGHTRY (RCA/RMG)	☆
4	3	18	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
5	4	16	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
6	13	7	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (WOSLEY/BLACKGROUND/INTERSCOPE)	☆
7	8	10	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	☆
8	6	24	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
9	7	29	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
10	11	17	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
11	10	17	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)	☆
12	9	18	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆
13	12	16	HER EYES	PAT MONAHAN (COLUMBIA)	☆
14	14	29	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
15	16	13	LOVE SONG	SARA BAREILLES (EPIC)	☆
16	17	9	LOST HIGHWAY	BON JOVI (MERCURY ISLAND/DJMG)	☆
17	18	17	CALLING YOU	BLU EIGHTER (UNIVERSAL MOTOWN)	☆
18	19	9	BREATHE IN BREATHE OUT	MAT KEARNEY (HOLLYWOOD AWARE/COLUMBIA)	☆
19	21	6	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)	☆
20	23	4	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
21	20	11	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	☆
22	32	2	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN)	☆
23	29	3	THE WAY I AM	INGRID MICHAELSON (CABIN 24 ORIGINAL SIGNAL/RED)	☆
24	25	10	SEVEN DAYS OF LONELY	I NINE (J/RMG)	☆
25	28	5	FALLING DOWN	OURAN DURAN (EPIC)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	21	#1 BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
2	1	28	HOME	DAUGHTRY (RCA/RMG)	☆
3	3	16	BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
4	4	19	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
5	5	20	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY RED)	☆
6	8	31	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
7	6	23	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY ISLAND/DJMG)	☆
8	7	31	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
9	9	34	EVERYTHING	MICHAEL BUBLE (1-43/REPRISE)	☆
10	10	13	HOW LONG	EAGLES (EPIC)	☆
11	11	9	TAKING CHANCES	CELINE DION (COLUMBIA)	☆
12	12	15	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
13	14	14	BAND OF GOLD	KIMBERLEY LOCKE (CURB REPRISE)	☆
14	15	13	FIRE AND RAIN	KENNY BABYFACE EDMONDS (MERCURY/DJMG)	☆
15	16	8	LOST	FAITH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)	☆
16	17	16	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)	☆
17	18	10	SOMEBODY'S ME	ENRIQUE IGLESIAS (INTERSCOPE)	☆
18	19	5	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆
19	20	9	NOTHIN' BETTER TO DO	LEANN RIMES (CURB REPRISE)	☆
20	21	7	DREAM ON	KELLY SWEET (AZUR & TIE)	☆
21	22	3	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (WOSLEY/BLACKGROUND/INTERSCOPE)	☆
22	-	1	FROSTY THE SNOWMAN	KIMBERLEY LOCKE (CURB REPRISE)	☆
23	24	6	ALMOST LOVER	A FINE FRENYZ (VIRGIN)	☆
24	27	4	I JUST LOVE YOU	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
25	-	1	THE TRACKS OF MY TEARS	BOYZ II MEN (DECCA)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	5	10	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)	
2	3	2	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
3	1	16	APOLOGIZE	TIMBALAND (WOSLEY/BLACKGROUND/INTERSCOPE)	
4	2	5	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	
5	4	19	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
6	8	5	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
7	6	18	BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
8	9	19	PARALYZER	FINGER ELEVEN (WIND-UP)	
9	7	17	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
10	11	11	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	
11	10	17	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
12	14	8	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	
13	23	5	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	
14	20	12	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
15	26	2	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)	
16	12	8	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	
17	21	7	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	
18	27	2	GET BACK IN HERE	DJ FELLA FEAT. DIDDY, AKON, LUDACRIS & LIL ZON (ISLAND URBAN/DJMG)	
19	17	10	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)	
20	13	10	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)	
21	18	7	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	
22	15	8	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	
23	40	3	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
24	24	24	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (WOSLEY/BLACKGROUND/INTERSCOPE)	
25	33	2	MUSIC IS MY HOT HOT SEX	CSS (SUB POP)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	-	1	TAKING CHANCES	CELINE DION (COLUMBIA)	
27	29	13	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
28	22	30	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
29	16	6	STAY	SUGARLAND (MERCURY (NASHVILLE))	
30	-	1	STAIRWAY TO HEAVEN	LED ZEPPELIN (SWAN SONG ATLANTIC)	
31	32	31	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
32	31	13	OVER YOU	DAUGHTRY (RCA/RMG)	
33	34	14	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
34	28	5	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
35	30	15	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
36	25	12	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
37	-	1	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	
38	39	19	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN ATLANTIC/LAVA)	
39	19	2	FROM WHERE YOU ARE	LIFEHOUSE (GEFFEN)	
40	38	3	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
41	44	18	WHO KNEW	PINK (LAFACE/ZOMBA)	
42	-	1	KASHMIR	LED ZEPPELIN (SWAN SONG/ATLANTIC)	
43	37	7	SHAWTY IS DA SH*! (10)	THE-DREAM (DEF JAM/DJMG)	
44	45	33	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
45	-	1	JUST FINE	MARY J. BLIGE (MATERIAL/GEFFEN)	
46	46	3	I'M LIKE A LAWYER... (ME & YOU)	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
47	36	5	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	
48	43	10	1234	FEIST (CHERRY TREE/POLYDOR/INTERSCOPE)	
49	42	16	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	
50	35	8	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/DJMG)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
51	62	17	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
52	41	10	DON'T BLINK	KENNY CHESNEY (BNA)	☆
53	50	15	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	☆
54	49	26	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	☆
55	47	7	SOULJA GIRL	SOULJA BOY TELLEM FEAT. I-15 (COLLIPARK/INTERSCOPE)	☆
56	51	9	DO IT WELL	JENNIFER LOPEZ (EPIC)	☆
57	52	26	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	☆
58	48	24	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
59	-	1	LESSON LEARNED	ALICIA KEYS (MBK/J/RMG)	☆
60	-	1	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
61	53	30	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	☆
62	58	15	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	☆
63	-	1	OVER THE HILLS AND FAR AWAY	LED ZEPPELIN (SWAN SONG ATLANTIC)	☆
64	57	33	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	☆
65	56	14	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
66	-	1	BLACK DOG	LED ZEPPELIN (SWAN SONG/ATLANTIC)	☆
67	54	2	INVISIBLE	TAYLOR SWIFT (BIG MACHINE)	☆
68	63	5	FAKE IT	SEETHER (WIND-UP)	☆
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DEC 1 2007 POP Billboard

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	10	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)
2	1	21	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
3	2	27	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	3	6	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
5	12	3	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
6	10	9	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
7	6	17	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
8	4	19	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
9	8	24	PARALYZER	FINGER ELEVEN (WIND-UP)
10	11	13	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
11	7	27	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
12	9	17	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
13	14	12	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
14	15	17	OVER YOU	DAUGHTRY (RCA/RMG)
15	16	15	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
16	13	17	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)
17	21	16	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
18	22	7	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
19	18	10	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
20	17	33	WHO KNEW	PINK (LAFACE/ZOMBA)
21	20	17	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
22	19	43	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
23	23	31	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
24	24	12	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
25	28	22	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
26	32	6	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
27	26	17	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
28	25	23	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
29	34	14	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
30	33	8	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
31	31	8	I'M LIKE A LAWYER... (ME & YOU)	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
32	38	2	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)
33	42	15	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
34	43	2	GET BUCK IN HERE	DJ FELLI FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)
35	-	1	TAKING CHANCES	CELINE DION (COLUMBIA)
36	49	32	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
37	47	3	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
38	41	28	FIRST TIME	LIFEHOUSE (GEFFEN)
39	39	8	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
40	44	27	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
41	37	10	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)
42	35	8	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
43	54	3	MUSIC IS MY HOT HOT SEX	CSS (SUB POP)
44	36	7	STAY	SUGARLAND (MERCURY (NASHVILLE))
45	48	24	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
46	46	7	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
47	50	9	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
48	52	24	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
49	67	4	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
50	45	12	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	51	8	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
52	57	12	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)
53	-	1	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
54	58	12	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
55	40	2	FROM WHERE YOU ARE	LIFEHOUSE (GEFFEN)
56	59	7	SOULJA GIRL	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
57	73	3	SEE YOU AGAIN	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
58	88	2	JUST FINE	MARY J. BLIGE (MTRIARCH/GEFFEN)
59	77	8	HE SAID SHE SAID	ASHLEY TISDALE (WARNER BROS.)
60	56	6	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)
61	53	22	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)
62	61	10	1234	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)
63	55	8	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
64	63	13	DO IT WELL	JENNIFER LOPEZ (EPIC)
65	65	16	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
66	60	10	DON'T BLINK	KENNY CHESNEY (BNA)
67	64	24	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
68	82	4	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
69	62	17	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
70	79	3	CALABRIA	ENUR FEAT. NATASJA (ULTRA)
71	70	26	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
72	-	1	LESSON LEARNED	ALICIA KEYS FEAT. JOHN MAYER (MBK/J/RMG)
73	-	1	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
74	69	15	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
75	74	3	GIRLFRIEND	BOB WOOD & OMARION (T.U.G./COLUMBIA)
76	66	2	INVISIBLE	TAYLOR SWIFT (BIG MACHINE)
77	78	6	FAKE IT	SEETHER (WIND-UP)
78	85	4	LOVE SONG	SARA BAREILLES (EPIC)
79	71	18	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
80	81	10	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET)
81	72	29	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
82	75	8	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)
83	86	28	LIKE THIS	MIMS (CAPITOL)
84	87	29	LEAN LIKE A CHOLO	DOWN A.K.A. KIL0 (SILENT GIANT/MACHETE)
85	-	1	BREAK ANOITA	BLAKE LEWIS (J/RMG)
86	-	1	ALONE	CELINE DION (COLUMBIA)
87	68	24	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
88	99	8	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
89	84	9	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
90	83	3	EVERYTHING'S MAGIC	ANGELS AND AIRWAYS (SURETONE/GEFFEN)
91	-	1	WITH ME	SUM 41 (ISLAND/IDJMG)
92	-	1	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
93	-	1	SHE SAID, I SAID (TIME WE LET GO)	NLT (T.U.G./Geffen)
94	96	26	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
95	89	6	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)
96	80	2	I'M ONLY ME WHEN I'M WITH YOU	TAYLOR SWIFT (BIG MACHINE)
97	76	19	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
98	-	22	TIME AFTER TIME	QUETDRIVE (RED INK/EPIC)
99	94	21	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
100	97	23	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. 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 Fanz, LLC.

POP 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	★
2	2	10	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	★
3	5	12	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	★
4	3	27	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON & D.O.E. (MOSLEY/BLACKGROUND/INTERSCOPE)	★
5	7	6	NO ONE	ALICIA KEYS (MBK/J/RMG)	★
6	4	16	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	★
7	8	6	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	★
8	15	9	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	★
9	11	16	OVER YOU	DAUGHTRY (RCA/RMG)	★
10	12	11	PARALYZER	FINGER ELEVEN (WIND-UP)	★
11	14	12	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	★
12	6	18	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
13	13	11	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	★
14	9	12	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	★
15	10	25	WHO KNEW	PINK (LAFACE/ZOMBA)	★
16	18	8	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	★
17	16	15	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	★
18	21	12	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	★
19	22	5	LOVE LIKE THIS	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	★
20	17	23	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★
21	24	15	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	★
22	19	22	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
23	27	7	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	★
24	25	8	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	★
25	20	29	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	★

★ mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	19	#1 WHAT TIME IS IT	TANKS HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	-	1	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
3	4	43	REDNECK 12 DAYS OF CHRISTMAS HERES YOUR SIGN CHRISTMAS	JEFF FOXWORTHY/BILL ENGLISH (WARNER BROS. (NASHVILLE)/VIRG)
4	5	10	FOUNDATIONS	KATE NASH (FICTION/GEFFEN)
5	6	26	OOH WEE	AYANNA (ELESE)
6	18	2	BLACK TIDE	BLACK TIDE (INTERSCOPE)
7	10	37	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
8	7	15	MET A MAN ON TOP OF THE HILL	THE MIDWAY STATE (REMEDY/INTERSCOPE)
9	32	22	I GET IT IN	CHADS THE COMMUNITY SERVA (FAM FIRST)
10	9	36	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
11	13	26	ONLY THE WORLD	MANDISA (SPARROW)
12	16	28	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
13	42	46	OICHE CHIUM (SILENT NIGHT)	ENYA (REPRISE)
14	21	3	I'M WIT IT	FASHO (JMG)
15	11	37	ROCKY TOP	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE)
16	14	16	SHE IS	BETTINA (TBD)
17	-	14	THE RASCALS HAVE RETURNED	TREVOR HALL (WHITE BALLOON/INTERSCOPE)
18	15	9	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
19	17	14	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
20	25	14E	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
21	20	7	SHE'S HOT	ROGUE SOULJAHZ (STICO & DA BANDIT) (IMAGINATION)
22	-	44	CALL ON ME	JANET & NELLY (VIRGIN)
23	29	16	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA (MUTE)
24	-	1	MORE THAN A LOVE SONG	PHYSLEZZ FEAT. DWEELE (KING APE)
25	12	12	STAND BACK	STEVIE NICKS (REPRISE)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates reentry by tested title, ★ indicates New Release.

ARTIST / title / ABEI / Score Chart Rank

POP 100 AIRPLAY

PARAMORE Misery Business ATLANTIC (70.8) 23

SEAN KINGSTON Take You There EPIC (65.0) 27

FALL OUT BOY I'm Like A Lawyer... (Me & You) IDJMG (70.2) 28

TAYLOR SWIFT Teardrops On My Guitar UNIVERSAL REPUBLIC (69.9) 31

SANTANA FEAT. CHAD KROEGER INTO THE NIGHT ARISTA/RMG (66.1) 40

TREE DAYS GRACE Never Too Late ZOMBA (67.8) 44

LINKIN PARK Shadow Of The Day WARNER BROS. (70.2) 49

ASHLEY TISDALE He Said She Said WARNER BROS. (70.0) -

AVRIL LAVIGNE Hot Rumor (68.3) -

ELLIOTT YAMIN One Word HICKORY (67.0) -

FEIST 1234 INTERSCOPE (69.0) -

ADULT TOP 40

LINKIN PARK Shadow Of The Day WARNER BROS. (72.8) 20

★ LIFEHOUSE Whatever It Takes: GEFFEN (69.7) 22

★ GOOD CHARLOTTE I Don't Wanna Be In Love (Dance Floor Anthem) EPIC (68.4) 27

TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (70.0) 31

★ TAYLOR SWIFT Teardrops On My Guitar UNIVERSAL REPUBLIC (79.2) 36

GRAHAM GULTON Best Days (The Rest Of Our Lives) UNIVERSAL REPUBLIC (68.6) 37

ADULT CONTEMPORARY

LEANN RILES Nothin' Better To Do CURB/REPRISE (68.5) 19

KELLY SWEET Dream On RAZOR & TIE (71.0) 20

TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (75.3) 21

A FINE FRENZY Almost Lover VIRGIN (80.0) 23

BACKS IN REET BOYS Inconceivable ZOMBA (76.2) 30

MODERN ROCK

ANGELS AND AIRWAYS Everything's Magic GEFFEN (69.2) 13

THE KILLERS Shadowplay IDJMG (36.4) 22

FOO FIGHTERS Long Road To Ruin RMG (78.9) 23

FINGER ELEVEN Falling On WIND-UP (65.0) -

Billboard R&B/HIP-HOP

DEC
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2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 ALICIA KEYS	As I Am		1
2	1	74	JAY-Z	American Gangster		1
3	2	2	CHRIS BROWN	Exclusive		2
4	NEW	1	VARIOUS ARTISTS	NOW 26		4
5	4	2	GREATEST GAINER KEYSHIA COLE	Just Like You		1
6	NEW	1	BOYZ II MEN	Motown: A Journey Through Hitsville USA		6
7	NEW	1	ARETHA FRANKLIN	Jewels In The Crown: Duets With The Queen		7
8	8	4	JILL SCOTT	The Real Thing: Words And Sounds Vol. 3		8
9	9	1	KANYE WEST	Graduation		9
10	6	7	J. HOLIDAY	Back Of My Lac'		10
11	3	2	CASSIDY	B.A.R.S. The Barry Adrian Reese Story		11
12	9	8	SOULJA BOY TELL'EM	souljaboytellem.com		12
13	NEW	1	BONE THUGS-N-HARMONY	T.H.U.G.S.		13
14	14	15	CHRISSETTE MICHELE	I Am		14
15	10	10	TREY SONGZ	Trey Day		15
16	15	9	ANGIE STONE	The Art Of Love & War		16
17	5	2	SOUNDTRACK	American Gangster		17
18	13	12	50 CENT	Curtis		18
19	18	16	COMMON	Finding Forever		19
20	16	17	TIMBALAND	Timbaland Presents Shock Value		20
21	12	13	PLIES	The Real Testament		21
22	17	1	WILL DOWNING	After Tonight		22
23	11	3	PLAYAZ CIRCLE	Supply & Demand		23
24	25	19	CHAKA KHAN	Funk This		24
25	23	21	RIHANNA	Good Girl Gone Bad		25
26	21	18	JAGGED EDGE	Baby Makin' Project		26
27	24	22	JUSTIN TIMBERLAKE	FutureSex/LoveSounds		27
28	30	23	QUEEN LATIFAH	Trav'lin' Light		28
29	19	6	PROJECT PAT	Walkin' Bank Roll		29
30	22	14	HURRICANE CHRIS	51/50 Ratchet		30
31	28	25	DJ KHALED	We The Best		31
32	27	20	SOUNDTRACK	Tyler Perry's Why Did I Get Married?		32
33	29	27	T.I.	T.I. Vs T.I.P.		33
34	32	28	NE-YO	Because Of You		34
35	20	2	NAS	Greatest Hits		35
36	33	32	AMY WINEHOUSE	Back To Black		36
37	4	11	BABY BASH	Cyclone		37
38	31	24	GORILLA ZOE	Welcome To The Zoo		38
39	NEW	1	VARIOUS ARTISTS	NOW Party Hits!		39
40	36	36	T-PAIN	Epiphany		40
41	84	2	PAGE SETTER YOLANDA ADAMS	What A Wonderful Time		41
42	NEW	1	PATTI LABELLE	Miss Patti's Christmas		42
43	39	41	TALIB KWELI	Eardrum		43
44	37	30	UGK	Underground Kingz		44
45	35	35	GUCCI MANE	Trap-A-Thon		45
46	59	89	VARIOUS ARTISTS	WOW Gospel Christmas		46
47	38	47	LEDISI	Lost & Found		47
48	41	39	ROBIN THICKE	The Evolution Of Robin Thicke		48
49	42	37	FABOLOUS	From Nothin' To Somethin'		49
50	40	31	JENNIFER LOPEZ	Brave		50
51	46	40	YUNG JOC	Hustlenomic\$		51
52	45	49	R. KELLY	Double Up		52
53	50	46	SEAN KINGSTON	Sean Kingston		53
54	47	44	AKON	Konvicted		54
55	43	34	CHAMILLIONAIRE	Ultimate Victory		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	34	26	TRAE	Life Goes On		17
57	52	56	LIL WAYNE	Tha Carter II		18
58	60	33	THE TEMPTATIONS	Back To Front		19
59	59	64	BEYONCE	B'Day		20
60	55	52	TRIN-I-TEE 5:7	T57		21
61	76	65	LUTHER VANDROSS	The Ultimate Luther Vandross		22
62	48	50	VARIOUS ARTISTS	NOW 25		23
63	56	55	FANTASIA	Fantasia		24
64	95	2	VARIOUS ARTISTS	Love's Holiday: A Gospel Christmas		25
65	57	51	TANK	Sex Love & Pain		26
66	94	2	VARIOUS ARTISTS	Slow Jams For Christmas		27
67	72	64	KENNY "BABYFACE" EDMONDS	Playlist		28
68	65	55	BIRDMAN & LIL WAYNE	Like Father, Like Son		29
69	53	43	TWISTA	Adrenaline Rush 2007		30
70	62	10	CUPID	Time For A Change		31
71	83	70	JOSS STONE	Introducing Joss Stone		32
72	81	63	LUTHER VANDROSS	Love, Luther		33
73	44	29	LITTLE BROTHER	Getback		34
74	69	31	VARIOUS ARTISTS	Forever Soul R&B		35
75	77	81	JOE	Ain't Nothing Like Me		36

► For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	#1 STEVIE RAY VAUGHAN & FRIENDS	Solos, Sessions & Encores	
2	2	13	JOE BONAMASSA	Sloe Gin	
3	3	47	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	The Real Deal: Greatest Hits Vol. 1	
4	4	2	DION	Son Of Skip James	
5	5	8	BETTYE LAVETTE	The Scene Of The Crime	
6	6	38	SOUNDTRACK	Black Snake Moan	
7	RE-ENTRY	ANA POPOVIC	Still Making History		
8	7	13	OMAR KENT DYKES & JIMMIE VAUGHAN	On The Jimmy Reed Highway	
9	8	15	ROBBEN FORD	Truth	
10	14	84	THE DEREK TRUCKS BAND	Songlines	
11	9	43	KENNY WAYNE SHEPHERD	10 Days Out: Blues From The Backroads	
12	10	72	KEB' MO'	Suitcase	
13	RE-ENTRY	SHANNON CURFMAN	Fast Lane Addictor		
14	11	3	FLOYD TAYLOR	You Still Got It	
15	RE-ENTRY	ETTA JAMES	The Definitive Collection		

BETWEEN THE BULLETS rgeorge@billboard.com

FOND RETURNS BY BOYZ, ARETHA

Boyz II Men pay homage to their musical roots as latest effort, "Motown: A Journey Through Hitsville USA," bows at No. 6 on Top R&B/Hip-Hop Albums. It also arrives with 42,000 copies at No. 27 on The Billboard 200, double the start of their last covers album, "Throwback" in 2004.

