

Billboard

EXCLUSIVE Q&A
**MADONNA'S
NEW BOSSES**
>P.25

HOT ON THE CHARTS
**KID ROCK, LEANN RIMES,
JOSH GROBAN**
>P.63

**MOBILE
SPECIAL
ISSUE**



LORDS OF THE RING

**Jive's JEFF DODES Helps
T-PAIN Master Mobile Music**
>P.28

BUILDING VIDEO BUZZ
**AVENGED
SEVENFOLD**
>P.27

**Connecting Your
Mobile Music Strategies**
Top 10 Mobile Execs
The Scoop On QUINCY JONES'
Mobile Entertainment Live! Keynote

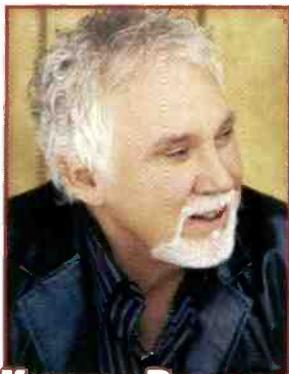
**CRACKING
THE DANCE
CRAZE CODE**
>P.14

OCTOBER 27, 2007
www.billboard.com
www.billboard.biz
US \$6.99 CAN \$8.99 UK £5.50

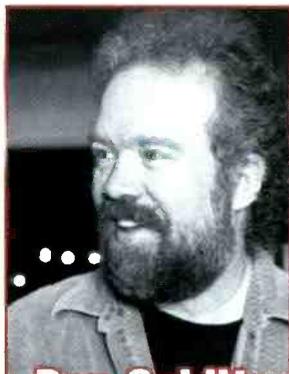
LATIN BRANDING
**WISIN & YANDEL'S
NEW ZUNE**
>P.9