The first single, the act's version of Stevie Wonder's "Ribbon in the Sky," is starting to break at Adult

R&B radio. Aretha Franklin's "Jewels in the Crown: Duets With the Queen," a set of new and old material, starts at No. 7, her first R&B top 10 since "A Rose Is Still a Rose" in 1998.

At the top of the page, Alicia Keys becomes the first woman in the Nielsen Music era to start a career with four consecutive No. 1s on both R&B Albums and The Billboard 200. —Raphael George



BOYZ II MEN

DEC 1 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	13	#1 NO ONE ALICIA KEYS (MBK/J/RMG)	☆
2			KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
3			GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4		15	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	☆
5			UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
6		18	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
7		20	SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG)	☆
8		23	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
9		11	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	☆
10		9	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)	☆
11		11	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
12		18	MY DRINK N' MY 2 STEP CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
13		4	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
14		9	SOULJA GIRL SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
15		26	LET IT GO KEYSHIA COLE (IMANI/GEFFEN)	☆
16		6	ROC BOYS (AND THE WINNER IS)... JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
17		38	WHEN I SEE U FANTASIA (J/RMG)	☆
18		29	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
19		7	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
20		36	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
21		23	CRANK THAT (SOULJA BOY) SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
22		29	DO YOU NE-YO (DEF JAM/IDJMG)	☆
23		26	HOOD FIGGA GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
24		24	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
25		23	FREAKY GURL GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆

HOT R&B/HIP-HOP AIRPLAY™				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
26	32	10	POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
27	4	15	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
28	1	12	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	☆
29	30	6	NEVER JAHHEM (DIVINE MILL/ATLANTIC)	☆
30	26	19	HATE ON ME JILL SCOTT (HIDDEN BEACH)	☆
31	35	9	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
32	26	30	INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆
33	33	10	I WANT YOU COMMON (G.O.D./GEFFEN)	☆
34			INDEPENDENT WEBBIE, LIL' PHAT & LIL' BDOOSIE (TRILL/ASYLUM)	☆
35	37	10	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
36	47		FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
37	51	3	GIRLFRIEND BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
38	43	13	MY LOVE JOE (JIVE/ZOMBA)	☆
39	27	15	BABY DON'T GO FABOLOUS FEAT. JERMAINE OUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
40	38	24	IF I HAVE MY WAY CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
41	39	33	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
42	34		WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
43	36	55	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
44			HEARTBREAKER TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
45	32		MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
46		3	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN)	☆
47	45	25	ME TAMIA (PLUS 1/IMAGE)	☆
48			LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
49	52	6	GIVIN' ME A RUSH TYRA B (WARNER BROS.)	☆
50	55	9	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆

ADULT R&B™				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	12	#1 NO ONE ALICIA KEYS (MBK/J/RMG)	☆
2	2	18	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
3	4	16	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
4	3	35	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
5	5		MY LOVE JOE (JIVE/ZOMBA)	☆
6	9	12	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
7	6	26	IF I HAVE MY WAY CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
8	8	32	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
9	7	38	WHEN I SEE U FANTASIA (J/RMG)	☆
10	10	59	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
11			PUT YOU UP ON GAME ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆
12	11		HATE ON ME JILL SCOTT (HIDDEN BEACH)	☆
13	12		HEARTBREAKER TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
14			JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
15			NEVER JAHHEM (DIVINE MILL/ATLANTIC)	☆
16			ALRIGHT LEDISI (VERVE FORECAST/VERVE)	☆
17			BRUISED BUT NOT BROKEN JOSS STONE (VIRGIN/CAPITOL)	☆
18			LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
19			STOP BREAKING MY HEART RAHSAAN PATTERSON (ARTISTRY)	☆
20			AFTER TONIGHT WILL DOWNING (PEAK/CONCORD)	☆
21			DO YOU FEEL ME ANTHONY HAMILTON (DEF JAM/IDJMG)	☆
22	22	10	I APOLOGIZE ANN NESBY (IT'S TIME CHILD/SHANACHIE)	☆
23	18	13	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
24	29	3	DECLARATION (THIS IS IT!) KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	☆
25	24		MY LOVE JILL SCOTT (HIDDEN BEACH)	☆

HOT R&B/HIP-HOP SINGLES SALES™				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	3	36	#1 INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
2	2	26	OOH WEE AYANNA (ELESE)	☆
3		36	CALL ON ME JANET & NELLY (VIRGIN)	☆
4			I'M WIT IT FASHO' (JMG)	☆
5	4	7	SHE'S HOT ROGUE SOULJAHZ (STICO & DA BANOIT) (IMAGINATION)	☆
6		9	I GET IT IN CHADS THA COMMUNITY SERVA (FAM FIRST)	☆
7	5		BIG GIRL (NOW) SILVA JAGUAR (RPM)	☆
8			ROC BOYS (AND THE WINNER IS)... JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
9			BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
10			UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
11		1	DEY DON'T KNOW PLATINUM SOULS (PLATINUM SOULS)	☆
12		1	MORE THAN A LOVE SONG PRYSLEZZ FEAT. DWELE (KING APE)	☆
13	16	8	SHAKE THAT BODY PI FEAT. ELEPHANT MAN (TRACK PUSHA)	☆
14			WHAT YOU KNOW/RIDE WIT ME TL (GRAND HUSTLE/ATLANTIC)	☆
15			CHECK ME OUT REMIX (DAMN I LOOK GOOD) B.A. BOYS (REAL/BUNGALO)	☆
16		1	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
17			SPEEDIN' RICK ROSS FEAT. R. KELLY (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
18			BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
19			SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
20			NO ONE ALICIA KEYS (MBK/J/RMG)	☆
21			A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
22			LISTEN TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)	☆
23	9	42	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
24	10	20	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	☆
25			THE HAND CLAP HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆

RHYTHMIC AIRPLAY™				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	10	#1 KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
2	2	10	NO ONE ALICIA KEYS (MBK/J/RMG)	☆
3	3	4	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4	8	10	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
5	5		BABY DON'T GO FABOLOUS FEAT. JERMAINE OUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
6		1	CRANK THAT (SOULJA BOY) SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
7	7	22	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
8	11	10	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
9	12	7	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
10	6	13	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
11	10	13	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
12	9	17	SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG)	☆
13	11	6	SOULJA GIRL SOULJA BOY TEL'EM FEAT. I-15 (COLLIPARK/INTERSCOPE)	☆
14	11	10	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
15	3	20	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
16	20		DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
17		13	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	☆
18		23	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
19			GIRLFRIEND BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
20	16	22	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
21	12	14	GET BACK IN HERE DJ FELLI FEEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	☆
22	21	15	HOOD FIGGA GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
23		3	WHAT IS IT BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	☆
24	26	11	FREAKY GURL GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆
25			ROC BOYS (AND THE WINNER IS)... JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆

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	
CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (84.0)	2
KANYE WEST FEAT. T-PAIN Good Life IDJMG (87.9)	3
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	4
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (89.0)	9
MARY J. BLIGE Just Fine GEFFEN (70.0)	11
ALICIA KEYS Like You'll Never See Me Again RMG (78.6)	13
☆ SOULJA BOY TEL'EM FEAT. I-15 Soulja Girl INTERSCOPE (65.8)	14
☆ JAY-Z Roc Boys (And The Winner Is)... IDJMG (65.5)	16
J. HOLIDAY Suffocate CAPITOL (76.5)	19
BIRDMAN FEAT. LIL WAYNE Pop Bottles UNIVERSAL MOTOWN (67.5)	26
KANYE WEST FEAT. DWELE Flashing Lights IDJMG (73.5)	36
BOW WOW & OMARION Girlfriend COLUMBIA (75.0)	37
TYRA B Givin' Me A Rush WARNER BROS. (66.4)	49
SEAN KINGSTON Take You There EPIC (71.0)	--
☆ DEAR JAYNE Rain CAPITOL (81.4)	--
RHYTHMIC AIRPLAY	
ALICIA KEYS No One RMG (74.0)	2
TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (81.9)	9
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.1)	11
☆ SOULJA BOY TEL'EM FEAT. I-15 Soulja Girl INTERSCOPE (70.9)	13
BOW WOW & OMARION Girlfriend COLUMBIA (75.5)	19
DJ FELLI FEEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Back In Here ROCK HILL (70.2)	21
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (67.4)	26
SEAN KINGSTON Take You There EPIC (69.5)	27
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	28
P-TBU L FEAT. LLOYD Secret Admirer TVT (70.1)	29
☆ DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLIES I'm So Hood KOCH (71.4)	31
FERGIE Clumsy INTERSCOPE (68.2)	33
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (86.3)	34
J. HOLIDAY Suffocate CAPITOL (74.5)	40
ALICIA KEYS Like You'll Never See Me Again RMG (77.7)	--

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

WEEKS ON CHART	LAST WEEK	TITLE	Artist	PEAK POSITION	WEEKS ON CHART	LAST WEEK	TITLE	Artist	PEAK POSITION
1	3	#1 SO SMALL <small>M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)</small>	Carrie Underwood <small>ARISTA/NASHVILLE</small>	1	31	35	GOD MUST BE BUSY <small>B. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)</small>	Brooks & Dunn <small>ARISTA/NASHVILLE</small>	31
2	2	DON'T BLINK <small>B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)</small>	Kenny Chesney <small>BNA</small>	1	32	31	YOU STILL OWN ME <small>K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)</small>	Emerson Drive <small>MONTAGE/MICAS/NEW REVOLUTION</small>	31
3	4	MORE THAN A MEMORY <small>A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)</small>	Garth Brooks <small>PEARL/BIG MACHINE</small>	1	33	33	THINGS THAT NEVER CROSS A MAN'S MIND <small>B. CHANGEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)</small>	Kellie Pickler <small>BNA</small>	33
4	1	FREE AND EASY (DOWN THE ROAD I GO) <small>B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley <small>CAPITOL NASHVILLE</small>	1	34	42	SMALL TOWN SOUTHERN MAN <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson <small>ARISTA/NASHVILLE</small>	34
5	6	HOW 'BOUT THEM COWGIRLS <small>T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)</small>	George Strait <small>MCA NASHVILLE</small>	5	36	34	ROLLIN' WITH THE FLOW <small>J. RITCHEY (J. HAYES)</small>	Mark Chesnut <small>LOFTON CREEK</small>	34
6	8	LIVIN' OUR LOVE SONG <small>D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)</small>	Jason Michael Carroll <small>ARISTA NASHVILLE</small>	6	38	32	I'M WITH THE BAND <small>W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADS, P. SWEET, J. WESTBROOK)</small>	Little Big Town <small>EQUITY</small>	32
7	5	FIRECRACKER <small>F. ROGERS (J. TURNER, S. CAMP, R. M. LAUGHLIN)</small>	Josh Turner <small>MCA NASHVILLE</small>	7	37	40	LOVE IS A BEAUTIFUL THING <small>M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)</small>	Phil Vassar <small>UNIVERSAL SOUTH</small>	37
8	7	FALL <small>K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)</small>	Clay Walker <small>ASYLUM-CURB</small>	5	37	42	LOVE DON'T LIVE HERE <small>P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)</small>	Lady Antebellum <small>CAPITOL NASHVILLE</small>	37
9	9	OUR SONG <small>N. CHAPMAN (T. SWIFT)</small>	Taylor Swift <small>BIG MACHINE</small>	9	39	43	THE STRONG ONE <small>J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)</small>	Clint Black <small>EQUITY</small>	39
10	12	WHAT DO YA THINK ABOUT THAT <small>M. WRIGHT, J. STEELE (B. JONES, A. SMITH)</small>	Montgomery Gentry <small>COLUMBIA</small>	10	40	41	TAKIN' OFF THIS PAIN <small>B. CANNON (A. SHEPHERD)</small>	Ashton Shepherd <small>MCA NASHVILLE</small>	40
11	11	EVERYBODY <small>D. HUFF, K. URBAN (R. MARX, K. URBAN)</small>	Keith Urban <small>CAPITOL NASHVILLE</small>	11	41	38	SOMETHIN' ABOUT A WOMAN <small>J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)</small>	Jake Owen <small>RCA</small>	38
12	12	AS IF <small>J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)</small>	Sara Evans <small>RCA</small>	12	42	36	I GOT MY GAME ON <small>F. ROGERS (J. JOHNSON, G. G. TEREN III, J. COLLINS)</small>	Trace Adkins <small>CAPITOL NASHVILLE</small>	34
13	13	STAY <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES)</small>	Sugarland <small>MERCURY</small>	13	43	46	WE WEREN'T CRAZY <small>B. JAMES (J. GRACIN, L. LOPACINSKI, B. PINSON)</small>	Josh Gracin <small>LYRIC STREET</small>	43
14	14	WINNER AT A LOSING GAME <small>D. HUFF, RASCAL FLATTS (G. LEVOX, J. DEMARCUS, J. O. ROONEY)</small>	Rascal Flatts <small>LYRIC STREET</small>	14	44	43	FOR THESE TIMES <small>M. MCBRIDE (L. SATCHEL)</small>	Martina McBride <small>RCA</small>	43
15	15	NOTHIN' BETTER TO DO <small>D. HUFF (L. RIMES, D. SHERMET, D. BROWN)</small>	LeAnn Rimes <small>ASYLUM-CURB</small>	15	45	48	JUST GOT STARTED LOVIN' YOU <small>J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)</small>	James Otto <small>WARNER BROS./WRN</small>	45
16	18	READY, SET, DON'T GO <small>F. MOLLIN, A. ARMATO, T. JAMES (B. R. CYRUS, C. BEATHARD)</small>	Billy Ray Cyrus With Miley Cyrus <small>WALT DISNEY/LYRIC STREET</small>	16	46	47	HAPPY ENDINGS <small>D. JOHNSON (L. BRICE, J. MCELROY)</small>	Lee Brice <small>ASYLUM-CURB</small>	46
17	17	AIR POWER WATCHING AIRPLANES <small>M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)</small>	Gary Allan <small>MCA NASHVILLE</small>	17	47	50	MAYBE SHE'LL GET LONELY <small>J. STOVER, D. LANCIO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)</small>	Jack Ingram <small>BIG MACHINE</small>	47
18	22	AIR POWER GAINER LETTER TO ME <small>F. ROGERS (B. PAISLEY)</small>	Brad Paisley <small>ARISTA NASHVILLE</small>	18	48	45	GOES DOWN EASY <small>M. WRIGHT, J. NIEBANK (T. HAMBIDGE, D. L. MURPHY, G. NICHOLSON)</small>	Van Zant <small>COLUMBIA</small>	45
19	16	TAKE ME THERE <small>D. HUFF, RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)</small>	Rascal Flatts <small>LYRIC STREET</small>	19	49	60	MAKE YOU MINE <small>M. KNOX (R. CLAWSON, J. STONE)</small>	Crossin Dixon <small>BROKEN BOW</small>	49
20	20	STEALING CINDERELLA <small>M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)</small>	Chuck Wicks <small>RCA</small>	20	50	51	DEVIL AND THE CROSS <small>B. GALLIMORE, T. MCGRAW (J. DO, WELL)</small>	Halfway To Hazard <small>STYLESONIC/MERCURY</small>	50
21	19	HEAVEN, HEARTACHE AND THE POWER OF LOVE <small>G. FUNDIS (C. MILLS, T. SILLERS)</small>	Trisha Yearwood <small>BIG MACHINE</small>	19	51	53	WE RODE IN TRUCKS <small>J. STEVENS (L. BRYAN, R. MURRAY, J. MCCORMICK)</small>	Luke Bryan <small>CAPITOL NASHVILLE</small>	51
22	21	THE MORE I DRINK <small>B. RDWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)</small>	Blake Shelton <small>WARNER BROS./WRN</small>	21	52	54	WHAT IF IT'S ME <small>F. MYERS (F. J. MYERS, J. STONE)</small>	Andy Griggs <small>MONTAGE</small>	52
23	23	INTERNATIONAL HARVESTER <small>C. MORGAN, P. DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)</small>	Craig Morgan <small>BROKEN BOW</small>	23	53	49	TILL WE AIN'T STRANGERS ANYMORE <small>D. HUFF (J. BON JOVIL, R. SAMBOA, B. JAMES)</small>	Bon Jovi Feat. LeAnn Rimes <small>ISLAND/CURB/MERCURY</small>	47
24	25	CLEANING THIS GUN (COME ON IN BOY) <small>T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON-GOODMAN)</small>	Rodney Atkins <small>CURB</small>	24	54	56	BETTER GET TO LIVIN' <small>K. WELLS, D. PARTON (D. PARTON, K. WELLS)</small>	Dolly Parton <small>DOLLY</small>	50
25	24	HOW LONG <small>EAGLES (J. D. SOUTHER)</small>	Eagles <small>ERC/LOST HIGHWAY/MERCURY</small>	24	55	52	ONCE A WOMAN GETS A HOLD OF YOUR HEART <small>J. RICH (J. RICH, R. MCCONALD)</small>	Heartland <small>COUNTRY THUNDER</small>	52
26	27	WHAT KINDA GONE <small>S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)</small>	Chris Cagle <small>CAPITOL NASHVILLE</small>	26	56	HOT SHOT DEBUT 1 LOUD <small>B. KENNY, J. RICH (K. MANNA, D. R. PERLOZZI, D. MYRICK)</small>	Big & Rich <small>WARNER BROS./WRN</small>	56	
27	29	GET MY DRINK ON <small>T. KEITH (T. KEITH, S. EMERICK, D. DILLON)</small>	Toby Keith <small>SHOW DOG NASHVILLE</small>	27	57	55	YOU DON'T HAVE TO GO HOME <small>G. WILSON, J. RICH, M. WRIGHT (G. WILSON, V. MCGEE, J. RICH)</small>	Gretchen Wilson <small>COLUMBIA</small>	53
28	26	LAUGHED UNTIL WE CRIED <small>M. KNOX (K. LOVELACE, A. GORLEY)</small>	Jason Aldean <small>BROKEN BOW</small>	26	58	59	THE POWER OF ONE <small>C. HOWARD (M. POSTL, HENGBEF, B. E. NASH)</small>	Bomshel <small>CURB</small>	52
29	28	RED UMBRELLA <small>B. GALLIMORE, F. HILL (A. MAYO, C. LINDSEY, B. WARREN, B. WARREN)</small>	Faith Hill <small>WARNER BROS./WRN</small>	28	RE-ENTRY	3	SHIFTWORK <small>B. CANNON, K. CHESNEY (T. JONES)</small>	Ke\$ha & Kenny Chesney Duet With George Strait <small>BNA</small>	42
30	30	IT'S GOOD TO BE US <small>M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)</small>	Bucky Covington <small>LYRIC STREET</small>	30	NEW	1	IN MY NEXT LIFE <small>G. FUNDIS (T. CLARK, J. COLLINS, T. SHAPIRO)</small>	Terri Clark <small>BNA</small>	60

Debuter's debut single becomes her first top 40 chart entry, drawing .6 million audience impressions at 16 monitored stations.

Third single from "5th Gear" crosses Airpower hurdle with greatest gainer nod (up 3.2 million). Spins deleted at all but one of panel's 10 monitored stations.

With 552,000 impressions, singer opens with lead single from similarly titled new album, slated for release in March.

HITPREDICTOR

See chart legend for rules and explanations. indicates recently listed title, indicates New Release

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	1	SARA EVANS As If RCA (89.7)	12	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	26
GARTH BROOKS More Than A Memory BIG MACHINE (91.5)	3	SUGARLAND Stay MERCURY (87.4)	13	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	28
GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	5	RASCAL FLATTS Winner At A Losing Game LYRIC STREET (83.2)	14	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	30
JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	6	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	15	BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (93.9)	31
JOSH TURNER Firecracker MCA NASHVILLE (88.6)	7	BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	16	EMERSON DRIVE You Still Own Me MIDAS (86.6)	32
JOSH TURNER Firecracker MCA NASHVILLE (88.6)	7	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	17	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	33
CLAY WALKER Fall ASYLUM-CURB (90.3)	8	BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.3)	18	MARK CHESNUT Rollin' With The Flow LOFTON CREEK (88.5)	35
TAYLOR SWIFT Our Song BIG MACHINE (85.1)	9	CHUCK WICKS Stealing Cinderella RCA (76.0)	20	CLINT BLACK The Strong One EQUITY (82.5)	39
MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	10	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	22		
KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	11	RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	24		

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BETWEEN THE BULLETS wjessen@billboard.com

UNDERWOOD STANDS OVER SONGS CHART

The lead single from Carrie Underwood's "Carnival Ride" album rings the top bell on Hot Country Songs, her fourth trip to No. 1 on this chart.

Up 278,000 audience impressions, "So Small" jumps 3-1 and replaces Dierks Bentley's "Free and Easy (Down the Road I Go)," which is pushed to No. 4.

Each of Underwood's previous country chart-toppers spent multiple weeks at No. 1, starting with "Jesus, Take the Wheel," which spent six weeks at No. 1 in January 2006. She also spent five weeks atop the chart with "Before He Cheats" (November 2006) and three weeks with "Wasted" (April 2007). She peaked at No. 2 with "Don't Forget to Remember Me" (August 2006).

Underwood is the only solo female to appear atop the country chart since Sara Evans spent two weeks at No. 1 with "A Real Fine Place to Start" in September 2005.

—Wade Jessen



DEC 1 2007 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	10	#1 ME ENAMORA 10 WKS	Juanes UNIVERSAL LATINO	1
2	2	2		SEXY MOVIMIENTO NESTY EL NASTI (L. MORERA, LUNA L. VEGUILLA MALAVE, E. PADILLA, V. MARTINEZ)	Wisn & Yandel MACHETE	2
3	3	3		ESTOS CELOS J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3
4	6	4		MI CORAZONITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	2
5	7	6		ALGUIEN SOY YO J. SHANKS (E. IGLESIAS, J. SHANKS, K. DIOGUARDI)	Enrique Iglesias INTERSCOPE UNIVERSAL LATINO	5
6	10	5		A TI SI PUEDO DECIRTE E. PEREZ (J. SAN ROMAN)	El Chapo De Sinaloa DISA	4
7	5	7		NO TE VEO DJ BLASS, J. BORGES BONILLA, H. L. PADILLA R. ORTIZ, J. MUÑOZ, M. DE JESUS BAEZ	Casa De Leonas WARNER LATINA	4
8	9	8		LA TRAVESIA J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	6
9	14	16		CHUY Y MAURICIO J. ONTIVEROS MEZA (J. ONTIVEROS MEZA)	El Potro De Sinaloa MACHETE	9
10	11	12		BASTA YA J. GUILLEN (M. A. SOLIS)	Conjunto Primavera FONOVISA	1
11	12	14		AYER LA VI E. LIND (W. O. LANDRON, M. RIVERA, E. LIND)	Don Omar VI MACHETE	8
12	17	15		NO PUEDO OLVIDARLA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	9
13	15	13		DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias INTERSCOPE UNIVERSAL LATINO	1
14	13	11		LAGRIMAS DEL CORAZON J. L. TERRAZAS (P. HUISA)	Grupo Montez De Durango DISA	4
15	20	32		INALCANZABLE C. LARA (C. LARA)	RBD EMI TELEVISION	15
16	16	22		PAZ EN ESTE AMOR D. A. R. (D. A. R.)	Fidel Rueda MACHETE	16
17	26	34	4	GREATEST GAINER SOBRE MIS PIES R. CAMACHO (I. CHAVEZ ESPINOZA)	La Arrolladora Banda El Limon DISA / EDMONSA	17
18	19	20		QUITARTE TO NOTALOKA, DJ. GIANN, DEXTER, GREENZ (I. CALDERON, R. ORTIZ, G. STAR)	Tego Calderon WARNER LATINA	18
19	8	9		ELLA ME LEVANTO MIR. G. (R. AYALA)	Daddy Yankee EL CARTEL INTERSCOPE	2
20	24	17		BAILA MI CORAZON C. LOPEZ, BELANOVA (D. GUERRERO, R. ARREOLA, E. HUERTA)	Belanova UNIVERSAL LATINO	17
21	4	-		VOLE MUY ALTO LOS HURACANES DEL NORTE (G. GARCIA)	Los Huracanes Del Norte UNIVISION	4
22	21	21		NO ESTAMOS SOLOS C. GUIDOTTI, S. KRYS, T. TORRES (C. GUIDOTTI, E. RAMAZZOTTI, K. ABALLA)	Eros Ramazzotti & Ricky Martin SONY BMG NORTE	21
23	36	37		5 LETRAS DOLBE A NALES (J. MARTINEZ, R. ORTIZ)	Alexis & Fido SONY BMG NORTE	23
24	23	18		TE PIDO QUE TE QUEDES A. RAMIREZ GORRAL (A. RAMIREZ CORRAL)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDMONSA	16
25	25	36		PERDONAME PREDICADOR (E. MOSQUERA, A. VARGAS)	La Factoria UNIVERSAL LATINO	25

Andrea Bocelli enters at No. 38 with "Vive Ya," his second time charting on Hot Latin Songs. His first and last appearance was in 1998 with "Vivo Por Ella."

Estefan more than quadruples her radio audience, thanks in part to Los Angeles station appearances. It's her 20th chart entry and the second single from "90 Millas."

After 19 weeks El Potro De Sinaloa moves to No. 9 on a 12% gain. Track is No. 3 on the Regional Mexican chart.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	38	46		CONTE REGRESIVO J. M. LUGO (J. J. HERI, ANDEZ)	Gilberto Santa Rosa SONY BMG NORTE	26
27	18	10		BASTO R. MUÑOZ, R. MARTINEZ (M. MENDOZA)	Intocable EMI TELEVISION	5
28	35	28		AYER BLACK GUAYABA (J. MORALES)	Black: Guayaba MACHETE	28
29	22	30		QUE BONITO BANDA EL RECODO (P. PUENTE GONZALEZ)	Banda El Recodo FONOVISA	13
30	34	43		NO SE ME HACE FACIL A. BAOLLEIRO (G. MAICO)	Alejandro Fernandez SONY BMG NORTE	30
31	42	-		TE QUIERO I. DOMINGUEZ (F. DAVID GOMEZ)	Flex EMI TELEVISION	31
32	37	35		SIN QUE LO SEPAS TU LOS TEMERARIOS (M. A. VAZQUEZ)	Los Temerarios FONOVISA	12
33	41	44		AHORA QUE ESTUVISTE LEJOS PRIVERA (D. VITE)	Jenni Rivera FONOVISA	33
34	33	39		POR AMARTE PAGUILAR (L. ARIAGA, J. E. MURGIA)	Pepe Aguilar EMI TELEVISION	29
35	46	50		CALABRIA R. R. KOLSCH (R. R. KOLSCH, N. SAAD)	Enur Featuring Natasha ULTRA	35
36	31	27		INTOCABLE A. AVILA (A. SYNTEK)	Aleks Syntek EMI TELEVISION	21
37	HOT SHOT DEBUT	1		ME ODO E. ESTEFAN, JR. (G. ESTEFAN, E. ESTEFAN, JR., R. GAITAN, A. GAITAN)	Gloria Estefan BURGUNDY / SONY BMG NORTE	37
38	NEW	1		VIVE YA I.	Andrea Bocelli Featuring Laura Pausini SUGAR / SIETE	38
39	40	33		ZUN DADA DJ MEMO (G. A. C. PADILLA, R. DIAZ, F. G. ORTIZ, TORRES)	Zion BABY/CMG/SRC / UNIVERSAL MD / OWN	12
40	30	24		CARITA DE ANGEL SANTANA (A. RIVERA, C. COLON)	Invasion Featuring Angel & Khriz VI MACHETE	24
41	43	-		UN BUEN PERDEDOR S. GOMEZ (F. DE VITA)	K-Paz With Franco De Vita DISA / EDMONSA	41
42	39	31		LAS DE LA INTUICION S. MEBARAK R. (S. MEBARAK R., L. F. OCHOA)	Shakira EPIC / SONY BMG NORTE	31
43	27	29		PA' EL NORTE E. CABRA, PANASUYO (R. PEREZ, E. CABRA, PANASUYO, ORISHAS)	Calle 13 Featuring Orishas SONY BMG NORTE	27
44	29	23		SOLO PARA TI M. DOMM, TEMAS, PHURTADO (M. DOMM)	Camila SONY BMG NORTE	18
45	32	26		SOLO DIME QUE SI E. MARTINEZ, TITO EL SANBINO	Tito "El Bambino" EMI TELEVISION	9
46	28	19		SI NOS DUELE NOT LIMITED (Y. M. RUIZ)	Victor Manuelle SONY BMG NORTE	19
47	48	42		CUESTA ABAJO A. POSSE (A. LE PERR, C. GARDEL)	Jerry Rivera EMI TELEVISION	42
48	NEW	1		QUIERO I. TORRES, L. LEVIN, E. WARNER (R. ARJONA, T. TORRES)	Ricardo Arjona SONY BMG NORTE	48
49	44	40		MUEVELO C. CK, MARTINEZ (I. CK, MARTINEZ, J. GOMEZ, M. SIFUENTES, T. BUTLER)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	11
50	NEW	1		CANCION DE AMOR J. PERDOMO (W. O. LANDRON)	Don Omar VI MACHETE	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	71	#1 WISN & YANDEL 2 WKS	Wisn Vs. Yandel: Los Extraterrestres MACHETE 010293 (16.98)		1
2	2	1		JUANES	La Vida... Es Un Ratico UNIVERSAL LATINO 010159 (17.98) +		1
3	HOT SHOT DEBUT	1		AVENTURA	Kings Of Bachata: Sold Out At Madison Square Garden DISCOS 605/PREMIUM LATIN 17634/SONY BMG NORTE (16.98) +		3
4	3	8		CAMILA	Todo Cambio SONY BMG NORTE 78272 (14.98)		1
5	4	3		VICENTE FERNANDEZ	Para Siempre SONY BMG NORTE 14602 (15.98)		2
6	7	6		MARCO ANTONIO SOLIS	La Mejor... Coleccion FONOVISA 353153 UG (10.98)		2
7	NEW			VICTOR MANUELLE	Navidad A Mi Estilo KIYAVI 576696 MACHETE (14.98)		7
8	6	2		VARIOUS ARTISTS	NOW Latino 3 SONY BMG STRATEGIC MARKETING GROUP/EMI UNIVERSAL 50220/EMI TELEVISION (16.98)		2
9	10	-		ANDREA BOCELLI	Lo Mejor De Andrea Bocelli: Vivere SUGAR/SIETE 653534/UNIVERSAL LATINO (18.98)		9
10	8	7		VARIOUS ARTISTS	Bachata # 1s LA CALLE 330050 UG (12.98)		6
11	NEW			ALEXIS & FIDO	Sobrenatural SONY BMG NORTE 06187 (14.98)		11
12	5	-		ALIADOS DE LA SIERRA	Con Los Ojos Cerrados ASL 730028 MACHETE (10.98)		5
13	14	10		VICENTE FERNANDEZ	Historia De Un Idolito DISCOS 605 07405/SONY BMG NORTE (16.98)		1
14	9	-		JUAN GABRIEL & ANA GABRIEL	Los Gabriel... Simplemente Amigos DISCOS 605 17489/SONY BMG NORTE (14.98)		9
15	17	44		JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon EMI TELEVISION 66392 (14.98)		1
16	15	9		MARC ANTHONY	El Cantante (Soundtrack) SONY BMG NORTE 11824 (16.98)		1
17	11	5		LOS TEMERARIOS	Recuerdos Del Alma AFG SIGMA/FONOVISA 352162 UG (12.98)		1
18	13	4		GLORIA ESTEFAN	90 Millas BURGUNDY 09055/SONY BMG NORTE (17.98)		1
19	12	-		RICKY MARTIN	Ricky Martin Live Black And White SONY BMG NORTE 17490 (22.98)		12
20	16	13		AVENTURA	K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) +		2
21	19	18		MANA	Amar Es Combatir WARNER LATINA 63661 (18.98) +		1
22	26	15	4	GREATEST GAINER DON OMAR VI 010164 MACHETE (18.98)	King Of Kings Live VI 010164 MACHETE (18.98)		15
23	18	12		LOS PRIMOS DE DURANGO	Voy A Convencerte ASL 730020 MACHETE (10.98)		4
24	NEW			GRUPO EXTERMINADOR	Nuestras Romanticas FONOVISA 353340 UG (19.98)		24
25	20	14		ROCIO DURCAL	Canta A Mexico DISCOS 605 16118/SONY BMG NORTE (14.98) +		10

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	21	19		GRUPO MONTEZ DE DURANGO	Agarrese! DISA 724115 UG (12.98)		1
27	23	16		LA ARROLLADORA BANDA EL LIMON	Y Que quede Claro DISA 721127 UG (12.98)		9
28	22	17		VARIOUS ARTISTS	Top Latino V3 DISCOS 605 14450/SONY BMG NORTE (14.98)		9
29	34	-	2	PACE SETTER JUAN LUIS GUERRA SIETE 653524/UNIVERSAL LATINO (14.98)	Archivo Digital 4.4 SIETE 653524/UNIVERSAL LATINO (14.98)		29
30	24	27		DADDY YANKEE	El Cartel: The Big Boss EL CARTEL INTERSCOPE 009937/IGA (13.98)		1
31	NEW			JOAN SEBASTIAN	No Es De Madera MUSART 39451/BALBOA (16.98)		31
32	NEW			EROS RAMAZZOTTI	E2 SONY BMG NORTE 17818 (14.98)		32
33	27	23		RICARDO ARJONA	Quien Dijo Ayer SONY BMG NORTE 11335 (15.98)		2
34	29	21		GRUPO MONTEZ DE DURANGO	En Directo De Mexico A Guatemala DISA 721111 UG (12.98)		8
35	36	-		CALLE 13	Residente O Visitante SONY BMG NORTE 03170 (16.98)		1
36	31	-		LOS RIELEROS DEL NORTE	25 Aniversario FONOVISA 353347 UG (12.98)		31
37	44	40		LA ARROLLADORA BANDA EL LIMON	Linea De Oro: En Los Puros Huesos... DISA 729327 UG (5.98)		27
38	32	28		TIERRA CALI	Enamorado De Ti: Edicion Especial VENEMUSIC 653210 UNIVERSAL LATINO (13.98 CD/DVD) +		23
39	25	-		PONZONA MUSICAL	Puro Veneno... Compa! ASL 730033 MACHETE (10.98)		25
40	38	35		BRAZEROS MUSICAL DE DURANGO	Linea De Oro: La Abeja Mop... DISA 729316 UG (5.98)		21
41	37	33		ALACRANES MUSICAL	Ahora Y Siempre UNIVISION 311054 UG (12.98)		1
42	28	24		GLORIA TREVI	Una Rosa Blu UNIVISION 311057 UG (13.98)		9
43	30	20		LOS TEMERARIOS	La Mujer De Los Dos: Exitos De Pelicula DISA 72637 UG (12.98 CD/DVD) +		8
44	33	32		INTOCABLE	Crossroads: Cruce De Caminos EMI TELEVISION 58875 (15.98)		1
45	47	41		VARIOUS ARTISTS	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007 MOCK & ROLL 30201/SONY BMG NORTE (13.98)		26
46	43	30		VARIOUS ARTISTS	Bachatahits 2008 J & N 51235/SONY BMG NORTE (12.98)		30
47	41	34		LOS BUKIS	30 Recuerdos Inolvidables FONOVISA 353283 UG (10.98)		12
48	RE-ENTRY			PEPE AGUILAR	100% Mexicano EQUINOCCIO 05754/EMI TELEVISION (13.98) +		33
49	45	36		LOS TIGRES DEL NORTE	Herencia Musical: 20 Comidos Prohibidos FONOVISA 353266 UG (12.98)		7
50	39	39		LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra BCI LATINO 41593/BCI (6.98)		20

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	35	29		CHRISTIAN CASTRO	El Indomable UNIVERSAL LATINO 009199 (10.98) +		4
52	RE-ENTRY			IVY QUEEN	Sentimiento UNIVISION 311140 UG (13.98)		4
53	48	25		BANDA EL RECODO	Que Bonito... Es Lo Bonito! FONOVISA 353153 UG (12.98)		25
54	56	64		ALEJANDRO FERNANDEZ	Viento A Favor SONY BMG NORTE 10111 (16.98)		2
55	51	31		TITO "EL BAMBINO"	It's My Time EMI TELEVISION 02365 (13.98)		8
56	42	22		LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	Las Favoritas De Comidos, Hornos Y Mas... DISA 721112 UG (12.98)		6
57	55	-		JENNI RIVERA	La Diva En Vivo!! FONOVISA 353214 UG (12.98)		55
58	49	37		AK-7	El Avion De Las Tres UNIVISION 311225 UG (12.97)		23
59	54	51		MAZIZO MUSICAL	Linea De Oro: Loco Por Ti... UNIVISION 311180 UG (5.98)		31
60	61	66		HECTOR LAVOE	El Cantante: The Originals FANIA/MUSICA 130269 UNIVERSAL LATINO (14.98)		5
61	52	52		VALENTIN ELIZALDE	Homenaje A Una Vida Vol. 1 UNIVERSAL LATINO 010096 (13.98 CD/DVD) +		41
62	69	56		LALO MORA	Linea De Oro: El Hombre Que Mas Te Armo... DISA 729338 UG (5.98)		44
63	53	58		RAMON AYALA Y SUS BRAVOS DEL NORTE	Cruzando Fronteras FREDDIE 1990 (11.98)		23
64	62	43		ALACRANES MUSICAL	20 Alacranazos UNIVISION 311201 UG (11.98)		25
65	60	55		EL CHAPO DE SINALOA	15 Autenticos Exitos DISA 729333 UG (9.98)		21
66	64	57		HECTOR LAVOE	A Man And His Music FANIA/MUSICA 130144 UNIVERSAL LATINO (19.98)		15
67	RE-ENTRY			JENNIFER LOPEZ	Como Ama Una Mujer EPIC 78149/SONY BMG NORTE (18.98)		1
68	72	67		LOS TUCANES DE TJUANA	La Mejor... Coleccion: De Comidos UNIVISION 311110 UG (10.98)		9
69	58	60		EL TRONO DE MEXICO	Fuego Nuevo SKALONA 009532/UNIVERSAL LATINO (11.98)		