ASCAP AT

CONGRATULATIONS TO OUR 2007 ASCAP



Kenny Rogers
Golden Note Award



Don Schlitz
Creative Achievement
Award



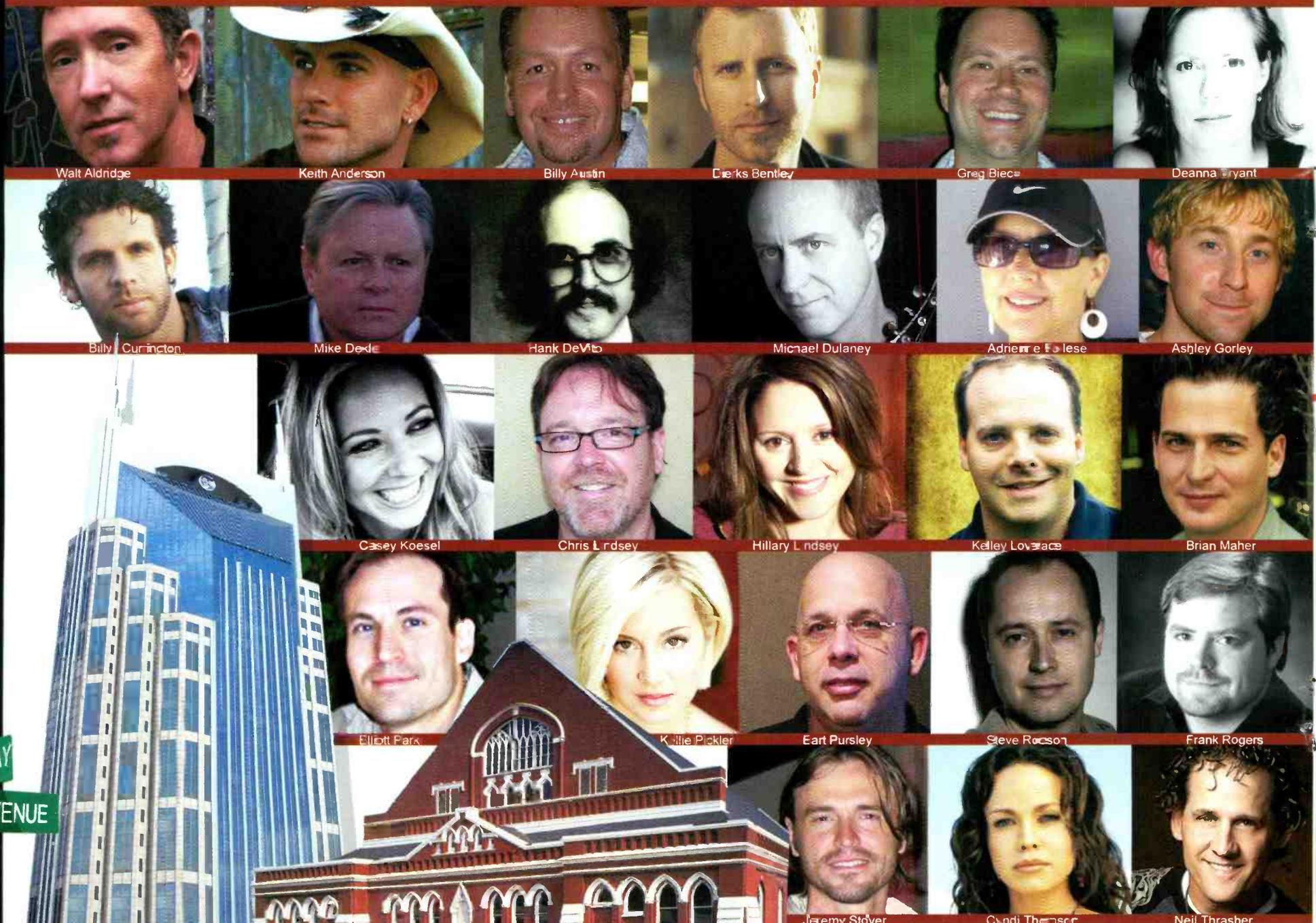
Josh Kear
Song of the Year Writer



Chris Tompkins
Song of the Year Writer

"Before He Cheats"

Published by: Big Loud Shirt, Mighty Under
Dog Music, Sony/ATV Music Publishing



Walt Aldridge

Keith Anderson

Billy Austin

Clerks Bentley

Greg Biech

Deanna Bryant

Billy Curington

Mike Dede

Hank DeVito

Michael Dulaney

Adrienne Fales

Ashley Gorley

Casey Koesel

Chris Lindsey

Hillary Lindsey

Kelley Lovelace

Brian Maher

Elliott Park

Kylie Pickler

Eart Pursley

Steve Rocson

Frank Rogers

Jeremy Stover

Candi Thomas

Neil Thrasher

THE RYMAN

COUNTRY MUSIC AWARD WINNERS



Dave Berg

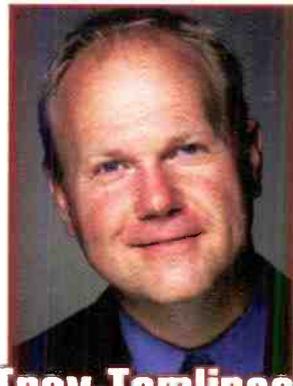
Song of the Year Writer
*"If You're Going Through Hell
 (Before The Devil Even Knows)"*

Published by: BergBrain Music,
 Cal IV Entertainment



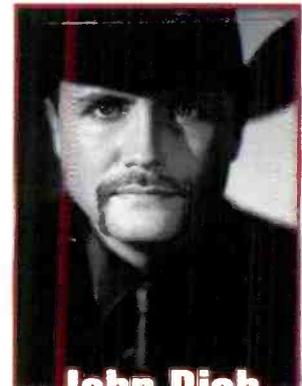
Craig Wiseman

Songwriter of the Year



Troy Tomlinson

Publisher of the Year
Sony/ATV
Music Publishing



John Rich

Songwriter/Artist
of the Year



Buddy Cannon

Melanie Castleman

Kenny Chesney

Brandon Church

Tom Cochrane

Brad Crisler

Kristen Hall

Tor Hambridge

Robert Bret Hartley

Tyler Hayes

Byron Hill

Brett James

Tony Mullins

David Lee Murphy

Jennifer Nettles

Danny Orton

Tim Owens

Brad Paisley

Tim Ryan Rouiller

Rivers Rutherford

Jason Sellers

John Shanks

Lisa Simonton

Chris Stapleton

Kim Tribble

Lane Turner

Phil Vassar

Larry Willoughby

J. Wood-Vassar

Darry Worley



CONTENTS

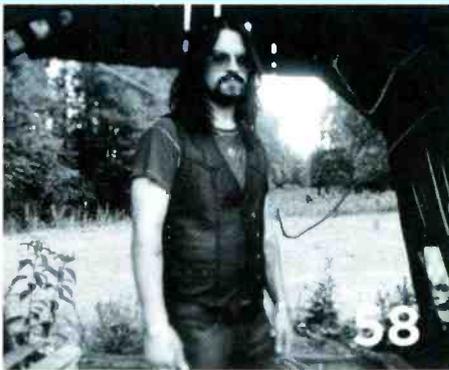
VOLUME 119, NO. 43



12



14



58



26

UPFRONT

- 9 **A ZUNE OF THEIR OWN** Microsoft targets growing Latin digital market with Wisin & Yandel device.
- 13 6 Questions: **Gabriel Abaroa**
- 16 Digital Entertainment

- 17 The Publishers Place
- 18 Latin
- 19 Global
- 22 Garage Rock, The Indies
- 23 Retail Track
- 24 On The Road
- 25 Q&A: **Michael Rapino, Arthur Fogel & Michael Cohl**

FEATURES

- 26 **GHETTO BLASTERS** Avenged Sevenfold busts loose from metal constraints on fourth album.
- COVER STORY
- 28 **THE RING KING** How a multimillion mobile sales made T-Pain a superstar.
- 33 **CRACKING THE CODE** Sprint, Scanbuy team up to test latest mobile marketing technology.
- 39 **TOP MOBILE EXECUTIVES** Billboard spotlights the top 10 mobile music executives.
- 45 **THE VIEW FROM DOWN UNDER** While industrywide challenges have affected the Australian market in 2007, digital growth and domestic talent fuel optimism.

MUSIC

- 55 **JUST LIKE 'HEAVEN'** Shows with hubby Garth, TV blitz tee up new Yearwood album.
- 56 Global Pulse
- 57 Higher Ground
- 58 Nashville Scene, Classical Score
- 59 Rhythm & Blues
- 60 Reviews
- 62 Happening Now

IN EVERY ISSUE

- 8 Opinion
- 63 Over The Counter
- 63 Market Watch
- 64 Charts
- 83 Marketplace
- 85 Executive Turntable, Backbeat, Inside Track

ON THE COVER: Jeff Dodes and T-Pain Photographed for Billboard by Ben Clark. GROOMING BY KWELI CALDERON. LOGO ILLUSTRATION BY COHERENT IMAGES.

HOME FRONT

360 DEGREES OF BILLBOARD

Events

FILM & TV MUSIC

The Hollywood Reporter/Billboard conference will feature execs, artists, music supervisors, directors and composers including Sean Penn, Eddie Vedder, Michael Brook, Alan Menken and Jesse Harris. See billboardevents.com.



TOURING

Billboard's Touring Conference & Awards features a keynote Q&A with Arthur Fogel, the producer of several top-grossing tours. Don't miss his first public presentation at an industry event. See billboardevents.com.

Blogs

JADED INSIDER

With the CMJ Music Marathon afoot Oct. 16-20, the Billboarders of J.I. spread out across Manhattan like tentacles to check in with as many bands as humanly possible. More at jadedinsider.com.