LATIN

Billboard DANCE

DEC 1 2007

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ME ENAMORA	JUANES (UNIVERSAL LATINO)
2	4	INALCANZABLE	RBD (EMI TELEVISIA)
3	5	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
4	2	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
5	3	TODO CAMBIO	CAMILA (SONY BMG NORTE)
6	14	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
7	6	NO ESTAMOS SOLOS	EROS RAMAZZOTTI & RICKY MARTIN (SONY BMG NORTE)
8	13	BAILA MI CORAZON	BELANOVA (UNIVERSAL LATINO)
9	15	AYER	BLACK GUAYABA (MACHETE)
10	11	NO SE ME HACE FACIL	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
11	12	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
12	7	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
13	10	POR AMARTE	PEPE AGUILAR (EMI TELEVISIA)
14	31	VIVE YA	ANDREA BOCELLI FEATURING LAURA PAUSINI (SUGAR/SIENTE)
15	17	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	JUANES	LA VIDA... ES UN RITMO (UNIVERSAL LATINO)
2	2	CAMILA	TODD CAMBIO (SONY BMG NORTE)
3	4	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
4	3	VARIOUS ARTISTS	NOVA LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI TELEVISIA)
5	6	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
6	5	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
7	7	RICKY MARTIN	RICKY MARTIN LIVE BLACK AND WHITE (SONY BMG NORTE)
8	8	MANA	AMAR ES COMBATIR (WARNER LATINA)
9	9	ROCIO DURCAL	CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)
10	10	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
11	11	EROS RAMAZZOTTI	E2 (SONY BMG NORTE)
12	11	RICARDO ARJONA	QUIEN DIO AYER (SONY BMG NORTE)
13	12	GLORIA TREVI	UNA ROSA BLU (UNIVISION/UG)
14	14	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
15	-	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
2	2	AYER LA VI	DON OMAR (VI/MACHETE)
3	3	NO TE VEO	CASA DE LEONES (WARNER LATINA)
4	4	ME ENAMORA	JUANES (UNIVERSAL LATINO)
5	10	5 LETRAS	ALEXIS & FIDO (SONY BMG NORTE)
6	5	QUITARTE TO	TEGO CALDERON (WARNER LATINA)
7	6	PERDONAME	LA FACTORIA (UNIVERSAL LATINO)
8	6	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
9	7	YO TE QUIERO	WISIN & YANDEL (VI/MACHETE)
10	11	ZUN DADA	ZION (BABY CMG/SRC/UNIVERSAL MOTOWN)
11	9	CARITA DE ANGEL	INVASION FEATURING ANGEL & KHRIZ (VI/MACHETE)
12	13	TE QUIERO	FLEX (EMI TELEVISIA)
13	13	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
14	30	CANCION DE AMOR	DON OMAR (VI/MACHETE)
15	12	SOLO DIME QUE SI	TITO "EL BAMBINO" (EMI TELEVISIA)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	WISIN & YANDEL	WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)
2	-	ALEXIS & FIDO	SOBRENATURAL (SONY BMG NORTE)
3	3	DON OMAR	KING OF KINGS LIVE (VI/MACHETE)
4	2	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
5	4	CALLE 13	RESIDENTE O VISITANTE (SONY BMG NORTE)
6	12	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
7	5	TITO "EL BAMBINO"	IT'S MY TIME (EMI TELEVISIA)
8	7	DON OMAR	KING OF KINGS (VI/MACHETE)
9	6	WISIN & YANDEL	TOMANDO CONTROL: LIVE (MACHETE)
10	10	VARIOUS ARTISTS	LOS VAQUEROS: WILD WILD MIXES (VI/MACHETE)
11	10	ZION	THE PERFECT MELODY (BABY CMG/SRC/UNIVERSAL MOTOWN/UMIG)
12	11	TEGO CALDERON	EL ABAYARDE CONTRAATA (WARNER LATINA)
13	8	HECTOR "EL FATHER"	THE BAD BOY (VI/MACHETE)
14	13	VARIOUS ARTISTS	ECHO PRESENTA: INVASION (VI/MACHETE)
15	14	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
2	3	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
3	4	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
4	6	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
5	5	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
6	12	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
7	8	BASTA YA	CONJUNTO PRIMAVERA (FONOVISA)
8	9	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
9	-	VOLE MUY ALTO	LOS HURACANES DEL NORTE (UNIVISION)
10	10	TE PIDO QUE TE QUEDES	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO HANRIZ (DISA/EDIMONSA)
11	7	BASTO	INTOCABLE (EMI TELEVISIA)
12	13	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
13	11	QUE BONITO	BANDA EL RECORDO (FONOVISA)
14	15	CUANDO REGRESAS	PATRULLA 81 (DISA)
15	16	MIL HERIDAS	CUISILLDS (MUSART/BALBOA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
2	2	ALIADOS DE LA SIERRA	CON LOS OJOS CERRADOS (ASL/MACHETE)
3	4	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	3	LOS TEMERARIOS	RECUERDOS DEL ALMA (AFG SIGMA/FONOVISA/UG)
5	5	LOS PRIMOS DE DURANGO	VOY A CONVENCERTE (ASL/MACHETE)
6	-	GRUPO EXTERMINADOR	NUESTRAS ROMANTICAS (FONOVISA/UG)
7	6	GRUPO MONTEZ DE DURANGO	AGARRESE! (DISA/UG)
8	7	LA ARROLLADORA BANDA EL LIMON	Y QUE QUEDA CLARO (DISA/UG)
9	-	JOAN SEBASTIAN	NO ES DE MADERA (MUSART/BALBOA)
10	9	GRUPO MONTEZ DE DURANGO	EN DIRECTO DE MEXICO A GUATEMALA (DISA/UG)
11	11	LOS RIELEROS DEL NORTE	25 ANIVERSARIO (FONOVISA/UG)
12	20	LA ARROLLADORA BANDA EL LIMON	LINEA DE ORO: EN LOS PUNOS HUESOS... (DISA/UG)
13	12	TIERRA CALI	ENAMORADO DE TI: EDICION ESPECIAL (VENEMUSIC/UNIVERSAL LATINO)
14	8	PONZONA MUSICAL	PURO VENENO... COMPA! (ASL/MACHETE)
15	16	BRAZEROS MUSICAL DE DURANGO	LINEA DE ORO: LA ABEJA MIDE... (DISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	DO IT WELL	JENNIFER LOPEZ EPIC
2	2	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM/IDJMG
3	1	AMAZING	SEAL WARNER BROS.
4	7	WAIT FOR YOU	TONY MORAN FEAT. MARTHA WASH DANCE MUSIC PRODUCTIONS
5	5	TWO TIMES BLUE	DEBBIE HARRY VS. SOULSEEKERZ FIVE SEVEN/ELEVEN SEVEN
6	6	SOMEWHERE BEYOND	MICHAEL GRAY FEAT. STEVE EDWARDS THRIVEDANCE/THRIVE
7	4	YOUR LOVE IS MINE	CORINNE BAILEY RAE SAVOY JAZZ WORLD WIDE/SAVOY JAZZ
8	14	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
9	8	NO, NO, NO	ONE MIND TRAIN
10	10	D.A.N.C.E.	JUSTICE VICE/DOWNTOWN/ATLANTIC/LAVA
11	9	BE WITH YOU	TAXI DOLL WWW.TAXIDOLL.COM
12	11	DO IT	NELLY FURTADO MOSLEY/GEFFEN
13	17	BAND OF GOLD	KIMBERLEY LOCKE CURB/REPRISE
14	12	LOVE TODAY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
15	18	SOMEBODY'S ME	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
16	22	KINGDOM	DAVE GAHAN MUTE/VIRGIN
17	20	CROCODILE	UNDERWORLD SIDE ONE
18	15	IN MY ARMS	PLUMB CURB
19	21	HIGHER	TIFFANY DAUMAN
20	16	I NEED A MIRACLE 2007	KLM MUSIC FEATURING COCO STAR THRIVEDANCE/THRIVE
21	19	STRONGER	INEZ SILVER LABEL/TOMMY BOY
22	23	HUSTLER	SIMIAN MOBILE DISCO INTERSCOPE
23	25	LIFT YOUR VOICES	GEORGIE PORGIE MUSIC PLANT
24	35	POWER BABY	ANGIE STONE FEAT. BETTY WRIGHT STAY/CONCORD
25	33	STARS	ERIKA JAYNE RM RECORDS

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 100%ULTRA
2	1	M.I.A.	KALA XL/INTERSCOPE 00959*/IGA
3	3	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596
4	4	TIESTO	IN SEARCH OF SUNSHINE 6: IBAZ BLACK HOLE 30799/NETWORK
5	6	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
6	5	DAVE GAHAN	HOURLASS MUTE 08721*/VIRGIN
7	NEW	LCD SOUNDSYSTEM	45:33 DFA 02163*/CAPITOL
8	10	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 SRP/AUTE/REPRISE 40256/WARNER BROS.
9	9	CSS	CANSEL DE SER SEXY SUB POP 717
10	7	UNDERWORLD	OBIVION WITH BELLS SIDE ONE 21581*/
11	8	METRO STATION	METRO STATION RED INK 10521
12	14	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405
13	13	PAUL VAN DYK	IN BETWEEN MUTE 9364*
14	12	BLAQ AUDIO	CXCCELLS TINY EVIL/INTERSCOPE 009512/IGA
15	16	GNARLS BARKLEY	ST. ELSEWHERE DDWNTOWN 70003*/ATLANTIC
16	21	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147
17	11	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE
18	NEW	THE HAPPY BOYS	DANCE PARTY 2008 RDBBINS 76077
19	15	DJ 4 STRINGS	ULTRA TRANCE 07 ULTRA 51570
20	17	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94158*/ASTRALWERKS
21	20	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
22	22	MARK FARINA	LIVE IN TOKYO 0M 30784
23	23	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114*/CAPITOL
24	RE-ENTRY	ARMIN VAN BUUREN	A STATE OF TRANCE 2007 ULTRA 1545
25	RE-ENTRY	BJORK	VOLTA ELEKTRA/ATLANTIC 135868*/AG

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
2	3	CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
3	2	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IDJMG
4	13	AMAZING	SEAL WARNER BROS.
5	4	IN MY ARMS	PLUMB CURB
6	3	I WANT YOUR SOUL	ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA
7	16	CALABRIA	ENUR FEATURING NATASHA ULTRA
8	7	AGAIN	KIM LEONI ROBBINS
9	5	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
10	9	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
11	18	GET DOWN	TODD TERRY STRICTLY RHYTHM
12	14	I WISH YOU WOULD	MARTIN TEN VOLDEN ROBBINS
13	6	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
14	10	FEELS LIKE HOME	MECK FEATURING DINO YOSHITOSH/DEEP DISH
15	17	WITH EVERY HEARTBEAT	KLEERUP WITH ROBYN KONICHIWA
16	11	LOVE IS GONE	DAVID GUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
17	12	WHO KNEW	PINK LAFACE/ZOMBA
18	22	LET ME THINK ABOUT IT	IDA CORR LIFTED KICK/DISCO WAX
19	FEW	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
20	21	HANDS UP	OUT OF OFFICE NERVOUS
21	23	ANTHEM	FILLO & PERI FEATURING ERIC LUMIERE VANDIT
22	20	I WANT TO LIVE	DEEPEACE RED STICK/STRICTLY RHYTHM
23	FEW	YOU ARE THE ONE	SHINY TOY GUNS UNIVERSAL MOTOWN
24	24	LET GO	PAUL VAN DYK FEATURING REA (EARVEY MUTE)
25	FEW	STARS	ERIKA JAYNE RM RECORDS

DEC 1 2007 HITS OF THE WORLD ^{THE} Billboard

JAPAN		SINGLES	
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN) NOVEMBER 20, 2007	
1	NEW	ULTRA MUSIC POWER (FIRST LTD VERSION/DVD) HEY! SAY! JUMP J-STORM	
2	NEW	HURRY XMAS (COMPLETE LTD PRODUCT) L'ARC EN CIEL KIDDY	
3	NEW	ULTRA MUSIC POWER HEY! SAY! JUMP J-STORM	
4	NEW	UKIYO CROSSING (FIRST LTD VERSION) UVERWORLD SDNY	
5	4	TABI-TACHI NO UTA MR. CHILDREN TOY'S FACTORY	
6	NEW	HITO GREEEN UNIVERSAL	
7	2	NEWS SURFACE UNIVERSAL	
8	3	WEEEEK NEWS JOHNNY'S ENTERTAINMENT	
9	NEW	HURRY XMAS (COMPLETE LTD PRODUCT B) L'ARC EN CIEL KIDDY	
10	1	WEEEEK (FIRST LTD VERSION) NEWS JOHNNY'S ENTERTAINMENT	

FRANCE		SINGLES	
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) NOVEMBER 20, 2007	
1	1	QUELQUE PART SHERYFA LUNA ULM	
2	3	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
3	2	ALWAYS JOHNNY HALLYDAY WARNER	
4	4	ELLE MELISSA M. UP	
5	6	GARCON KOXIE AZ	
6	5	JACQUES A DIT CHRISTOPHE WILLEM VOGUE	
7	NEW	TAKING CHANCES CELINE DION COLUMBIA	
8	7	GIMME MORE BRITNEY SPEARS JIVE/ZOMBA	
9	10	4 MOTS SUR UN PIANO PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA	
10	8	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/EPIC	

ITALY		SINGLES	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) NOVEMBER 19, 2007	
1	1	NON SIAMO SOLI EROS RAMAZZOTTI/RICKY MARTIN ARIOLA	
2	NEW	HEADLINES (FRIENDSHIP NEVER ENDS) SPICE GIRLS VIRGIN	
3	3	LIVING DARFUR MATTAFIX VIRGIN	
4	6	VASCO EXTENDED PLAY VASCO ROSSI CAPITOL	
5	4	NO ONE ALICIA KEYS J	
6	2	FALLING DOWN DURAN DURAN EPIC	
7	5	GIMME MORE BRITNEY SPEARS JIVE/ZOMBA	
8	8	TAKING CHANCES CELINE DION COLUMBIA	
9	NEW	BABY LOVE NICOLE SCHERZINGER FT. WILL I AM INTERSCOPE	
10	NEW	2 HEARTS KYLIE MINOGUE PARLOPHONE	

NORWAY		SINGLES	
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) NOVEMBER 20, 2007	
1	1	BEGGIN MADCON BONNIE	
2	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
3	NEW	MOVIES MORTEN HARKET TBA	
4	3	DRA TILBAKE ERIK OG KRISST TBA	
5	NEW	STAIRWAY TO HEAVEN LED ZEPPELIN ATLANTIC	

ALBUMS		
1	1	EAGLES LONG ROAD OUT OF EDEN POLYDOR
2	NEW	LED ZEPPELIN MOTHERSHIP ATLANTIC
3	5	ANDREA BOCELLI VIVERE SUGAR
4	2	KURT NILSEN PUSH PUSH RCA
5	8	KATIE MELUA PICTURES DRAMATICO

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 20, 2007	
1	1	BLEEDING LOVE LEONA LEWIS SYCO	
2	2	RULE THE WORLD TAKE THAT POLYDOR	
3	3	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
4	12	2 HEARTS KYLIE MINOGUE PARLOPHONE	
5	4	VALERIE MARK RONSON FT. AMY WINEHOUSE COLUMBIA	
6	9	NO ONE ALICIA KEYS J	
7	5	HOME WESTLIFE S	
8	NEW	FLUX BLOC PARTY WICHITA	
9	NEW	LOCH LOMOND RUNRIG FT. TARTAN ARMY RIDGE	
10	6	ABOUT YOU NOW SUGABABES ISLAND	

AUSTRALIA		SINGLES	
THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 18, 2007	
1	NEW	2 HEARTS KYLIE MINOGUE MUSHROOM	
2	2	THE WAY I ARE TIMBERLAND FT. KERI WILSON INTERSCOPE	
3	9	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
4	1	HOOK ME UP THE VERONICAS WARNER	
5	NEW	LOVE IS ALL AROUND RICKI-LEE SHOCK	
6	6	INTO THE NIGHT SANTANA FT. CHAD KROEGER ARIOLA	
7	3	HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD	
8	4	BEAUTIFUL GIRLS SEAN KINGSTON EPIC	
9	8	HOW FAR HAVE WE COME MATCHBOX TWENTY ATLANTIC	
10	5	IN THIS LIFE DELTA GOODREM SONY BMG	

SPAIN		SINGLES	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) NOVEMBER 14, 2007	
1	1	Y AHORA VOY A SALIR (RANXEIRA) MANGO DE OZ DRO	
2	2	KINGDOM DAVE GAHAN VIRGIN	
3	5	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL	
4	8	LOS RAPEROS NUNCA NUEREN SHOTTA BOA MUSIC	
5	6	GUARDAME UN SECRETO COOPER ELEPHANT	
6	9	LEOPARDO NO VIAJA LEOPARDO NO VIAJA D.R.O.	
7	3	AERODYNAMIK/LA FORME KRAFTWERK EMI	
8	4	HW RE-EDITED EP VII VARIOUS ARTISTS ESP HOUSE WORKS	
9	NEW	I LOVE HOUSE VINYL 1 VARIOUS ARTISTS BLANCO Y NEGRO	
10	13	AL FINAL DE LA PALMERA RAFA GONZALEZ-SERNA UNIVERSAL	

DENMARK		SINGLES	
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) NOVEMBER 20, 2007	
1	1	HOSPITAL NEPHEW FT. L.D.C. COPENHAGEN	
3	3	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
2	2	GIMME MORE BRITNEY SPEARS JIVE/ZOMBA	
5	5	GI MIG DANMARK TILBAKE NATASJA PLAYGROUND	
4	4	MY SECRET LOVER PRIVATE UNIVERSAL	

ALBUMS		
1	1	KIM LARSEN EN LILLE POSE STOJ EMI
2	NEW	TAKING CHANCES CELINE DION COLUMBIA
3	2	NEPHEW ROSKILDE 07.07.07 COPENHAGEN
4	12	LIS SORENSEN DE ALLERSTORSTE SANGE RECART/MBO
5	3	EAGLES LONG ROAD OUT OF EDEN POLYDOR

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 20, 2007	
1	NEW	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
2	1	DU HAST DEN SCHOENSTEN ARSCH... ALEX C. POLYDOR	
3	3	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
4	NEW	STARK ICH + ICH POLYDOR	
5	6	NO ONE ALICIA KEYS J	
6	2	HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD	
7	4	ABOUT YOU NOW SUGABABES ISLAND	
8	NEW	HIDE & SEEK SASHA WARNER	
9	7	1973 JAMES BLUNT ATLANTIC	
10	8	UNBELIEVABLE MARK MEDLOCK/DIETER BOHLEN SONY BMG	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) DECEMBER 1, 2007	
1	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	
2	3	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC/UNIVERSAL	
3	7	NO ONE ALICIA KEYS MBK/J/SONY BMG	
4	2	INTO THE NIGHT SANTANA FT. CHAD KROEGER ARISTA/SONY BMG	
5	4	STRONGER KANYE WEST RDC-A-FELLA/DEF JAM/UNIVERSAL	
6	5	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/UNIVERSAL	
7	6	CRANK THAT (SOULJA BOY) SOULJA BOY TELLE/EM COLLIPARK/INTERSCOPE/UNIVERSAL	
8	13	CLUMSY FERGIE WILL I AM A&M/INTERSCOPE/UNIVERSAL	
9	9	WAKE UP CALL MAROON 5 A&M/OCTONE UNIVERSAL	
10	28	TAKING CHANCES CELINE DION COLUMBIA/SONY BMG	

THE NETHERLANDS		SINGLES	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) NOVEMBER 16, 2007	
1	1	DAN VOLG JE HAAR BENEN/CALYPSO JAN SMIT ARTIST & COMPANY	
2	2	DON'T LOOK FOR ME MANAM NRGY	
3	4	GOOD GOD ANOUK DINO	
4	6	ALLES IS LIEFDE BLOF EMI	
5	7	HEATER SAMIM 541 LABEL/NEWS	

ALBUMS		
1	1	ANDRE HAZES SAMEN MET DRE EMI
2	NEW	ALICIA KEYS AS I AM J
3	2	EAGLES LONG ROAD OUT OF EDEN POLYDOR
4	NEW	CELINE DION TAKING CHANCES COLUMBIA
5	21	PAUL POTTS ONE CHANCE SYCO

PORTUGAL		ALBUMS	
THIS WEEK	LAST WEEK	(RIM) NOVEMBER 20, 2007	
1	1	JORGE PALMA VOO NOCTURNO EMI	
2	2	MARIZA CONCERTO EM LISBOA CAPITOL	
3	3	MAFALDA VEIGA/JOAO PEDRO PAIS LADO A LADO SOM LIVRE	
4	5	VANESSA DA MATTA SIM SONY BMG	
5	4	TERESA SALGUEIRO/LUSITANIA LA SERENA FAROL	
6	7	EROS RAMAZZOTTI E2 ARIOLA	
7	NEW	ALICIA KEYS AS I AM J	
8	8	AVO CANTIGAS FANTASMINHA BRINCALHAO COLUMBIA	
9	6	ANDREA BOCELLI VIVERE SUGAR	
10	9	CHIQUITITAS CHIQUITITAS SOM LIVRE	

EURO		DIGITAL TRACKS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) DECEMBER 1, 2007	
1	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
2	1	BLEEDING LOVE LEONA SYCO	
3	3	RULE THE WORLD TAKE THAT POLYDOR	
4	4	NO ONE (RADIO EDIT) ALICIA KEYS MBK/J	
5	7	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
6	6	VALERIE MARK RONSON FT. AMY WINEHOUSE ALL I DO/COLUMBIA	
7	8	ME ENAMORA JUANES UNIVERSAL	
8	5	GIMME MORE BRITNEY SPEARS JIVE/ZOMBA	
9	9	HOT STUFF (LET'S DANCE) (ORIGINAL VERSION) CRAIG DAVID SIRE/WARNER	
10	NEW	HEARTBROKEN T2 FT. JODIE AYSHA AATW	
15		HATE THAT I LOVE YOU RIHANNA FT. NE-YO SRP/DEF JAM	
10	10	2 HEARTS KYLIE MINOGUE PARLOPHONE	
13	NEW	FLUX BLOC PARTY WICHITA	
12		ABOUT YOU NOW SUGABABES ISLAND	
19		NO ONE ALICIA KEYS MBK/J	
16	14	HOME WESTLIFE S	
17	13	1973 (ALBUM VERSION) JAMES BLUNT CUSTARD ATLANTIC	
18	11	ABOUT YOU NOW (RADIO EDIT) SUGABABES ISLAND	
19	NEW	ROCKSTAR NICHELBACK EMI	
20	W	TAKING CHANCES CELINE DION COLUMBIA	

AUSTRIA		SINGLES	
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) NOVEMBER 19, 2007	
1	1	DU HAST DEN SCHOENSTEN ARSCH... ALEX C. POLYDOR	
2	2	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
3	7	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
4	4	ABOUT YOU NOW SUGABABES ISLAND	
5	5	JUST HOLD ME MARIA MENA COLUMBIA	