Billboard

No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	64	KID ROCK / ROCK N ROLL JESUS	
TOP BLUEGRASS	72	MERLE HAGGARD / THE BLUEGRASS SESSIONS	
TOP CLASSICAL	77	THE 5 BROWNS / BROWNS IN BLUE	
TOP CLASSICAL CROSSOVER	77	JOSH GROBAN / NOEL	
TOP COUNTRY	72	RASCAL FLATTS / STILL FEELS GOOD	
TOP DIGITAL	78	BRUCE SPRINGSTEEN / MAGIC	
TOP ELECTRONIC	75	M.I.A. / KALA	
TOP HEATSEEKERS	79	BEIRUT / FLYING CLUB CUP	
TOP INTERNET	78	BRUCE SPRINGSTEEN / MAGIC	
TOP JAZZ	77	QUEEN LATIFAH / TRAV'LIN' LIGHT	
TOP CONTEMPORARY JAZZ	77	HERBIE HANCOCK / RIVER: THE JONI LETTERS	
TOP LATIN	74	GLORIA ESTEFAN / 60 MILLAS	
TOP POP CATALOG	78	EAGLES / THE VERY BEST OF	
TOP R&B/HIP-HOP	69	KEYSHIA COLE / JUST LIKE YOU	
TOP REGGAE	69	BOB MARLEY / FOREVER BOB MARLEY	
SINGLES		PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	67	DAUGHTRY / HOME	
ADULT TOP 40	67	PINK / WHO KNEW	
HOT COUNTRY	73	KENNY CHESNEY / DON'T BLINK	
HOT DANCE CLUB PLAY	75	CHAKA KHAN FEATURING MARY J. BLIGE / DISRESPECTFUL	
HOT DANCE AIRPLAY	75	BRITNEY SPEARS / GIMME MORE	
HOT DIGITAL SONGS	67	SOULJA BOY TELL'EM / CRANK THAT (SOULJA BOY)	
HOT 100	66	SOULJA BOY TELL'EM / CRANK THAT (SOULJA BOY)	
HOT 100 AIRPLAY	67	SOULJA BOY TELL'EM / CRANK THAT (SOULJA BOY)	
HOT SINGLES SALES	68	HIGH SCHOOL MUSICAL 2 CAST / WHAT TIME IS IT	
HOT LATIN SONGS	74	JUANES / ME ENAMORA	
MODERN ROCK	67	FOO FIGHTERS / THE PRETENDER	
POP 100	68	KANYE WEST / STRONGER	
POP 100 AIRPLAY	68	TIMBALAND FEATURING KERI HILSON / THE WAY I ARE	
HOT R&B/HIP-HOP	71	ALICIA KEYS / NO ONE	
HOT R&B/HIP-HOP AIRPLAY	70	ALICIA KEYS / NO ONE	
R&B/HIP-HOP SINGLES SALES	70	TMI BOYZ / SWERVING	
R&B/ADULT	70	MUSIQ SOULCHILD / TEACHME	
RHYTHMIC	70	SOULJA BOY TELL'EM / CRANK THAT (SOULJA BOY)	
VIDEOS		PAGE	TITLE
TOP DVD SALES	79	THE JUNGLE BOOK	
TOP TV DVD SALES	79	ENTOURAGE: SEASON THREE, PART 2	
VIDEO RENTALS	79	FANTASTIC 4: RISE OF THE SILVER SURFER	
GAME RENTALS	79	X360: HALO	
THIS WEEK ON .biz		ARTIST / TITLE	
TOP BLUES	#1	JOE BONAMASSA / SLOE GIN	
TOP CHRISTIAN	#1	CASTING CROWNS / THE ALTAR AND THE DOOR	
TOP GOSPEL	#1	ISRAEL & NEW BREED / A DEEPER LEVEL LIVE	
TOP INDEPENDENT	#1	BAND OF HORSES / CEASE TO BEGIN	
HOT RINGMASTERS	#1	SOULJA BOY TELL'EM / CRANK THAT (SOULJA BOY)	
TASTEMAKERS	#1	BRUCE SPRINGSTEEN / MAGIC	
TOP WORLD	#1	SOUNDTRACK / THE DARJEELING LIMITED	
TOP MUSIC VIDEO SALES	#1	ELTON JOHN / ELTON 50: LIVE AT MADISON SQUARE GARDEN	
TOP VIDEO CLIPS	#1	ALICIA KEYS / NO ONE	



midem 
The world's music market – 42nd edition

Think louder this year

"MIDEM is the one place where I can return a week's worth of phone calls, attend a month's worth of meetings, and do a year's worth of business development."

Ken Hertz, Senior Partner,
Goldring Hertz & Lichtenstein LLP,
Legal Advisor to Will Smith, Beyoncé, Gwen Stefani, The Black Eyed Peas...

Knowledge is power, and contacts are all about how you can get that knowledge and use that power.

MIDEM, the world's music market, offers you access to some 10,000 professionals from the record, live music, publishing, music for image, digital & mobile and branding sectors.

Join the global industry community as it gathers to hear new talents and build new partnerships. Get ahead in the music landscape and arm yourself with the insights to think louder this year.

Save up to 50%* on the regular participation fee for MIDEM and MidemNet Forum by registering now at www.midem.com

Alternatively, contact Jane Rodriguez or JP Bommel
Tel: (1) 212 284 5142

Email: midemuse@reedmidem.com

* Valid for all participants without a stand for registrations made before 31 October 2007.

 **Reed MIDEM**
A member of Reed Exhibitions

MIDEM: 27 - 31 January 2008 • MidemNet Forum: 26 - 27 January 2008
Palais des Festivals, Cannes, France • www.midem.com

OPINION

EDITORIALS | COMMENTARY | LETTERS

BILL WERDE
Executive Editor
Billboard



Radiodread

Contemplating Two Weeks In The Music Biz—That Changed Nothing

I didn't pay a dime for the new Radiohead album. I feel like the band—along with Madonna and Trent Reznor—owes me for my time. After all, it was impossible to have a conversation with anyone the past week without talking about the End of the Music Business.

It's true, the majors are in a bad spot when it comes to their top line in the coming years. The big four still lean heavily on the blockbuster, and as the contracts for legacy artists expire, many will be tempted by other arrangements.

But while the mainstream media churns out articles explaining how the Internet enables artists to go labelless, the situation is more complex. If anything, the major labels—by investing money and expertise, and failing to foresee the end of their distribution lock—have enabled that. The Internet doesn't make celebrities. The Internet is a distribution platform. And now that celebrities are reaching the end of their label contracts, it makes financial sense for them to take their celebrity out the door. If Radiohead was a new band, how much attention would they have received for their efforts?

It's a different story if you're not already a star. Check out our update on **Tila Tequila** (page 62) to see what a bazillion friends on MySpace can mean for sales.

Or, go ahead and list the acts that have established a superstar career without a label. The poster child everyone (Billboard

My epiphany that night came after some minutes spent explaining how, if you just wanted a nice career—to make a living playing and writing music, but not to be a superstar musician—there were lots of paths, and they didn't all necessarily involve a record label.



The majors are victims of their own success, as superstars are taking their label-created celebrity out the door.

included) discussed last year, Clap Your Hands Say Yeah, has yet to sell 140,000 of its 2005 album, according to Nielsen SoundScan, while the act's release from earlier this year just broke 50,000.

And the truth is, people still want to be celebrities, and consume them. Been on Perez Hilton's site lately?

I occasionally moderate a discussion series for BMI. The most recent featured three publishing executives, explaining opportunities for music writers.

"But I'm just curious," one of the publishers asked. "How many of you here tonight want to be superstars?"

If there were 150 people in the room, 149 hands went up. I think one person in the back had nodded off.

That's a roomful of opportunity for the major-label business. That business may not be as large as it is today, and it may soon make more money from merch and ringtones than from album sales. But I'm betting it will be around. ♦♦♦♦

FEEDBACK

REWARDING REBA

You did such a beautiful cover story on country legend Reba McEntire. The article was fantastic. The cover pic and



centerfold spread you used was beautiful. This woman deserved this honor; not to mention having a debut at No. 1 with her album "Duets." I am a longtime fan of hers and am ex-

tremely proud. Thank you very much for giving Mrs. McEntire this Woman of the Year honor and for putting

her on the cover of your magazine.

Christine Borum
New London, Conn.

FOR THE RECORD

■ On the Latin page in the Oct. 20 issue, a photo of CMN VP of event marketing Elena Sotomayor ran without a caption identifying her. A pull quote from Angela Rodriguez of PR firm AR Entertainment inadvertently ran next to Sotomayor's photo.

■ In a global story in the Oct. 20 issue, the opposition party in Australia should have been identified as the Labor Party.

BILLBOARD.BIZ POLL

If the stories are true, Live Nation will pay **\$120 million** for a 10-year, three-album deal with Madonna. Live Nation would also get a cut from touring and merchandise. Do you think the deal would represent:



WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.

Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.



GROUP EDITORIAL DIRECTOR
TAMARA CONNIFF
EXECUTIVE EDITOR
BILL WERDE

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
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-321-4245
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
SENIOR CORRESPONDENTS: Susan Butler (Legal & Publishing) 646-654-4646; Ed Christman (Retail) 646-654-4723; Paul Heine (Radio) 646-654-4669; Gail Mitchell (R&B) 323-525-2289; Chuck Taylor (Pop) 646-654-4729; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293; Mike Boyle (Rock) 646-654-4727; Hillary Crosley (R&B/Pop) 646-654-4647; Cortney Harding (Indies) 646-654-5592; Mitchell Peters 323-525-2322; Ken Tucker (Radio) 321-4286
INTERNATIONAL: Christie Eliezer (Australia); Steve McClure (Asia); Wolfgang Spahr (Germany); Robert Thompson (Caribbean)
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Lars Brandle 011-44-207-420-6068
BILLBOARD.COM EDITOR: Jessica Letkemann 646-654-5536
ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780; Katie Hasty (Billboard.com) 646-654-4650; Susan Visakowitz (Radio) 646-654-4730
MULTIMEDIA PRODUCER: Rich Kaplinski
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 Trainman, Anastasia Tsioulcas
SPECIAL PROJECTS MANAGER: Kristina Tunzi

DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: JOSH KLENERT
ASSOCIATE ART DIRECTOR: Christine Bower
SENIOR DESIGNER: Greg Grabowy
ASSOCIATE PHOTO EDITOR: Amelia Halverson