ALBUMS		
1	1	KIDDY CONTEST KIDS KIDDY CONTEST VOL. 13 SONY BMG
2	2	DIE AERZTE JAZZ IST ANDERS HOT ACTION
3	NEW	CELINE DION TAKING CHANCES COLUMBIA
4	NEW	LED ZEPPELIN MOTHERSHIP RHINO
5	3	EAGLES LONG ROAD OUT OF EDEN POLYDOR

GREECE		SINGLES	
THIS WEEK	LAST WEEK	(IFPI GREECE/DELITTE & TOUCHE) NOVEMBER 16, 2007	
1	1	PIOS FOBATAI TON PASSARI? NIKOS KARVELAS MBI	
2	2	RISE UP YVES LAROCK DATA	
3	4	TO ROLOI GIDROS ROMANOS LYRA	
4	6	TO KORITSI TO DIKO SOU LIDIA KHRISTAKI ALPHA	
5	7	INCONSOLOABLE BACKSTREET BOYS SONY BMG	

ALBUMS		
1	1	EROS RAMAZZOTTI E2 ARIOLA
2	2	NIKOE ANIARAE/OINOI RENDEZ-VOUS SONY BMG
3	4	BRITNEY SPEARS BLACKOUT JIVE/ZOMBA
4	18	AMY WINEHOUSE BACK TO BLACK ISLAND
5	5	ANDREA BOCELLI VIVERE SUGAR

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. NOVEMBER 21, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	5	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	1	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
3	35	2 HEARTS	KYLIE MINOGUE PARLOPHONE
4	6	NO ONE	ALICIA KEYS MBK/J
5	9	RULE THE WORLD	TAKE THAT POLYDOR
6	2	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
7	7	BLEEDING LOVE	LEONA LEWIS SYCO
8	8	QUELQUE PART	SHERYFA LUNA ULM
9	3	ABOUT YOU NOW	SUGABABES ISLAND
10	10	DU HAST DEN SCHOENSTEN ARSCH...	ALEX C. POLYDOR
11	4	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD
12	38	TAKING CHANCES	CELINE DION COLUMBIA
13	11	ALWAYS	JOHNNY HALLYDAY WARNER
14	19	ELLE	MELISSA M. UP MUSIC
15	12	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC

ALBUMS

NOVEMBER 21, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	CELINE DION	TAKING CHANCES COLUMBIA
2	1	EAGLES	LONG ROAD OUT OF EDEN POLYDOR
3	NEW	ALICIA KEYS	AS I AM MBK/J
4	NEW	LED ZEPPELIN	MOTHERSHIP RHINO
5	2	EROS RAMAZZOTTI	E2 ARIOLA
6	3	AMY WINEHOUSE	BACK TO BLACK ISLAND
7	NEW	SPICE GIRLS	GREATEST HITS VIRGIN
8	5	DIE ARZTE	JAZZ IST ANDERS HOT ACTION
9	NEW	LEONA LEWIS	SPIRIT SYCO
10	6	WESTLIFE	BACK HOME S
11	12	ANDREA BOCELLI	VIVERE (BEST OF) SUGAR
12	NEW	MARK MEDLOCK/DIETER BOHLEN	DREAMCATCHER COLUMBIA
13	4	JAMES BLUNT	ALL THE LOST SOULS ATLANTIC/CUSTARD
14	9	KATIE MELUA	PICTURES DRAMATICO
15	17	MARIO BARTH	MAENNER SIND PRIMITIV. ABER GLUECKLICH! SPASSG

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. NOVEMBER 21, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD
2	4	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
3	5	2 HEARTS	KYLIE MINOGUE PARLOPHONE
4	9	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
5	2	1973	JAMES BLUNT CUSTARD/ATLANTIC
6	10	NO ONE	ALICIA KEYS MBK/J
7	3	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE
8	6	ABOUT YOU NOW	SUGAR BABES ISLAND
9	7	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC
10	8	SORRY, BLAME IT ON ME	AKON KONVIC/UPFRONT/SRC. UNIVERSAL MOTOWN
11	11	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
12	25	SHADOW OF THE DAY	LINKIN PARK MACHINE SHOP WARNER BROS.
13	12	AYO TECHNOLOGY	50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE
14	14	HOT STUFF	CRAIG DAVID SIRE/WARNER
15	13	THE WAY I ARE	TIMBERLAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE

SALES DATA COMPILED BY

nid:scn
SoundScan

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	12	#1 CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY	●	26	42	37	RELIENT K	FIVE SCORE AND SEVEN YEARS AGO GOTEE/CAPITOL 0592/EMI CMG ⊕	
2	2	7	VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG		27	22	82	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	●
3	5	5	MICHAEL W. SMITH	IT'S A WONDERFUL CHRISTMAS REUNION 10123/PROVIDENT-INTEGRITY		28	14	2	SARA GROVES	TELL ME WHAT YOU KNOW SPONGE/INO 84302/PROVIDENT-INTEGRITY	
4	7	2	GREATEST GAINER MARIE OSMOND	MARIE OSMOND'S MAGIC OF CHRISTMAS HIFI 52849 EX		29	27	83	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 13E0/EMI CMG	
5	4	99	FLYLEAF	FLYLEAF A&M/OCTONE 650005/IGA ⊕	●	30	33	15	THIRD DAY	CHRONOLOGY VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY ⊕	
6	11	12	POINT OF GRACE	HOW YOU LIVE WORD-CURB 887090		31	32	3	DAVID PHELPS	A DAVID PHELPS CHRISTMAS: ONE WINTER NIGHT WORD-CURB 887232	
7	12	4	RELIENT K	LET IT SNOW BABY... LET IT REINDEER GOTEE/CAPITOL 7240/EMI CMG		32	31	7	VARIOUS ARTISTS	INTEGRITY'S IWORSHIP 24:7 INTEGRITY 4263/PROVIDENT-INTEGRITY	
8	23	7	VARIOUS ARTISTS	SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY		33	37	66	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	■
9	8	60	CHRIS TOMLIN	SEE THE MORNING MIXSTEPS/SPARROW 2828/EMI CMG ⊕		34	29	7	AMY GRANT	GREATEST HITS SPARROW 2797/EMI CMG ⊕	
10	6	4	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG		35	30	3	THOUSAND FOOT KRUTCH	THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG ⊕	
11	17	6	JIM BRICKMAN	HOME COMING SLG 17706/WORD CURB ⊕		36	24	59	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
12	9	8	DAVID CROWDER BAND	REMEDY SIXSTEPS SPARROW 2684/EMI CMG		37	39	11	HILLSONG	SAVIOUR KING HILLSONG INTEGRITY 4257/PROVIDENT-INTEGRITY	
13	10	5	RANDY TRAVIS	SONGS OF THE SEASON WORD-CURB 887146		38	36	30	VARIOUS ARTISTS	BELIEVE: SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARTIST NASHVILLE 10822/PROVIDENT-INTEGRITY	
14	13	2	VARIOUS ARTISTS	JOEL OSTEEN PRESENTS: FREE TO WORSHIP JOEL OSTEEN MINISTRIES 40081 EX ⊕		39	47	25	UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
15	19	5	JARS OF CLAY	CHRISTMAS SONGS GRAY MATTERS/NETTWERK 30725/PROVIDENT-INTEGRITY		40	HOT 3RD DEBUT	VARIOUS ARTISTS	SONGS 4 WORSHIP: CHRISTMAS JOY INTEGRITY/COLUMBIA 84294/PROVIDENT-INTEGRITY		
16	3	2	DEMON HUNTER	STORM THE GATES OF HELL SOLID STATE 5605/EMI CMG ⊕		41	46	2	DIAMOND RIO	A DIAMOND RIO CHRISTMAS: THE STAR STILL SHINES WORD-CURB 887339	
17	18	90	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	■	42	RE-ENTRY	BRANDON HEATH	DON'T GET COMFORTABLE MONODROME/REUNION 10135/PROVIDENT-INTEGRITY		
18	15	4	GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND	TOGETHER GAITHER MUSIC GROUP 2729/EMI CMG		43	40	6	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
19	25	3	VARIOUS ARTISTS	MARY DID YOU KNOW? WORD-CURB 887317/WARNER BROS.		44	41	7	EMERY	I'M ONLY A MAN TOOTH & NAIL 6641/EMI CMG ⊕	
20	16	39	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG ⊕		45	RE-ENTRY	JON MCLAUGHLIN	INDIANA ISLAND 008882/EMI CMG		
21	RE-ENTRY	SWITCHFOOT	OHI GRAVITY SPARROW/COLUMBIA 0113/EMI CMG		46	RE-ENTRY	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY			
22	26	68	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY ⊕		47	RE-ENTRY	BEBO NORMAN	CHRISTMAS: FROM THE REALMS OF GLORY BEC 1270/EMI CMG		
23	34	3	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE WITH SISSEL	SPIRIT OF THE SEASON MORMON TABERNACLE CHOIR 0711		48	RE-ENTRY	PHIL WICKHAM	CANNONS SIMPLE/INO 4255/PROVIDENT-INTEGRITY		
24	20	17	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB ⊕		49	RE-ENTRY	ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG ⊕		
25	38	16	MANDISA	TRUE BEAUTY SPARROW 5720/EMI CMG		50	49	55	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG ⊕	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	29	3	#1 GREATEST GAINER VARIOUS ARTISTS	LOVES HOLIDAY & GOSPEL CHRISTMAS SONY BMG CUSTOM MAPACTING GROUP 12630/SONY BMG		26	20	11	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NOTHING BUT WORSHIP TYSCOT/NEW LIFE/VERITY 10028/ZOMBA	
2	1	20	MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA		27	27	3	FRED HAMMOND	THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 15385/SONY BMG	
3	4	6	VARIOUS ARTISTS	WOW GOSPEL CHRISTMAS VERITY/WORD-CURB/EMI CMG 55761/EMI GOSPEL		28	32	60	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 85569/WARNER BROS.	
4	7	7	VICKIE WINANS	HAPPY HOLIDAYS FROM VICKIE WINANS DESTINY JOY 8047		29	28	4	YOUTHFUL PRAISE FEATURING JJ HAIRSTON	EXALTED... LIVE IN BALTIMORE EVIDENCE GOSPEL 6922/LIGHT	
5	3	11	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC ⊕		30	26	17	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	●
6	5	8	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003 BOOKWORLD		31	40	2	SHIRLEY CAESAR	AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY LIGHT 6930	
7	2	2	BISHOP CHALRES E. BLAKE PRESENTS: THE WEST ANGELES COGIC MASS CHOIR	NO LIMIT WEST A 02345/EMI GOSPEL		32	30	26	YOLANDA ADAMS	THE BEST OF ME ELEKTRA ATLANTIC 156604/AG	
8	15	5	YOLANDA ADAMS	WHAT A WONDERFUL TIME COLUMBIA 09432/SONY MUSIC		33	35	12	THE CANTON SPIRITUALS	DRIVEN VERITY 10029/ZOMBA	
9	13	42	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	●	34	33	41	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET OLET WATER/VERITY 85333/ZOMBA	
10	10	6	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! 5 INTEGRITY/GOSPEL CENTRIC 12756/ZOMBA		35	34	6	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
11	6	32	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094 ⊕		36	31	60	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	
12	9	9	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD		37	RE-ENTRY	JOE PACE	JOE PACE PRESENTS: WORSHIP FOR THE KINGDOM 2P/OCLIMIT/NUS/SPRING 66752/EMI GOSPEL		
13	8	5	MARVIN WINANS	ALONE BUT NOT ALONE PURES/SPRINGS GOSPEL 86278/EMI GOSPEL		38	RE-ENTRY	AMBASSADOR BOBBY JONES	FAITH UNSCRIPTED SUNRISE 8046		
14	12	11	LEE WILLIAMS AND THE SPIRITUAL GC'S	SO MUCH TO BE THANKFUL FOR MCG 7056		39	26	2	PHANATIK	CRIME & CONSEQUENCES CROSS MOVEMENT 20032	
15	37	33	NICOLE C. MULLEN	SHARPCROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.		40	RE-ENTRY	MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH		
16	16	8	DONNIE MCCLURKIN	THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG		41	36	54	KIRK FRANKLIN	SONGS FROM THE STORM: VOLUME 1 FD YO SO/L GOSPEL CENTRIC 8840/ZOMBA	
17	17		DETRICK HADDON PRESENTS VOICES OF UNITY	TOGETHER IN WORSHIP TYSCOT 984160		42	RE-ENTRY	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547		
18	18	9	BYRON CAGE	LIVE AT THE APOLLO: THE PROCLAMATION GOSPEL CENTRIC 11114/PROVIDENT-INTEGRITY		43	36	13	AYIESHA WOODS	INTRODUCING AYIESHA WOODS GOTEE 72966	
19	23	78	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY/COLUMBIA 77526/SONY MUSIC		44	39	6	HEZEKIAH WALKER	THE ESSENTIAL HEZEKIAH WALKER VERITY/LEGACY 15389/SONY BMG	
20	11	33	J MOSS	V2... PAJAM GOSPEL CENTRIC 87214/ZOMBA		45	42	21	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYSCOT 984159/TASES	
21	19	28	VARIOUS ARTISTS	WOW GOSPEL #15: 50 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 02764/ZOMBA		46	RE-ENTRY	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UM/BRELLA 970109/BUNGALC		
22	14	3	BEBE WINANS	CHEERCH KNOX 5035 ⊕		47	4	12	MYRON BUTLER & LEVI	STRONGER EMI GOSPEL 83642	
23	24	7	RICKY DILLARD & NEW G	THE 7TH EPISODE: LIVE IN TORONTO NUS/SPRING 02676/EMI GOSPEL		48	43	41	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2503	
24	21	11	BEVERLY CRAWFORD	LIVE FROM LOS ANGELES JDI 12771		49	46	11	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPEL CENTRIC 10799/ZOMBA	
25	25	54	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT ⊕		50	45	19	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029	

CHARTS LEGEND

See below for complete legend information.

DEC 1 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 **GG** Where included, this award indicates the title with the chart's largest unit increase.

PAGE BETTER 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/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **Ⓢ** after price indicates album only available on DualDisc. **CD/DVD** after price indicates CD/DVD combo only available. **Ⓢ** DualDisc available. **Ⓢ** CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. **EX** after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. **Ⓢ** Digital Download available. **Ⓢ** DVD single available. **Ⓢ** Vinyl Maxi-Single available. **Ⓢ** Vinyl single available. **Ⓢ** CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

- Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold).
- RIAA certification for net shipment of 1 million units (Platinum).
- ◆ RIAA certification for net shipment of 10 million units (Diamond).

Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. **Ⓢ** Certification for net shipments of 100,000 units (Oro). **Ⓢ** Certification of 200,000 units (Platino). **Ⓢ** Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

- RIAA certification for 500,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum).
- ◆ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

- RIAA gold certification for net shipment of 25,000 units for video singles.
- RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.
- RIAA platinum certification for net shipment of 50,000 units for video singles.
- RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

- RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price.
- RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.
- IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles.
- IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL) (PRICE)	CERT
1	2	2	#1 GARTH BROOKS	THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) Ⓢ	
2	1	2	EAGLES	LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	
3	3	2	DANE COOK	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0051 (16.98 CD/DVD) Ⓢ	
4	4	6	GREATEST GAINER MANNHEIM STEAMROLLER	CHRISTMAS SONG AMERICAN GRAMAPHONE 1227 (18.98)	
5	5	2	VARIOUS ARTISTS	STOCKINGS BY THE FIRE EMI SPECIAL MARKETS 103 EX/STARBUCKS (13.98)	
6	NEW		BONE THUGS-N-HARMONY	T.H.U.G.S. RUTHLESS 8808 (13.98)	
7	3	2	LITTLE BIG TOWN	A PLACE TO LAND EQUITY 3018 (18.98)	
8	9	19	SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	●
9	14	2	MARIE OSMOND	MARIE OSMOND'S MAGIC OF CHRISTMAS HIFI 52848 EX (10.98)	
10	NEW		DAVID GRAY	GREATEST HITS AT 21591 (15.98)	
10	4		DWIGHT YOAKAM	DWIGHT SINGS BUCK VIA 6129*/NEW WEST (16.98)	
12	17	2	MANNHEIM STEAMROLLER	CHRISTMAS: TRADITIONS AMERICAN GRAMAPHONE 4525 EX (24.98)	
13	11	8	DETHKLOK	THE DETHALBUM (SOUNDTRACK) WILLIAMS STREET 0002/ADULT SWIM (13.98)	
14	16	4	ELVIS PRESLEY	HOME FOR THE HOLIDAYS SONY BMG SPECIAL PRODUCTS 52871/MADACY (21.98)	
15	6	2	JIMMY BUFFETT	JIMMY BUFFETT LIVE IN ANGUILLA MAILBOAT 2111 (25.98 CD/DVD) Ⓢ	
16	NEW		THE DILLINGER ESCAPE PLAN	IRE WORKS RELAPSE 6699 (15.98)	
17	7	2	SIGUR ROS	HVARF / HEIM XL 307/BEGGARS GROUP (15.98)	
18	NEW		STREETLIGHT MANIFESTO	SOMEWHERE IN THE BETWEEN VICTORY 329 (13.98)	
19	8	3	PUSCIFER	V IS FOR VAGINA PUSCIFER 88800 (16.98)	
20	22	43	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
21	20	25	JASON ALDEAN	HELENTLESS BROKEN BOW 7047 (17.98)	●
22	21	23	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
23	19		LEVON HELM	DIRT FARMER DIRT FARMER 79844/VANGUARD (16.98)	
24	12	3	PROJECT PAT	WALKIN' BANK ROLL HYPNOTIZE MINDS 5023/KOCH (17.98)	
25	2	2	VARIOUS ARTISTS	JOEL OSTEEN PRESENTS: FREE TO WORSHIP JOEL OSTEEN MINISTRIES 40081 EX (9.98) Ⓢ	
26	23	8	IRON AND WINE	THE SHEPHERD'S DOG SUB POP 710* (15.98)	
27	26	13	SIXX: A.M.	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
28	18	3	OTEP	THE ASCENSION KOCH 5044 (17.98)	
29	27	9	DROPKICK MURPHYS	THE MEARNEST OF TIMES BORN & BRED 001*/ILG (15.98)	
30	28	35	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	●
31	RE-ENTRY		VICKIE WINANS	HAPPY HOLIDAYS FROM VICKIE WINANS DESTINY JOY 8047 (14.98)	
32	37	4	NICK SWARDSON	PARTY COMEDY CENTRAL 0056 (15.98 CD/DVD) Ⓢ	
33	45	8	INGRID MICHAELSON	GIRLS AND BOYS CABIN 24 03/ORIGINAL SIGNAL (11.98)	
34	30	5	BAND OF HORSES	CEASE TO BEGIN SUB POP 745* (15.98)	
35	33	19	SPOON	GA GA GA GA GA MERGE 295* (15.98)	
36	RE-ENTRY		SARAH MOORE/MICHELLE AMATO/MICHELLE LINDAHL	CELTIC LADIES CHRISTMAS MADACY SPECIAL PRODUCTS 53227/MADACY (13.98)	
37	RE-ENTRY		RED	END OF SILENCE ESSENTIAL 10807 (12.98) Ⓢ	
38	43	26	SOUNDTRACK	ONCE CANVASBACK SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	
39	34	8	SHEKINAH GLORY MUSIC	JESUS KINGDOM 3003/BOOKWORLD (17.98)	
40	RE-ENTRY		CAKE	B-SIDES AND RARITIES UPBEAT 001 (10.98)	
41	40	4	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA (18.98) Ⓢ	
42	25	7	DASHBOARD CONFESSIONAL	THE SHADE OF POISON TREES VAGRANT 477* (13.98)	
43	29	40	SILVERSN PICKUPS	CARNAVAS DANGEROUS 009* (11.98)	
44	15	2	NONPOINT	VENGEANCE BIELER BROS. 70021 (15.98)	
45	NEW		MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE WITH SISSEL	SPIRIT OF THE SEASON MORMON TABERNACLE CHOIR 0711 (18.98)	
46	46	49	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA AT 21557 (13.98) Ⓢ	
47	50	42	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
48	36	9	THE NEW PORNOGRAPHERS	CHALLENGERS MATAOOR 770* (15.98)	
49	NEW		SLIDAWG AND THE REDNECK RAMBLERS	A BLUE COLLAR CHRISTMAS IMI/MADACY SPECIAL PRODUCTS 53117/MADACY (6.98)	
50	NEW		TREVOR SIMPSON & CATO K	ULTRA.2008 ULTRA 1595 (19.98)	