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
ASSOCIATE DIRECTOR: SILVIO PIETROLUONGO
SENIOR CHART MANAGERS: Raphael George (R&B/Hip-Hop); Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville)
CHART MANAGERS: Bob Allen (Boxscore, Nashville); Keith Caulfield (Cast, Compilations, Digital Albums, Internet, Pop Catalog, Soundtracks, L.A.); Anthony Colombo (Rock, Spotlight Recaps, Video); Mary DeCroce (Blues, Kid Audio, Nashville); Geoff Mayfield (The Billboard 200, Heatseekers, L.A.); Gordon Murray (Comedy, Electronic, Jazz, New Age, Reggae, World); Silvio Pietroluongo (The Billboard Hot 100, Pop 100, Hot Digital Songs); Paul Pomfret (Hits of the World, London); Jose Promis (Latin, Dance, L.A.); Gary Trust (Adult Contemporary, Adult Top 40)
ANALYST: Keith Caulfield
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

INTEGRATED SALES & BRAND MARKETING

VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4666
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: Cindy Mata 646-654-4700
WEST COAST ADVERTISING DIRECTORS: Ryan Bleich 646-654-4635; Diane Johnson 323-525-2257; Aki Kaneko 323-525-2299
NASHVILLE: Lee Ann Photoglo 615-383-1573 (Labels); Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Nancy Cole 313-510-2425
ACCOUNT MANAGER: Charles Perez 646-654-4691
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
SALES DIRECTOR, MARKETING SERVICES: Arkady Fridman 646-654-4636
ACCOUNT EXECUTIVE: Michael Menachem 646-654-4688
INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578; Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777; Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695
MARKETING DIRECTOR: STACEY GROSS 646-654-4618
MARKETING MANAGER: Nicole Carbone 646-654-4634
ASSOCIATE MARKETING MANAGER: Amy Gavelek 646-654-4617

LICENSING, EVENTS & REPRINTS
VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPELBAUM
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP SALES DIRECTOR: Karl Vontz 646-654-4613
SPONSORSHIP SALES MANAGERS: Michelle Fine 646-654-4718
SPECIAL EVENTS DIRECTOR: Margaret O'Shea
SPECIAL EVENTS MANAGER: Lisa DiAntonio
REGISTRATION SALES MANAGER: Erin Parker
EVENT CLIENT SERVICES COORDINATOR: Courtney Marks
EVENT MARKETING DIRECTOR: Lila Gerson
ART DIRECTOR, MARKETING & SALES: Melissa Subatch
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez
DIRECTOR, BUSINESS DEVELOPMENT & LICENSING: Andrew Min andrew.min@nielsen.com
BUSINESS MANAGER, LICENSING & EVENTS: Barbara Grleningner 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

AUDIENCE MARKETING DIRECTOR: Frances Davis
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
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Blshin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond

PUBLISHING & OPERATIONS

PUBLISHER: JOHN KILCULLEN
EXECUTIVE ASSISTANT: Jackie Salgado
VICE PRESIDENT/GENERAL MANAGER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
DIGITAL BRAND MANAGER: ERIC WARD
ASSOCIATE MANAGER MKT. DEVELOPMENT: Justin Harris
LEGAL COUNSEL: MARK MILLER
DISTRIBUTION DIRECTOR: Lou Bradford
BILLING: Liza Perez; CREDIT: Shawn Norton
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley
VICE PRESIDENT, MARKETING SERVICES: Drew DeSarie

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 8TJ
Phone: 011-44-207-420-6003; Fax: 011-44-207-420-6014

MIAMI: 101 Grandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279; Fax: 305-361-5299

NASHVILLE: 49 Music Square W., Nashville, TN 37203
Phone: 615-321-4290
Fax: 615-320-0454

WASHINGTON, D.C.: 910 17th St., N.W., Suite 215, Wash., DC 20006
Phone: 202-833-8692
Fax: 202-833-8672

nielsen

Nielsen Business Media

CHIEF OPERATING OFFICER: Greg Farrar; **SENIOR VICE PRESIDENT, HUMAN RESOURCES:** Michael Alicea; **SENIOR VICE PRESIDENT, FINANCE:** Derek Irwin; **SENIOR VICE PRESIDENT, TRAVEL, PERFORMANCE & MARKETING SERVICES:** William J. Cooke; **SENIOR VICE PRESIDENT, MARKETING & MEDIA:** Sabrina Crowe; **SENIOR VICE PRESIDENT, FILM & PERFORMING ARTS/MUSIC & LITERARY:** John Kilcullen; **SENIOR VICE PRESIDENT, CORPORATE DEVELOPMENT & PLANNING:** Thomas Kuczynski; **SENIOR VICE PRESIDENT, RETAIL:** David Loechner; **SENIOR VICE PRESIDENT, EMEDIA STRATEGY & TECHNOLOGY:** Linda McCutcheon; **SENIOR VICE PRESIDENT, BUILDING DESIGN:** Joe Randall; **SENIOR VICE PRESIDENT, CENTRAL SERVICES:** Mary Kay Sustek; **VICE PRESIDENT, LICENSING & EVENTS:** Howard Appelbaum; **VICE PRESIDENT, MARKETING SERVICES:** Drew DeSarie; **VICE PRESIDENT/GENERAL MANAGER, BURRILL LIFE SCIENCES MEDIA GROUP, LLC:** Zachary Dicker; **VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION:** Jennifer Grego; **VICE PRESIDENT, AUDIENCE MARKETING:** Joanne Wheatley