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 charts legend for rules and explanations. **BILLBOARD.BIZ CHART:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard.com's 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	NEW		#1 ALICIA KEYS	AS I AM MBK/J 11513*/RMG	
2	1	2	JAY-Z	AMERICAN GANGSTER ROC-A-FELLA/DEF JAM 010229/IDJMG	
3	NEW		LED ZEPPELIN	MOTHERSHIP SWAN SONG 313148/ATLANTIC Ⓢ	
4	4		ROBERT PLANT / ALISON KRAUSS	RAISING SAND ROUNDER 619075*	
5	NEW		THE KILLERS	SAWDUST ISLAND 010226*/IDJMG	
6	NEW		THE HIVES	THE BLACK AND WHITE ALBUM A&M/OCTONE 010030/IGA	
7	NEW		DANE COOK	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0051 Ⓢ	
8	3	2	SIGUR ROS	HVARF / HEIM XL 307/BEGGARS GROUP	
9	2	2	CHRIS BROWN	EXCLUSIVE JIVE 12049/ZOMBA Ⓢ	
10	NEW		THE DILLINGER ESCAPE PLAN	IRE WORKS RELAPSE 6699	
11	NEW		CELINE DION	TAKING CHANCES COLUMBIA 08114/SONY MUSIC Ⓢ	
12	NEW		BOYZ II MEN	MOTOWN: A JOURNEY THROUGH HITSVILLE USA DECCA 009444	
13	10	7	BRUCE SPRINGSTEEN	MAGIC COLUMBIA 17060*/SONY MUSIC	■
14	NEW		SEAL	SYSTEM WARNER BROS. 279868	
15	NEW		DURAN DURAN	DURAN DURAN'S RED CARPET MASSACRE EPIC 07362/SONY MUSIC Ⓢ	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	42	#1 CELTIC WOMAN	21 WEEKS A NEW JOURNEY MANHATTAN 75110/BLG	●
2	4	14	SARAH MOORE/MICHELLE AMATO/MICHELLE LINDAHL	SOUNDTRACK CELTIC LADIES CHRISTMAS MADACY SPECIAL PRODUCTS 53227/MADACY	
3	2	8	SOUNDTRACK	THE DARJEELING LIMITED FOX 9240/ARKCO	
4	3	9	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA AT 21557 Ⓢ	
5	5	21	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
6	7	55	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
7	1		LOREENA MCKENNITT	NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459/VG Ⓢ	
8	13	8	JOHN CRUZ	ONE OF THESE DAYS LILIKOI 02	
9	10	52	LOREENA MCKENNITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
10	8	11	MANU CHAO	LA RADIOLINA BECAUSE 68496/NACIONAL	
11	11	4	MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE	CELTIC LADIES MADACY SPECIAL PRODUCTS 53173/MADACY	
12	NEW		ANUNA	CELTIC DRIGINS ELEVATION 0010 EX	
13	14	38	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
14	NEW		VARIOUS ARTISTS	CELTIC CHRISTMAS ST. CLAIR 272	
15	12	30	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	

TOP SOUNDTRACKS FROM .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 HIGH SCHOOL MUSICAL 2	10 WEEKS SOUNDTRACK (WALT DISNEY)
2	2	21	HANNAH MONTANA 2/MEET MILEY CYRUS	SOUNDTRACK (WALT DISNEY/HOLLYWOOD)
3	5	97	HIGH SCHOOL MUSICAL	SOUNDTRACK (WALT DISNEY)
4	4	56	HANNAH MONTANA	SOUNDTRACK (WALT DISNEY)
5	12	20	A CHARLIE BROWN CHRISTMAS (VINCE GUARALDI TRIO)	SOUNDTRACK (FANTASY/CDCORND)
6	8	19	HAIRSPRAY	SOUNDTRACK (NEW LINE)
7	6	10	ACROSS THE UNIVERSE: DELUXE EDITION	SOUNDTRACK (INTERSCOPE/IGA)
8	9	6	THE NAKED BROTHERS BAND (THE NAKED BROTHERS BAND)	SOUNDTRACK (NICK/COLUMBIA/SONY MUSIC)
9	7	9	INTO THE WILD (EDDIE VEDDER)	SOUNDTRACK (MONKEY WRENCH/JRMG)
10	3	2	AMERICAN GANGSTER	SOUNDTRACK (DEF JAM/IDJMG)
11	10	6	THE DETHALBUM (DETHLOK)	SOUNDTRACK (WILLIAMS STREET/ADULT SWIM)
12	11	10	ACROSS THE UNIVERSE	SOUNDTRACK (INTERSCOPE/IGA)
13	3	1	I'M NOT THERE	SOUNDTRACK (SONY MUSIC SOUNDTRAX/COLUMBIA/SONY MUSIC)
14	16	17	EL CANTANTE (MARC ANTHONY)	SOUNDTRACK (SONY BMG NORTE)
15	14	4	GUITAR HERO III: LEGENDS OF ROCK: COMPANION PACK	SOUNDTRACK (INTERSCOPE/IGA)

MUSIC VIDEO

LAUNCH PAD

DEC 1 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	2	#1 THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD)	Garth Brooks	
2	NEW		ONE MAN BAND HEAR/CDCORD/UNIVERSAL MUSIC & VIDEO DIST 30516 (23.98 CD+DVD)	James Taylor	
3	2	2	HELP! APPLE/CAPITOL/EMM MUSIC VIDEO 10347 (29.98 DVD)	The Beatles	
4	NEW		THE MCCARTNEY YEARS RHINO HOME VIDEO/WARNER MUSIC VISION 285626 (34.98 DVD)	Paul McCartney	
5	NEW		ORAL FIXATION TOUR EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
6	NEW		LOST HIGHWAY: THE CONCERT A&E HOME VIDEO 101350 (24.98 DVD)	Bon Jovi	
7	4	5	PLUG ME IN COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC	5
8	7	127	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
9	NEW		I TOLD YOU I WAS TROUBLE: LIVE IN LONDON UNIVERSAL REPUBLIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 02430 (11.98 DVD)	Amy Winehouse	
10	16	3	A CHRISTMAS CELEBRATION: LIVE FROM DUBLIN MANHATTAN/EMM MUSIC VIDEO 02809 (19.98 DVD)	Celtic Woman	
11	3	2	AMAZING JOURNEY: THE STORY OF THE WHO UNIVERSAL STUDIOS HOME VIDEO 61102505 (29.98 DVD)	The Who	
12	10	4	TOGETHER SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44781 (19.98 DVD)	Gather Vocal Band And Ernie Haase & Signature Sound	
13	NEW		LIVE FROM NEW YORK CITY 2005 EAGLE VISION/EAGLE ROCK 30233 (14.98 DVD)	Eminem	
14	6	2	RUNNING DOWN A DREAM: AN AMERICAN ODYSSEY WARNER HOME VIDEO/WARNER MUSIC VISION 121916 (29.98 DVD)	Tom Petty And The Heartbreakers	
15	12	156	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
16	8	3	THE OTHER SIDE OF THE MIRROR: LIVE AT THE NEWPORT FOLK FESTIVAL 1963-1965 COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 714466 (19.98 DVD)	Bob Dylan	
17	5	2	THE FIRST TELEVISION SPECIALS RHINO HOME VIDEO/WARNER MUSIC VISION 334908 (39.98 DVD)	Barry Manilow	
18	13	3	ELVIS: #1 HIT PERFORMANCES RCA/SONY BMG VIDEO 714372 (14.98 DVD)	Elvis Presley	
19	9	2	PRIDE AND JOY EPIC MUSIC VIDEO/SONY BMG VIDEO 709260 (14.98 DVD)	Stevie Ray Vaughan And Double Trouble	
20	NEW		KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN SONY BMG NORTE/SONY BMG VIDEO 716512 (20.98 DVD)	Aventura	
21	11	2	LIVE: BLACK & WHITE TOUR SONY BMG NORTE/SONY BMG VIDEO 714045 (24.98 DVD)	Ricky Martin	
22	17	8	REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmour	
23	NEW		BELOW THE BELT EPIC MUSIC VIDEO/SONY BMG VIDEO 717544 (14.98 DVD)	HellYeah	
24	21	42	A NEW JOURNEY: LIVE AT SLANE CASTLE IRELAND MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
25	18	202	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD+DVD)	Rob Zombie	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 NO ONE 7 WKS ALICIA KEYS MBK/J/RMG	
2	4	2	ROC BOYS (AND THE WINNER IS)... JAY-Z ROC-A-FELLA/DEF JAM/IDJMG	
3	6	3	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA IMANI/GEFFEN	
4	10	8	SHAWTY IS A 10 THE-DREAM DEF JAM/IDJMG	
5	11	3	HYPNOTIZED PLIES FEATURING AKON BIG GATES/SLIP-N-SLIDE/ATLANTIC	
6	RE-ENTRY		JUST FINE MARY J. BLIGE MTRIARCH/GEFFEN	
7	8	8	MY DRINK N' MY 2 STEP CASSIDY FEATURING SWIZZ BEATZ FULL SURFACE/J/RMG	
8	9	4	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC MDSLEY/BLACKGROUND/INTERSCOPE	
9	13	2	SOULJA GIRL SOULJA BOY TELL'EM FEAT. I-15 COLLIPARK/INTERSCOPE	
10	5	7	HATE THAT I LOVE YOU RIHANNA FEATURING NE-YO SRP/DEF JAM/IDJMG	
11	NEW		GIRLFRIEND BOW WOW & OMARION T.U.G./COLUMBIA	
12	18	2	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA COLUMBIA	
13	16	6	THE HAND CLAP HURRICANE CHRIS FEAT. BIG POPPA POLD GROUNDS/J/RMG	
14	14	2	I'M LIKE A LAWYER... (ME & YOU) FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG	
15	7	9	I'M SO HOOD DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLIES TERROR SQUAD/KNOX	
16	NEW		I WANT YOU COMMON G O.D./GEFFEN	
17	12	6	BUBBLU COLBIE CAILLAT UNIVERSAL REPUBLIC	
18	21	6	OVER YOU DAUGHTRY RCA/RMG	
19	2	5	BLUE MAGIC JAY-Z ROC-A-FELLA/DEF JAM/IDJMG	
20	RE-ENTRY		DUFFLE BAG BOY PLAYAZ CIRCLE FEATURING LIL WAYNE DTP/DEF JAM/IDJMG	
21	NEW		CLUMSY FERGIE WILL.I.AM./A&M/INTERSCOPE	
22	3	10	KISS KISS CHRIS BROWN FEATURING T-PAIN JIVE/ZOMBA	
23	17	5	CAN'T HELP BUT WAIT TREY SONGZ SONG BOOK ATLANTIC	
24	NEW		I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE DAYLIGHT/EPIC	
25	NEW		PARALYZER FINGER ELEVEN WIND-UP	

THIS WEEK	ARTIST	TITLE
VH1		
1	COLBIE CAILLAT	BUBBLU
2	DAUGHTRY	OVER YOU
3	MARON 5	WAKE UP CALL
4	MATCHBOX TWENTY	HOW FAR WE'VE COME
5	ALICIA KEYS	NO ONE
6	FERGIE	CLUMSY
7	TIMBALAND FEAT. ONEREPUBLIC	APOLOGIZE
8	FINGER ELEVEN	PARALYZER
9	BON JOVI	LOST HIGHWAY
10	RIHANNA FEAT. NE-YO	HATE THAT I LOVE YOU
BET		
1	JAY-Z	ROC BOYS (AND THE WINNER IS)...
2	ALICIA KEYS	NO ONE
3	KEYSHIA COLE INTRODUCING AMINA	SHOULDA LET YOU GO
4	THE-DREAM	SHAWTY IS A 10
5	SOULJA BOY TELL 'EM FEAT. I-15	SOULJA GIRL
6	PLIES FEAT. AKON	HYPNOTIZED
7	MARY J. BLIGE	JUST FINE
8	DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLIES	I'M SO HOOD
9	TREY SONGZ	CAN'T HELP BUT WAIT
10	CHRIS BROWN FEAT. T-PAIN	KISS KISS
MuchMusic Canada		
1	AVRIL LAVIGNE	HOT
2	FOO FIGHTERS	LONG ROAD TO RUIN
3	SOULJA BOY TELL'EM	CRANK THAT (SOULJA BOY)
4	HEDLEY	SHE'S SO SORRY
5	TIMBALAND FEAT. ONEREPUBLIC	APOLOGIZE
6	ALICIA KEYS	NO ONE
7	RIHANNA	DON'T STOP THE MUSIC
8	BRITNEY SPEARS	GIMME MORE
9	BELLY	RIDIN'
10	FABER DRIVE	TONGUE TIED

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT		#1 THE DILLINGER ESCAPE PLAN 1 WK RELAPSE 6699 (15.98)	Ire Works	
2	NEW		STREETLIGHT MANIFESTO VICTORY 329 (13.98)	Somewhere In The Between	
3	1	3	LEVON HELM DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
4	3	4	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
5	3	8	GREATEST GAINER INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys	
6	5	47	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
7	3	3	SLIDAWG AND THE REDNECK RAMBLERS IMI/MADACY SPECIAL PRODUCTS 53117/MADACY (6.98)	A Blue Collar Christmas	
8	1	16	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
9	NEW		GRUPO EXTERMINADOR FONDISA 353348/UG (9.98)	Nuestras Romanticas	
10	6	3	SLIDAWG AND THE REDNECK RAMBLERS IMI/MADACY SPECIAL PRODUCTS 53116/MADACY (6.98)	A Redneck Christmas	
11	2	2	SARA GROVES SPONGE/IND/COLUMBIA 84302/SONY MUSIC (13.98)	Tell Me What You Know	
12	10	7	SHARON JONES & THE DAP-KINGS DAPTONE 012 (15.98)	100 Days, 100 Nights	
13	8		BEIRUT BA DA BING 055* (13.98)	Flying Club Cup	
14	12	4	EMMY ROSSUM Geffen 010157/IGA (9.98)	Inside Out	
15	18	84	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) ⊕	The Poison	
16	19	15	FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)	
17	9	4	SONDRE LERCHE VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)	
18	NEW		EROS RAMAZZOTTI SONY BMG NORTE 17818 (14.98)	E2	
19	RE-ENTRY		BRANDON HEATH MONODE 10105/REUNION (11.98)	Don't Get Comfortable	
20	17	4	SOILWORK NUCLEAR BLAST 1879 (15.98 CD/DVD) ⊕	Sworn To A Great Divide	
21	31	11	LA ARROLLADORA BANDA EL LIMON DISA 729327/UG (5.98)	Linea De Oro: En Los Puros Huesos...	
22	21	23	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	
23	37	12	PURENRG FERVENT/WORLDCURB 987017/WARNER BROS (7.98)	pureNRG	
24	13	2	PONZONA MUSICAL ASL 730033/MACHETE (10.98)	Puro Veneno...Compa!	
25	35	36	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
26	20	4	SKINDRED BIELER BROS 70020 (15.98)	Roots Rock Riot	
27	28	33	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
28	48	10	JOE BONAMASSA J & R ADVENTURES 60283 (17.98)	Sloe Gin	
29	RE-ENTRY		JOHN WALLER BEACH STREET 10118/REUNION (11.98)	The Blessing	
30	32	8	JOSE GONZALEZ IMPERIAL 9367/AMUTE (15.98)	In Our Nature	
31	27	34	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
32	24	4	DAVE GAHAN MUTE 08721*/VIRGIN (18.98) ⊕	Hourglass	
33	4	2	DESPERATIONBAND INTEGRITY/COLUMBIA 17169/SONY MUSIC (13.98)	Everyone Overcome	
34	RE-ENTRY		WOMEN OF FAITH WORSHIP TEAM MYRRH/WORLDCURB 887174/WARNER BROS. (13.98)	Amazing Freedom	
35	33	7	THE SPILL CANVAS ONE ELEVEN/SIRE 162426/WARNER BROS. (13.98)	No Really, I'm Fine	
36	7	2	GRIZZLY BEAR WARP 163* (8.98)	Friend (EP)	
37	41	3	NICOLE ATKINS COLUMBIA 84775/RED INK (12.98)	Neptune City	
38	34	7	AK-7 UNIVISION 311225/UG (12.97)	El Avion De Las Tres	
39	42	15	MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti...	
40	29	4	SALLY ANTHONY GRACIE 31023/IMPERIAL (12.98)	Goodbye	
41	RE-ENTRY		CECILIA BARTOLI DECCA 009989 UNIVERSAL CLASSICS GROUP (17.98) ⊕	Marie	
42	RE-ENTRY		STARS ARTS & CRAFTS 028* (15.98 CD/DVD)	In Our Bedroom After The War	
43	RE-ENTRY		LALO MORA DISA 729338/UG (5.98)	Linea De Oro: El Hombre Que Mas Te Amo...	
44	23	43	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Courtrific	
45	RE-ENTRY		MAYDAY PARADE FEARLESS 30099 (11.98)	A Lesson In Romance	
46	45	40	PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block	
47	39	9	THE LAST GOODNIGHT VIRGIN 03896 (12.98)	Poison Kiss	
48	15	3	GRAHAM COLTON UNIVERSAL REPUBLIC 009810/UMRG (10.98)	Here Right Now	
49	RE-ENTRY		GEORGE LOPEZ COMEDY CENTRAL 0057 (13.98)	America's Mexican	
50	40	8	HURT CAPITOL 94656 (12.98)	Vol. I	

THIS WEEK ON: Five years after Chuck Wicks moved from his hometown of Smyrna, Del., to Nashville, he finds him self at No. 20 on the Hot Country Songs chart with his debut single, "Stealing Cinderella." 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 that level, 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.

SINGLES & TRACKS



DEC
1
2007

1234 (Runaway Music/SOCAN/BMG Canada/SOCAN)
131 89, POP 68
5 LETRAS (Alexis Y Fido/ASCAP) LT 23

A

AFTER TONIGHT (Uncle Buddies Music/ASCAP/Will
Publishing) RBH 22
AHORA QUE ESTUVISTE LEJOS (Ser-Ca/BMG/Balsa
Sound) BMI LT 33
ALL THE ABOVE (Music Of Windswept/ASCAP/Hitco
South/ASCAP/Shakir Al-Din/ASCAP/Rac-N-Field
Entertainment/BVI/Notting Dale Songs/ASCAP/PPP
Music/BM/Warner-Tamela Publishing/BMI/Universal
Music/Z Songs/BMI/RK Kelly/BMG/Endigo/PPP
BMI/Songs Of Universal/BMI/Reach Global/BMG/Shoek-
lee/BMI/Leor Dome Music Publishing/BMI) HL/WBM
109, 13

ALONE (Jerk Awake/ASCAP/Billy Steinberg/
ASCAP/Denise Barry/ASCAP/Sony/ATV Tunes/ASCAP)
HL POP 86
ALRIGHT (Jude Toss Music Publishing/Designe/
ASCAP/Uncle Buddies Music/ASCAP) RBH 54
ANGEL (Chaka Khan/ASCAP/Al Brands/Music Works
ASCAP/Music Works/Glax Music/ASCAP/EMI April/
ASCAP) HL RBH 27
APOLIZO (Virginia Beach/ASCAP/Midnight Miracle
Music/ASCAP/Sony/ATV Tunes/ASCAP) HL H100 3,
POP 2

AS IF (Universal Music - Careers, BMI/Gingerdogg
Songs/Baylene Music/ASCAP/WB Music/ASCAP/Songs
Of Universal/BMI/Sony/ATV Tunes/ASCAP) HL H100 3,
CS 12, H100 72

AYER (Guava Negra Music/ASCAP/Universal Musica/
ASCAP) LT 28
AYER LA VI (Crown P/BMI/Sebastian/ASCAP) LT 11
AYO TECHNOLOGY (50 Cent Music/ASCAP/Universal
Music Corporation/ASCAP/Virginia Beach/ASCAP/WB
Music/ASCAP/Danjahandz Muzik/SESAC/WBM Music
ASCAP/Tennant Music/ASCAP/Universal Musica - Z
Tunes/ASCAP) HL/WBM H100 21, POP 16, RBH 82

B

BABY (Soul Insurance/BMI/Universal Music - Careers
ASCAP/Camp Co-T Publishing/ASCAP/Meyfield/BMI/Toad
Music Publishing/BMI) WBM, RBH 24
BABY DONT GO (J. Brasco/ASCAP/EMI April/
ASCAP/Shenah Cymone Music/ASCAP/Nappydub
Music/BMI/Universal Music - Z Songs/BMI/ASCAP/Un-
iversal Music Corporation/ASCAP) HL/WBM H100 34, POP
14, RBH 27

BAILA MI CORAZON (Warner-Tamela Publishing
BMI/Universal Musica Unica) BMI LT 20
BARTENDER (Universal Music - Z Songs/BMI/Nappydub
Music/BMI/Famous/ASCAP/Beytall Music/ASCAP)
HL RBH 4, POP 45

BASTA YA (Chrisa/ASCAP) LT 10
BASTO (Ser-Ca/BMI) LT 27
BEAUTIFUL GIRLS (Jonathan Rotem Music/BMI/South-
side Independent Music/BMI/Eyes Above Water/
ASCAP/Beluga Heights Music/BMI/Feed Mythebeez/
ASCAP/Armo Music/ASCAP/Sony/ATV Tunes/BMI)
HL/WBM, POP 40