BEYOND MADONNA
Live Nation's artist plans after the big deal



STEP BY STEP
Translating viral dance fads into dollars



FINNISH LINE
Metal label Spinefarm expands to U.K.



LIVE SHOW LOGJAM
Supply of indie gigs outshoots demand



21 NIGHTS AT O2
Prince's high-grossing London long run

10

14

20

22

24

**>>>REPORT:
APPLE TO CUT
PRICE ON
DRM-FREE
TRACKS**

Apple will lower the price of its digital rights management-free tracks to 99 cents, from \$1.29, on all iTunes Plus music. Apple CEO Steve Jobs confirmed the move in an interview with the Wall Street Journal and gave no specific reason for the cut. Speculation is that the move comes in the face of Amazon launching its DRM-free music service with prices as low as 89 cents per song and albums for as low as \$5.

**>>>YOUTUBE
LAUNCHES
FILTER BETA**

YouTube has launched a beta version of a copyright identification and filtering system. The company says the system will allow copyright holders to identify when their work is uploaded on YouTube, at which point they can choose to have the content blocked, promote the video further on the site or receive a share of ad revenue.

**>>>SONY
BMG, MYSPACE
SIGN AD-
SHARE DEAL**

Sony BMG has formed a new music licensing deal with MySpace allowing members of the social networking site to stream content—including videos and certain songs—in full. The major receives a share of advertising and sponsorship revenue in return, and MySpace will promote Sony BMG artists through banner ads and other avenues.

UP FRONT



A Zune Of Their Own

**BILLBOARD
EXCLUSIVE**



WISIN & YANDEL is the first act to get its own customized Zune player (with packaging, above left).

Microsoft Targets Growing Latin Digital Market With Wisin & Yandel Device

Wisin & Yandel, the reggaeton duo with an uncanny knack for delivering hit singles, will now become the first act to get its own customized Zune player, Billboard has learned.

The limited-edition Wisin & Yandel Zune device will hit Wal-Mart stores nationwide Oct. 29, prior to the release of the duo's new album, "Los Extraterrestres," Nov. 6. Featuring the new album, videos, exclusive pictures and customized packaging, the MP3 player is but one aspect of a multiplatform Microsoft promotion that targets a new Latin consumer at the same time it promotes a hip Latin act.

The choice to go Latin for its first customized device "is a statement," Zune multicultural marketing manager Javier Farfán says. "Latin music as a whole is a big priority for Zune and for Microsoft."

In partnering with Wisin & Yandel, Zune picked a youth-appealing, top-selling Latin act that also has traction in mobile and digital sales.

"In this particular partnership we were trying to reach the acculturated Latino in the U.S.," Farfán says. "They are an act that embraces technology and showcases technology to their audience."

Wisin & Yandel are Juan Luis Morera Luna (Wisin) and Llandel Veguilla Malavé. Their breakthrough album,

2005's "Pa'l Mundo" (Machete), has sold nearly 600,000 copies in the United States, according to Nielsen SoundScan, and more than 1 million worldwide, according to their label. In the digital realm, they've sold more than 1 million mobile and digital tracks combined, according to SoundScan, and are Machete's top-selling digital act.

Last year, the duo became the first act to place four singles in the top 10 of Billboard's Hot Latin Songs chart.

So Machete has a lot riding on "Los Extraterrestres," and the Microsoft alliance—which contains radio spots and concert sponsorship, and promotion across all platforms, including the Internet—is key.

For Microsoft, it's not just about selling devices, but selling subscriptions to its music service.

The Latin digital marketplace is served primarily by iTunes Latino, which has upped its marketing and promotion in the past year. For the week ending Oct. 7, digital sales of Latin albums stood at 367,000, which equals 1.5% of total Latin album sales so far in 2007, according to Nielsen SoundScan. That's almost double the 198,000 Latin digital albums sold in the same time period last year, but still significantly below the industry average: Across all genres, 10.6% of total 2007 album sales have been digital.