BED (2082 Music Publishing/ASCAP/JUL Music/
ASCAP/Famous/ASCAP/WB Music/ASCAP) HL/WBM
109, 14, POP 27, RBH 8

BEFORE HE CHEATS (That Little House/ASCAP/Mighty
Underdog/ASCAP/Sony/ATV Cross Keys/ASCAP) HL
H101 47

BETTER GET TO LIVIN' (Velvet Apple/BMI/Lap Of Luxu-
ry) CS 57
BIG GIRL (HOW) (Real Pretty Music Publishing/BMI)
ASCAP/Gal Songs/ASCAP H100 17, POP 23

BIG GIRLS DONT CRY (Headphone Junkie Publishing
ASCAP/Gal Songs/ASCAP H100 17, POP 23
BLOOD OUT (Universal Music - Z Songs/BMI/Crest-
mair/BMI/Big Bad M. Hahn/BMI/Nordstrosch/ASCAP/Ag-
reement/BMI/Rob Bourdon/BMI/Sony Kobowest/BMI/Pan-
cakey/BMI) WBM, H100 78, POP 65

BLOW YA MIND (Panis Publishing/ASCAP/Justin
Combs Publishing/ASCAP/EMI April/ASCAP/Swizz
Beatz/SESAC/Universal Tunes/SESAC/Songs Of Univer-
sal/SESAC) HL RBH 68

BLUE MAGIC (Carter Boys Publishing/ASCAP/The
Waters Of Nazareth/BMI/EMI Blackwood/BMI/Two Tuff-
Tuff/BMI/USA Music Publishing/ASCAP) HL RBH 84

BOOBY (Slavery/BMI/Songs Of Universal/BMI/DJ Liv-
ing/Universal Music Publishing/ASCAP) HL RBH 80
BOTTLE POPPIN' (Granny Man Publishing/BMI/Mauk-
Mekhi Music/BMI/Basement Funk South/ASCAP/Alon-
zo Mathis Publishing/Designe/BMI/Marcus Cole Pub-
lishing/BMI/Warner-Tamela Publishing/BMI/EMI
April/ASCAP/Eartrain Publishing/ASCAP) HL/WBM
RBH 64

BREAK ANOTHER (Write 2 Live/ASCAP/Kobalt Music
Publishing/ASCAP/Breakthrough Creations/ASCAP/Com-
edy/ASCAP/Audio Day Dream Music/ASCAP/Copy-
right Control) HL RBH 93

BRUISÉD BUT NOT BROKEN (Realsongs/ASCAP) RBH 67
BUBBLY (Cocomania Music/BMI/Dancing Square/
ASCAP/NAFI Music/ASCAP) WBM, H100 5, POP 3

C

CALABRIA (EMI Denmark/BMI/EMI Blackwood/BMI)
HL H100 97, LT 35, POP 70
CANCION DE AMOR (Crown P/BMI) LT 50
CANT HELP BUT WAIT (Chrysalis Music/ASCAP) HL
H100 30, RBH 4

CAN U BELIEVE (I Like Em Thicke/ASCAP/EMI Virgin/
ASCAP) Big Hit Music/BMI, HL RBH 41
CAN WE CHILL (Super Savin Publishing/BMI/Universal
Music - Z Songs/BMI/Fusion Music/BMI/Warner-
Tamela Publishing/BMI) WBM, RBH 100

CARITA DE ANGEL (Ven Bailato/ASCAP/Hustleville/
ASCAP) HL RBH 93
CHUY Y MAURICIO (Publishing/ASCAP) LT 40

CLEANING THIS GUN (COME ON IN BOY) (Sony/ATV
Acuff Rose/BMI/Lavender Zoo Music/BMI/Universal
Music Corporation/ASCAP/Big Orange Dog/ASCAP)
HL CS 24

CLUMSY (Will Lam Music/BMI/Cherry River/BMI/Head-
phone Junkie Publishing/ASCAP/EMI April/ASCAP/EMI
Robbins/ASCAP) CLM/HL/WBM H100 8, POP 6
CONTEO REGRESIVO (Llave Beat Music/ASCAP) LT 26
CRANK THAT (SOULJA BOY) (Element 9 Recordings/
ASCAP) HL RBH 69

CRUSHCRUSHCRUSH (WB Music/ASCAP/Bat/Father, I
Just Want To Sing Music/ASCAP/Josins Music/ASCAP)
POP 92
CRYING OUT FOR ME (My Diet Starts Tomorrow/
BMI/Songs Of Universal/BMI/Petry's Girls And Big Love
Songs/BMI/EMI Blackwood/BMI/Elys Live Music/BMI)
HL RBH 28

CUESTA ABAJO (Rightsong/BMI) LT 47
CYLOSTE (Latino Velvet/BMI/Songs Of Universal/BMI/LI
ZZer Music Publishing/BMI/Cookies And Milk/
ASCAP/Nappydub Music/BMI/Universal Music - Z
Songs/BMI/Caremore Music/BMI/Swizzle Music/
BMI/EMI Blackwood/BMI) HL/WBM H100 9, POP 12,
RBH 73

D

DECLARATION (THIS IS IT) (Milk Music/BMI/ASCAP/Lau-
p/Tunes/ASCAP) RBH 72
DEVIL AND THE CROSS (Ludie Mae/BMI) CS 50
DEY ONT KNOW (For All Time/ASCAP/Tiffany Scott/
BMI) RBH 69

DO IT WELL (Write 2 Live/ASCAP/EMI April/
ASCAP/Lunatics Worldwide Publishing/ASCAP/Stone
Diamond Music/BMI/Kobalt Music Publishing/
ASCAP/Universal Music Corporation/ASCAP) HL H100
1, RBH 69
DONT BLINK (Sony/ATV Tree/BMI/WB Music/
ASCAP/Marisa Dream/ASCAP) HL/WBM, CS 2, H100
33, POP 66
DONT I LOOK GOOD (Head Hunter Publishing/BMI)
RBH 97

DONT STOP THE MUSIC (EMI April/ASCAP/Sony/ATV
Tunes/ASCAP/Franke Storm/BMI/Sony/ATV Songs
Of Universal Music/ASCAP/Famous Music/ASCAP)
HL/WBM, POP 73

DO YOU (Super Savin Publishing/BMI/Universal Music -
Z Songs/BMI/Jojo Beatz/ASCAP/The Alien Boy Pub-
lishing) HL/WBM, RBH 22
DO YOU FEEL ME (Realsongs/ASCAP) RBH 66
DO YOU KNOW? (THE PING PONG SONG)/OIMELO
(Team S Dot Publishing/BMI/Hico Music/BMI/Dot
lanare Publishing/BMI/Songs Of Universal/BMI/Critique
Musique Music/ASCAP) HL/ASCAP LT 13

DREAMING WITH A BROKEN HEART (Sony/ATV
Tunes/ASCAP/Phred/Phred Publishing/ASCAP) HL
H100 100
DUFFLE BAG BOY (Dolla Boy Publishing/ASCAP/100
Emps Music/ASCAP/Young Money Publishing/
BMI/Warner-Tamela Publishing/BMI/Sitar Slatiz
Music/BMI) WBM, H100 22, POP 63, RBH 6

E

ELLA ME LEVANTO (Los Cangis/ASCAP) LT 19
ESTOS DELINCO (Julianita Music/BMI) LT 3
EVERYBODY (Soul Boy/ASCAP/Babe On Music)
ASCAP/EMI April/ASCAP) WBM, CS 11, H100 71

EVERYTHING (Im The Last Man Standing) (SOCAN/War-
ner Chappell/SOCAN/Ivan Zehn Music/BMI/Sony/ATV
Songs/BMI/Songs Of Universal/BMI/Almost October
Publishing) HL H100 100, POP 24

EVERYTHINGS MAGIC (Good In Bed Music/
ASCAP/Universal Music Corporation/ASCAP) HL POP
90

F

FAKE IT (Seether Publishing/BMI/Frye Music/BMI)
WBM H100 67, POP 77
FALL (MJC/ASCAP/Still Working For The Woman/
ASCAP/CG Alliance/ASCAP/Dimensional Songs Of The
Knot/BMI/Ticket Music/BMI/CPi Country Music/
BMI/Cherry River/BMI/Blackwood/BMI/Shane
Minor Music/BMI) CLM/HL CS 8, H100 57

FIRECRACKER (International Dog Music/BMI/Travelin'
Akkawitayev/BMI/Com Country/BMI/Josh Turners Pub-
lishing/ASCAP) CS 7, H100 53

FIRST TIME (E-Cubix/BMI/Jessha Music/BMI) POP 38
FLASHING LIGHTS (Phase One/My Publishing/
BMI/EMI Blackwood/BMI/E Hudson Music/BMI/War-
ner-Tamela Publishing/BMI) HL/WBM, RBH 36

FLY LIKE ME (EMI April/ASCAP/Ludacris Worldwide
Publishing/ASCAP/Dot 2 Dot Music/ASCAP/Sony/ATV
Tunes/ASCAP/Phred/Phred Publishing/ASCAP)
BMI/EMI Blackwood/BMI/Lit Moe Publishing/BMI) HL
RBH 69

FOR THESE TIMES (Sony/ATV Tree/BMI/Leslie Satcher/
ASCAP) CS 14
FRAY GURL (Street Carried Publishing/BMI/Notting
Dale Songs/ASCAP/Cyberworks Music/ASCAP/Jobete
Music/ASCAP/Stone Diamond Music/BMI) H100 69,
POP 95, RBH 25

FREE AND EASY (DOWN THE ROAD I GO) (Home
With The Armadillo/BMI/Big White Tracks/ASCAP) CS
25, H100 100, POP 95, RBH 25
FROM WHERE YOU ARE (G-Chills/BMI) H100 89, POP
35

FUTURE BABY MAMA (Controversy/ASCAP/Universal
Music Corporation/ASCAP) HL, RBH 77

G

GET BACK IN HERE (Felt's Fresh Music/ASCAP/Aniya
Nicole Publishing/BMI/Jance Combs Publishing/
BMI/EVI Blackwood/BMI/Beytall Music/
ASCAP/Famous/ASCAP/Ludacris Worldwide Publishing/
ASCAP/Songs Of TVT) BMI, HL/WBM, H100 41, POP
24

GET IT BIG (Hulk 4 Life Publishing/ASCAP) RBH 60
GET ME BODIED (B-Day Publishing/ASCAP/Universal
Music Publishing/ASCAP/Ludacris Worldwide Publish-
ing/ASCAP/Songs Of TVT) BMI, HL/WBM, H100 41, POP
24

GET MY DRINK ON (Franklin Road/BMI/Florida Rom/
BMI/BYR/BMI/Sony/ATV Tree/BMI/Unwound/BMI) HL
CS 27

GIMME MORE (WB Music/SESAC/Danjahandz Muzik/
SESAC/Universal Music Kid Music Publishing/ASCAP/Un-
iversal Music Publishing/ASCAP/Keremy O'S Music/
ASCAP/Marcella Araca Publishing/Designe/ASCAP)
HL/WBM H100 29, POP 24

GIRLFRIEND (Notting Hill Songs/SESAC/Shago/
SESAC/EMI April/Grandberry O'S Music/SESAC/Foray Music/
ASCAP/Ross J. Richard/BMI/Warner-Tamela Pub-
lishing/BMI/Universal Music/ASCAP/Don
Vilo Publishing House/ASCAP/2082 Music Publishing/
ASCAP/WB Music/ASCAP) WBM, H100 62, POP 75,
CS 14, RBH 63

GINN ME A RUSH (EMI April/ASCAP/LeoSun/
ASCAP/John Bettis/ASCAP/WB Music/
ASCAP/Sony/ATV Tunes/ASCAP/NVLA Publishing/
ASCAP) HL/WBM, RBH 49

GOOD MUST BE BUSY (Sony/ATV Acuff Rose/BMI) HL
CS 25
GOES DOWN EASY (EMI April/ASCAP/Sarachel/
ASCAP/Old Desperados/ASCAP/2D/ASCAP/Carol
Vincent And Associates/BMI/Sony/ATV Cross Keys/
ASCAP/Bary Nicholson/ASCAP) HL CS 48

GOOD LIFE (Phase Gimme My Publishing/BMI/EMI
April/ASCAP/Universal Music Publishing/BMI/Nappydub
Music/BMI/Universal Music - Z Songs/BMI/John Leg-
end Publishing/BMI/Cherry River/BMI/ElbowRoad/ASCAP/
ASCAP/Cherry Lane/ASCAP/Eisenman/BMI/Warner-
Tamela Publishing/BMI) CLM/HL/WBM H100 7,
POP 9, RBH 20

GOOD THINGS (StreetRich Music/BMI/My Diet Starts
Tomorrow/BMI/Songs Of Universal/BMI/Jasons Lyrics
SESAC/Rac-N-Field/Universal Music/ASCAP/100
Emps Music/ASCAP) HL, RBH 98

GO 2 B DOWN (Write 2 Live/ASCAP/EMI April/Cass Co./
ASCAP/Path Evans Publishing/ASCAP) RBH 75

H

THE HANO CLAP (Building 2 Music/BMI/Phunky Dawg/
BMI/Go Live Publishing/ASCAP/PMH Music/ASCAP/Z
Girls & A Boy/ASCAP/An Whal Music/BMI/Cromcast-
ular Music/BMI) H100 91, RBH 51

HAPPY ENDINGS (Mick Music/BMI/Sweet Hysteria
Music/BMI/Songs Of Mighty Isis Music/BMI/Kobalt
Music Publishing/ASCAP/Vista Larga Music/BMI)
WBM, CS 46

HATE ON ME (iBack Productions/ASCAP/Moke Beatz/
ASCAP/My Soulmate Songs/ASCAP/Universal Music
Corporation/ASCAP/Jarcal/ASCAP/Bluesy Baby/
ASCAP) HL RBH 40

HATE THAT I LOVE YOU (Super Savin Publishing/
BMI/Universal Music - Z Songs/BMI/Sony/ATV Tunes/
ASCAP/EMI April/ASCAP) HL/WBM H100 12, POP 10
10, RBH 28

HEARTBREAKER (Tank 1176 Music/ASCAP/EMI April/And
Me/Deems/Dix/Songs/ASCAP/E Duz It/BMI/An-
tonio Dixon's Muzik/ASCAP/Black Fountain Publishing/
ASCAP/Universal Music - MGB Songs/ASCAP/Under-
dogs West Songs/ASCAP/Ping/BMI/Anthony Nance
Music/ASCAP/EMI April/ASCAP) HL/WBM, RBH 44

HEAVEN, HEARTACHE AND THE POWER OF LOVE
(MJC Music/ASCAP/Still Working For The Woman/
ASCAP/CGC/BMI/Ensign Music/BMI/Fine Line Wine
Music/BMI) CS 2

HERO HEROINE (Martin Johnson Music/ASCAP/EMI
April/ASCAP) RBH 64

HEY THERE DELILAH (So Happy Publishing/
ASCAP/Universal Music/ASCAP/Famous Music/ASCAP)
WBM H100 39

HOOD FIGGA (Alanzo Mathis Publishing/Designe/Ear-
train Publishing/ASCAP/EMI April/ASCAP) HL H100
39, RBH 23

HOT WUK (M. Vegas Music/ASCAP/150 Lafayette Mu-
sic/ASCAP/In The Street Music Publishing/ASCAP/Copy-
right Control) RBH 95

HOW 'BOUT THEM COWGIRLS (Sony/ATV Tree/
BMLavender Zoo Music/BMI/Universal Music -
Careers/BMI/Sagabeaux Songs/BMI/Songs Of Univer-
sal/ASCAP) CS 5, H100 91

HOW FAR WEVE COME (Iru Rule Music/ASCAP/EMI
April/ASCAP/Luciana Park Music/BMI/Grand Line
Music/ASCAP/Poogie Stylz/BMI) H100 15, POP 15

HOW LONG (EM) (EMI April/ASCAP/WB Music/ASCAP)
HL RBH 28
HYPNOTIZED (First N' Gold/BMI/Warner-Tamela Pub-
lishing/BMI/Beytall Music/ASCAP/Famous/ASCAP)
HL/WBM H100 32, POP 46, RBH 34

I

I APOLIGIZE (Sweet Still Voice/BMI/M. Perry's/ASCAP)
RBH 74
**I DONT WANNA BE IN LOVE (DANCE FLOOR
ANTHEM)** (EMI Blackwood/BMI/The Madden Brothers
Publishing/BMI/High Speed Chase/ASCAP) HL H100
35, POP 92

IF I HAVE MY WAY (Foray Music/SESAC/Chrestle
Michele Music/SESAC/Four Kings Production Inc/
SESAC/Slankh Music/ASCAP/Underdogs West Songs/
ASCAP/Armo Music/ASCAP/Black Lion Music/ASCAP/Un-
derdogs East Songs/BMI/EMI April/ASCAP) HL RBH 40

IF YOU'RE READING THIS (Sony/ATV Tree/BMI/Lit
Moe Publishing/ASCAP/Bucks 4nd Clyde/BMI) HL/WBM H100 76

I GET MONEY (50 Cent Music/ASCAP/Universal Music
Corporation/ASCAP/Songs Of Universal/BMI/First Prior-
ity/BMI/Butter Music/ASCAP/CG Alliance/
ASCAP/Apex Next Music/ASCAP/EMI April/ASCAP)
HL H100 98, RBH 58

I GOT MY GAME ON (EMI Blackwood/BMI/9 Gassed
Hitts/BMI/House Full Of Circle Music/BMI/Sexy Trac-
k/BMI) H100 99, POP 100, CS 42

I'M LIKE A LAWYER... (ME & YOU) (Sony/ATV Songs/
BMI/Cherry 9 Software/BMI) HL H100 66, POP 31

I'M ONLY ME WHEN I'M WITH YOU (Sony/ATV Tree/
BMI/Taylor Swift Music/BMI/Ten 11en Inc/
ASCAP/Orrall/Fraction/ASCAP/Universal-PolyGram Inter-
national/ASCAP/Phred/Phred Publishing/ASCAP)
HL/WBM, POP 96

I'M SO HOOD (DJ Khaled/BMI/Nappydub Music/
BMI/Universal Music - Z Songs/BMI/First N' Gold/
BMI/Warner-Tamela Publishing/BMI/4 Blunts LI At
Once/BMI/A Lamar Publishing/Designe/ASCAP/Rac-
N-Field Entertainment/BMI/Notting Dale Songs/
ASCAP/EMI April/ASCAP/Ludacris Universal Publish-
ing/ASCAP/Young Jivea Music Inc./BMI/EMI Blackwood/
BMI) HL/WBM H100 24, POP 39, RBH 10

I'M WITH THE BAND (Warner-Tamela Publishing/BMI)
ASCAP/EMI April/ASCAP/EMI April/ASCAP/EMI April/
ASCAP Tower Two/ASCAP/BLA/ASCAP) WBM, CS 36

I'M WITH IT (Jays MG Publishing/ASCAP/toward reth/ASCAP)
ASCAP/Gimme Some Hot Sauce/ASCAP) RBH 47

IMAZANZABLE (Not Listed) LT 15
INDEPENDENT (Tiffil Productions/ASCAP/WB Music/
BMI) HL RBH 35

IN MY BEDROOM (N 22nd Publishing/ASCAP/Cherry
Nicole Publishing/BMI/Jance Combs Publishing/
BMI/EVI Blackwood/BMI/Beytall Music/
ASCAP/Famous/ASCAP/Ludacris Worldwide Publishing/
ASCAP/Songs Of TVT) BMI, HL/WBM, H100 41, POP
24

IN MY NEXT LIFE (Hattitude/ASCAP/Clm RBH 70
ASCAP/Universal Music Publishing/ASCAP/Phred/Phred
Publishing/ASCAP/Songs Of TVT) BMI, HL/WBM, H100 41, POP
24

INTERNATIONAL HARVESTER (EMI Blackwood/
BMI/Stone Minor Music/BMI/Songs Of Windswept
Pacific/BMI/Ring Circus/BMI/Jeffrey Steele/BMI) HL
CS 23

INTL PLAYERS ANTHEM (I CHOOSE YOU) (Universal
Music - Z Tunes/ASCAP/Tenise Publishing/BMI/Universal
Music Resopces/BMI/Don't Play Even When We're Playin'
ASCAP/Mosquito Press/ASCAP/Chrisis Music/
ASCAP/Indie Music/ASCAP) HL/WBM, RBH 32

INTOCABLE (Genre Normal/ASCAP/Warner-Tamela Pub-
lishing/BMI) LT 36
INTO THE NIGHT (Anasthetic/BMI/Warner Chappell/
ASCAP) HL H100 38, POP 42

INVISIBLE (Sissy/ATV Tree/BMI/Taylor Swift Music/
BMI/Ten 11en Tunes/ASCAP/Orrall/Fraction/ASCAP) HL
POP 76

I REMEMBER (She Wrote II/ASCAP/Universal Music -
MGB Songs/ASCAP/Careage Music Publishing/
ASCAP/EMI April/ASCAP) WBM, RBH 46

IT'S GOOD TO BE US (Cal IV Songs/ASCAP/Bergbrain/
ASCAP/3 Ring Circus/BMI/Music Of Windswept/
ASCAP) HL RBH 33

I WANT YOU (Songs Of Universal/BMI/Senseless/
BMI/Will I am Music/BMI/Cherry River/BMI/Skyforest/
BMI/Spirit One/BMI) HL RBH 33

J

JUST FINE (Mary J. Blige/ASCAP/Universal Music Cor-
poration/ASCAP/Songs Of Peer/BMI/March 9th Publish-
ing/ASCAP/Bunba Gee Music/BMI/WB Music/
ASCAP/2082 Music Publishing/ASCAP) HL/WBM,
CS 46, POP 56, RBH 33

JUST GOT STARTED LOVIN' YOU (Eldredtoe/BMI/Fez-
sons Music/ASCAP/Warner-Tamela Publishing/BMI/Moon
Walker/BMI/Keiths Wild Bunch/BMI) WBM, CS 45

K

KISS KISS (Songs Of Universal/BMI/Culture Beyond Ur
Experience Publishing/BMI/Universal Music - Z Songs/
BMI/Nappydub Music/BMI) HL/WBM H100 2, POP 4,
RBH 2

L

LAGRIMAS DEL CORAZON (Edmonsas/ASCAP/Siem-
pre Viva) CS 2

LOST WITHOUT U (I Like Em Thicke/ASCAP/Dos-
delosmusic/ASCAP) RBH 48
LOUD (Krisi McHugh/ASCAP/Big Loud Bucks/
ASCAP/Perlozo/ASCAP/Southe/BMI/BPL) BMI CS 56

LOVE DONT LIVE HERE (Warner-Tamela Publishing
BMI/DW/Hayward/BMI/ADDBU/LETS Publishing
BMI/Henry Davin/SESAC/Shaw Fruit/SESAC/Multi-
songs/SESAC/Universal Tunes/SESAC) HL/WBM, CS
38

LOVE IS A BEAUTIFUL THING (Songs Of Windswept
Pacific/BMI/My Lies Work/BMI/Universal Music - MGB
Songs Of Universal/Almo Music/ASCAP) HL/WBM, CS 37

LOVE LIKE THIS (Warner-Tamela Publishing/BMI/ASCAP/UR-
V Music/ASCAP/Write 2 Live/ASCAP/Breakthrough Cre-
ations Music/ASCAP/Kobalt Music Publishing/ASCAP/Way-
Wilkins Music/BMI/Eyes Above Water/ASCAP/Beluga
Heights Music/BMI/EMI Blackwood/BMI/Foray Music/
SESAAC/Seven Peaks Music/SESAC/Under Jy/
SESAC) HL H100 27, POP 18

LOVE ME IF YOU CAN (Big Loud Shirt Industries/
ASCAP/Music Of Windswept Pacific/ASCAP/Songs Of Bud
Diedrich/Universal Music/ASCAP) H100 30

LOVE SONG (Write 2 Live/ASCAP/H100 92, POP 78
LOVESTONED (Tennant Tunes/ASCAP/Universal Music -
Z Tunes/ASCAP/Virginia Beach/ASCAP/WB Music/
ASCAP/Warner-Tamela Publishing/BMI/Danjahandz
Muzik/SESAC/WBM Music/SESAC/Warner/SESAC)
HL H100 60, POP 24

LOW E (Class/BMI/Top Quality/BMI/Universal Music -
Z Songs/BMI) WBM, H100 4, POP 5, RBH
52

M

MAKE ME BETTER (J. Brasco/ASCAP/Virginia Beach/
ASCAP/WB Music/ASCAP/Super Savin Publishing/
BMI/Universal Music - Z Songs/BMI/EMI April/
ASCAP/No Question Entertainment/ASCAP) HL/WBM
109, 14, POP 27, RBH 8

MAKE YOU MINE (New Extreme Songs/BMI/Cuts Of
Cedar/BMI/Sink Like A Ship/BMI/Cedar Music/
BMI/Beating News Ground Publishing/BMI/Sony/ATV
Tree/BMI) CS 49

MAYBE SHE'LL GET LONELY (His And Snatches Music/
ASCAP/Universal Music - Z Tunes/ASCAP/That's How I
Roll/ASCAP/Armo Music/ASCAP/Warner-Tamela Pub-
lishing/BMI/Keiths Wild Bunch/BMI/Biggest Picture/
BMI) WBM, CS 47

ME (Sheep - Sheep/ASCAP/Armo Music/ASCAP/Universal
Music Publishing/ASCAP) HL RBH 40
ME ENAMORA (Songs Of Cameroon/BMI/Peermusic III/
BMI) H100 82, LT 1

ME LOVE (WB Music/ASCAP) WBM H100 95, POP 69
ME ODDI (Tennant Tunes/ASCAP) LT 37
ME CORAZONITO (Tennant Tunes/ASCAP) LT 37
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lishing/BMI/Keiths Wild Bunch/BMI/Biggest Picture/
BMI) WBM, CS 47

ME MORE I THINK (EMI April/ASCAP/New Sea Gayle/
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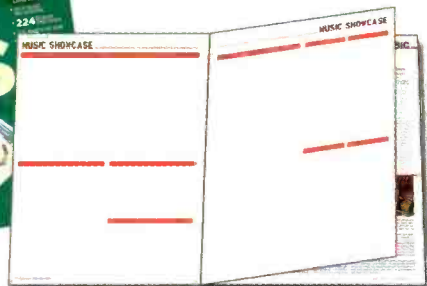
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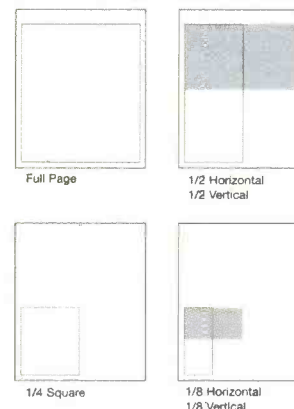
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18-Aug	1-Aug	3-Nov	17-Oct
25-Aug	8-Aug	10-Nov	24-Oct
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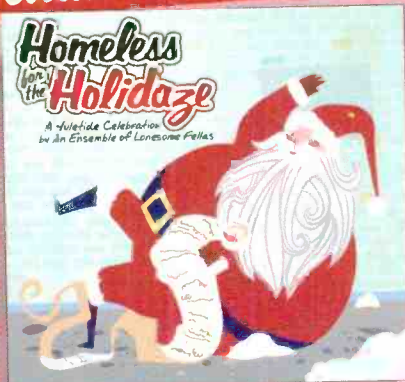
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John Hughey, 73

John Hughey, a 1996 inductee into the Steel Guitar Hall of Fame, died Nov. 18 of heart complications in Hendersonville, Tenn. He was 73. Born Dec. 27, 1933, in Elaine, Ark., Hughey was best-known for his long affiliations with Conway Twitty and Vince Gill.

At the age of 9, Hughey received his first guitar—a Gene Autry flat-top from Sears—for Christmas. In seventh grade, Hughey met Harold Jenkins, and the pair later formed the Phillips County Ramblers, performing on local radio station KFFA as well as at school and church. In 1953, Hughey joined Memphis band Slim Rhodes & the Mother's Best Mountaineers, and Jenkins joined the Army.

After the Army, Jenkins pursued a rock'n'roll career as Conway Twitty, but later turned his attention back to country music. Hughey joined Twitty's band in 1968 and spent 20 years touring and recording in the studio with his boyhood friend.

After a short stint with Loretta Lynn, Hughey toured with Vince Gill for 12 years before retiring from the road in 2002. His studio résumé includes sessions with Lynn, Gill, Dickie Betts,



HUGHEY

Elvis Presley, Isaac Hayes, Dean Martin, George Strait, Willie Nelson and Marty Stuart. He also released a number of albums on his own.

In recent years, Hughey was a member of the Time Jumpers, a group of studio and touring musicians that plays every Monday night at the Station Inn, a well-known Nashville bluegrass club.

—Ken Tucker

DEATHS

Donald Ayler, 65, free-jazz trumpeter, died Oct. 21 from a heart attack in Northfield, Ohio.

Ayler began playing alto saxophone but later took up trumpet, studying at the Cleveland Institute and performing in a band with a cousin who played baritone saxophone. In 1965, he was asked to join a band with his brother, legendary tenor/alto saxophonist Albert Ayler.

Donald performed on stages across New York and Europe, and in 1966, he played in a group that John Coltrane assembled to perform at New York's Lincoln Center. He appeared on a number of his brother's recordings, including "Bells," "Spirits," "Rejoice" and "In Greenwich Village." Donald's composition "Our Prayer" is considered one of Albert's classic pieces. Donald also recorded a live set in Italy. Two of the tracks featured, "Prophet John" and "Judge Ye Not," appeared on his brother's 2004 boxed set.

Paul Fox, 56, guitarist with pioneering British punk band the Ruts, died Oct. 21 at his home in Uxbridge, West London from cancer.

The Ruts emerged from the London punk scene in 1978. The quartet's musical proficiency and shared love of reggae distinguished it from many of its punk contemporaries, and it was strongly associated with the Rock Against Racism movement that emerged that year.

The band's debut album, "The Crack," made the U.K. top 20 in October 1979. However, singer Malcolm Owen's death from a heroin overdose prematurely ended the group's career.

Fox and the surviving members attempted to continue the band's legacy, releasing two albums as Ruts D.C. in 1981 and 1982, but the group finally split in 1983. Fox subsequently joined West London band Dirty Strangers and then unsuccessfully launched his own band, Choir Militia.

After Fox's cancer was diagnosed in May, fellow musicians—including the U.K. Subs, Tom Robinson and John Otway—organized a benefit gig at London's Carling Academy Islington in July. Fox also joined his former bandmates for a set of Ruts songs, with American hardcore veteran Henry Rollins taking Owen's role.

Fox's final recordings, made earlier this year, were with a new band named the Dubcats.

Fox is survived by his wife, Sharon, and sons Lawrence and William.

Lance Hahn, 40, frontman for punk band J Church, died Oct. 21 from kidney disease.

Hahn was born in Hawaii, where he played with local act Cringer before moving to San Francisco in 1992 to form J Church. The band recorded numerous

records, including "My Favorite Place," a triple 7-inch that received mainstream press in the United Kingdom.

Hahn also played guitar for Beck, ran Honey Bear Records, contributed to several punk magazines and managed the Vulcan Video store in Austin, where he moved in 2000.

Hahn is survived by his girlfriend, Liberty Lidz.

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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Universal Republic Records appoints **Elise Wright** senior VP of urban music. She was VP of marketing at Universal Motown.

Robbins Nashville names **Joe Redmond** director of Northeast promotion. He was VP of promotion at Lofton Creek Records.

EMI Group recruits **Pat O'Driscoll** to its investor board. She was CEO at U.K.-based groceries group Northern Foods.

PUBLISHING: Sony/ATV Music Publishing elevates **Kathleen Carey** to senior VP of international. She was senior VP of A&R.

Disney Music Publishing promotes **Louise Black** to executive director of licensing. She was director.

BMI promotes **Jose Gonzalez** to VP of operations and analysis for licensing and ups **Nick Robinson** to senior executive of writer/publisher relations. Gonzalez was assistant VP of operations and financial analysis for media licensing, and Robinson was executive of writer/publisher relations.



WRIGHT CAREY GONZALEZ GREENFIELD

TOURING: Palace Sports & Entertainment names **Susan Greenfield** senior VP/general counsel. She was legal VP/secretary.

DIGITAL: VH1 Digital promotes **Tony Carbone** to VP of digital production programming and **Deb Kadetsky** to VP of digital marketing. Carbone was executive producer, and Kadetsky was director.

LEGAL: **Crispin Evans**, former general counsel of the MCPS-PRS Alliance, will serve as a consultant to London's Virtual Law, a legal business that provides clients with an outsourced "in-house" legal service. Evans will assist the company in expanding into the music business.

MEDIA: MTV Latin America appoints **Juan Frontini** creative director. He was creative director at marketing firm Young & Rubicam.

—Edited by Mitchell Peters

GOODWORKS

DISPATCH AIDS ZIMBABWE WITH DVD

After announcing earlier this summer that it would reunite onstage to help raise money for humanitarian efforts in Zimbabwe, Boston's Dispatch is back again. On Jan. 29, the jam-friendly trio will release its "Dispatch: Zimbabwe—Live at Madison Square Garden" DVD, featuring interviews, concert footage and a documentary about the devastation within the African country. A portion of the net proceeds will be donated to the Dispatch Foundation and its efforts to fight disease, famine and social injustice in Zimbabwe.

MUSIC SAVES LIVES, GIBSON AUCTION GUITARS TO RAISE FUNDS AND AWARENESS

In a joint effort between Music Saves Lives and Gibson Guitar, four hand-painted guitars—signed by acts Pennywise, Meg & Dia, Bad Religion and Coheed and Cambria—will be auctioned through eBay to raise money and awareness. The Gibson Les Paul guitars, designed by artists Josh Kenyon and Colby Nichols, will be placed on the auction block through Christmas by the Unite the United Foundation. Founded in 2005, Music Saves Lives focuses on education about blood donation and bone marrow registry.

BACKBEAT



BILLBOARD TOURING CONFERENCE & AWARDS

The fourth annual Billboard Touring Conference & Awards, held Nov. 14-15, drew some 600 concert industry professionals to New York's Roosevelt Hotel to discuss pertinent issues and honor the touring industry's top achievers for 2007.

PHOTOS: COURTESY OF JASON KEMPIN/WIREIMAGE.COM UNLESS OTHERWISE NOTED

1 Justin Timberlake's manager **Johnny Wright**, left, accepts the breakthrough artist award for Timberlake, with Billboard executive director of content and programming for touring and live entertainment **Ray Waddell**.

2 Weighing in at the "Which Way Is Up?" panel, sponsored by the Prudential Center, are, from left, Ticketmaster CEO **Sean Moriarty**, William Morris Agency worldwide head of music **Pete Crosslight**, Live Nation New York president **Kevin Morrow** and Billboard group editorial director **Tamara Conniff**.

3 Accepting the top tour award for the Police are, from left, Live Nation chairman of global music **Arthur Fogel**, **Kathy Schenker** of Kathy Schenker Management and RZO Productions partner **Bil Zysblat**. (Schenker also won the top management honor.)

4 Accepting the Legend of Live Award for Premier Talent founder **Frank Barsalona** are William Morris Agency senior VP of music **Barbara Skydel**, left, and Barsalona's daughter **Nicole**.

5 **Kevin Wall**, CEO of Live Earth and Control Room, accepts the Humanitarian Award for his work with Live Earth.

continued on page 90



INSIDE TRACK

TEENS R US

Music supervisors who want a taste of "Hannah Montana" or "High School Musical" for their programs—but know they aren't going to get it from Disney—might have a solution. Track hears that **Robbie Nevil** has created the "Teen Pop" album for Extreme Music, the unit of Sony/ATV Music Publishing that creates and licenses music for all sorts of productions. Nevil co-wrote the "Hannah Montana" theme song, "The Best of Both Worlds," plus

three other songs on the soundtrack. He also co-wrote three songs on the "High School Musical" soundtrack: "The Start of Something New," "We're All in This Together" and "I Can't Take My Eyes Off of You." Following his success as an artist in the 1980s with "C'est La Vie," Nevil has written, produced or played on songs for major acts including **Destiny's Child**, **Jessica Simpson**, **David Lee Roth**, **Babyface**, **Stevie Wonder** and **Luther Vandross**.



NEVIL



BILLBOARD TOURING CONFERENCE & AWARDS
 continue from page 89

1 MAC Presents president **Marcie Allen Cardwell** accepts the inaugural Concert Marketing & Promotion Award for her work with the Jeep-sponsored Tim McGraw/Faith Hill Southern tour.

2 Metal agent supreme **Tim Borrer** of the Agency Group with Billboard registration sales manager **Erin Parker**.

3 **Celia Varriale**, far left, of Hawkins Rosenfeld Ritzert & Varriale moderated a spicy ticketing panel that included, from left, Broomfield Event Center executive VP/GM **Gene Felling**, Ticketmaster executive VP **David Goldberg**, Tickets.com VP of sales **Brian Roberts**, TicketNetwork CEO **Don Vacarro** and StubHub head of business development/music **Chuck LaVallee**.

4 From left are Billboard group editorial director **Tamara Conniff**, AEG Live executive VP **Larry Valion**, Madison Square Garden Entertainment president **Jay Marciano** and Metropolitan Talent co-CEO **John Scher** at the "Which Way Is Up?" panel, sponsored by the Prudential Center.

5 From left on the panel "The Long Run" are **Rob Beckham**, agent with the William Morris Agency; C3 Presents partner **Charles Attal**; Columbia Records VP of artist development **Liana Farnham**; Bowery Presents partner **Jim Glancy**; **Nick Storch**, agent with the Agency Group; Crush Management partner **Bob McLynn**; and **Michael McDonald** of Mick Management (John Mayer)/ATO Records. PHOTO: COURTESY OF JEMAL COUNTNESS/WIREIMAGE.COM

6 Billboard executive director of content and programming for digital/mobile **Antony Bruno**, left, moderated a panel on the melding of the live and digital worlds with, from left, Control Room executive VP **Aaron Grosky**, the Knitting Factory CEO **Jared Hoffman**, Ticketmaster senior VP **David Marcus** and AOL Tickets GM **Janenne Remondino**. PHOTO: COURTESY OF JEMAL COUNTNESS/WIREIMAGE.COM

7 **Andy Copping**, left, and **Toby Leighton-Pope** of Live Nation U.K., accept the award for top festival for the Download Festival at Castle Donington, England.

8 Who plays where was the topic of the panel "Our House," featuring, from left, Apregan Entertainment Group president **Jeff Apregan**; SMG senior VP **Mike Evans**; TNA International VP **Gerry Barad**; **John Huie**, agent with Creative Artists Agency; AEG Live VP **Debra Rathwell**; and AGI VP **Adam Kornfeld**.



INSIDE TRACK

WHAT A DRAG!

Los Angeles buzz band Giant Drag has parted ways with Interscope after a solitary album, *Track* hears. The group's label debut, "Hearts and Unicorns," has shifted just 14,000 copies in the United States, according to Nielsen SoundScan. Frontwoman Annie Hardy played a solo gig Nov. 14 at Los Angeles' 3 of Clubs, but her next musical move has yet to be revealed.

GIANT DRAG



GIANT DRAG: DAN MONICK

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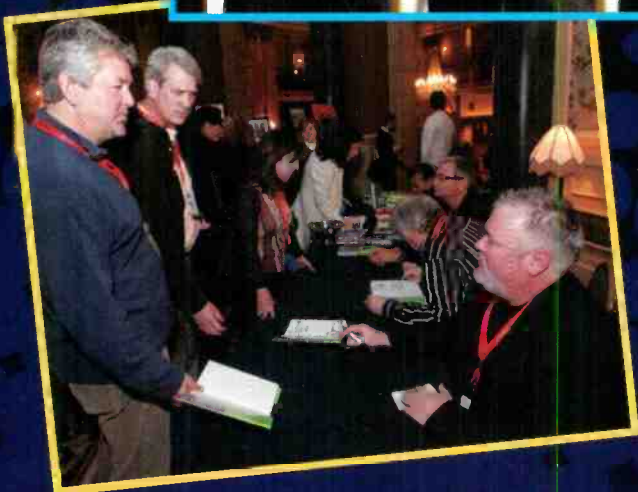
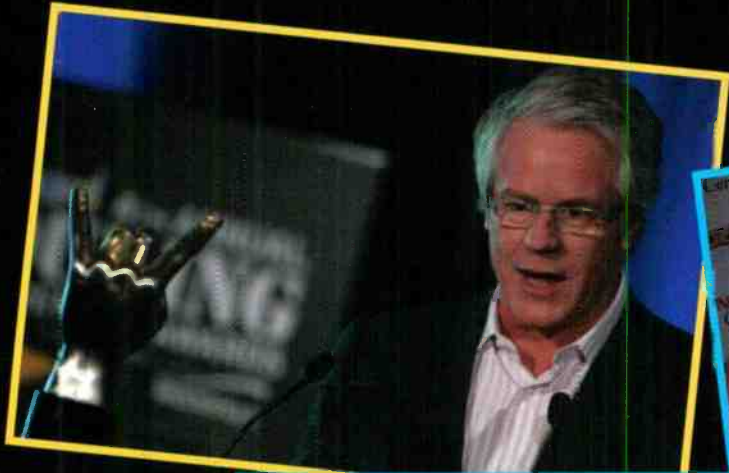
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