"Within the U.S., the Latin market is one that many technology companies have sought to become more active in marketing to," says Ross Ruben,

director of industry analysis at NPD Group. But Microsoft in particular "has talked about working more closely with artists in general."

With Wisin & Yandel, "we are collaborating with them in everything, from the video to the device. They have a billboard in Times Square and we have our logo on that. There is even Zune product integration in the video of the first single," Farfán says.

"I don't think we've ever had a record set up like this," Machete president Gustavo Lopez says. In addition to everything Zune, he says, Wisin & Yandel will be the act of the month on MTV Tr3s and mun2, and album spots will run during the Latin Grammy Awards telecast Nov. 8.

Retail exclusives are planned with "just about everyone," including Ritmo Latino and Wal-Mart. The first single, "Sexy Movimiento," is gaining traction beyond reggaeton stations and is expected to reach the top five of Hot Latin Songs by release week.

"I sing reggaeton, that's what I do," Wisin says. "But we do fuse many rhythms, and we have evolved enor-

mously in the past two years."

"Los Extraterrestres," he says, features live instruments on many tracks, as well as fusions that go from reggae roots to pop, and seven collaborations that range from Fat Joe and Eve to Don Omar and Franco De Vita.

When the duo began working on its new album slightly more than five months ago, the act's manager Edgar Andino started looking at other ways to move sales.

"We got in touch with Microsoft because we saw they were going after the youth market," Andino says.

Beyond Microsoft in the States, deals have been struck with Sony Ericsson, which will load the full "Extraterrestres" album onto handsets in El Salvador, and with SunCom, which will do the same in Puerto Rico.

As for Microsoft, Farfán says. "This is the beginning of these kinds of partnerships, and we're working closely with labels to develop others."

.biz MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz

BUSINESS BY RAY WADDELL

PULLING A 360

Madonna Deal Will Test New Artist Nation Platform

The profitability of the Live Nation/Madonna 10-year deal depends on how well the company can capitalize on the depth, global breadth and, perhaps most important, length of the deal.

Additionally, Madonna's success or lack thereof will serve as a high-profile report card for Artist Nation, Live Nation's multifaceted new 360-degree artist services platform that rolls out with Madonna as flagship artist.

Though the Madonna deal has its detractors, Live Nation says it expects the new partnership to generate a financially sound return for Madonna and for Live Nation shareholders during the next 10 years. The company also expects the profile of the Madonna deal to attract new artists to the Artist Nation fold. (For a Q&A with Live Nation power brokers Michael Rapino, Arthur Fogel and Michael Cohl, see page 25.)

Headed by the division's chairman/CEO Cohl, Artist Nation intends to partner with artists to manage their "unified rights," grow their fan bases and reach fans through Live Nation's global distribution platform and marketing proficiencies. The new division has significant infrastructure in place to execute such revenue generators as recorded music, merchandise, studios, media/digital rights, fan club/Web site and sponsorships.

Artists can sign an all-inclusive deal with Artist Nation or tailor a program that selects from among various rights segments, while working with Live Nation on a revenue-sharing basis.

Live Nation already had a strong presence in many of these areas prior to rolling out Artist Nation, with operations like the direct-to-fan site MusicToday up and running for years before being acquired by Live Nation in 2006. "We're expanding each of our businesses and adding a couple," Cohl explains (see story, this page).

Recently the 360-degree model has become a buzzword. "While everyone's talking '360,' we were quietly building the services to do it right," Rapino says. "If you're an artist sitting at the table and you have your options of the labels or Ticketmaster or



MADONNA

whomever they may be, the reason we will exceed any of them in the room is, first and foremost, we are the best live touring company in the world. If you want to be a successful live touring artist or already are, we can help you get better."

But touring is just the shallow end of the profits pool, Rapino asserts, with

a margin of about 4%.

"Anything we do with the artist beyond the concert is incrementally a higher margin," he says. "Our scale of global concerts buys us credibility in the relationship with the artist to start entering into sponsorships, fan clubs, T-shirts, streaming, VIP, etc. All of those are much higher margins than four." ◆◆◆

>>> VICTORIA'S SECRET GRABS SPICEY EXCLUSIVE
Capitol Music Group has partnered with lingerie retailer Victoria's Secret for the exclusive release of the Spice Girls' greatest-hits album. The release will be available for purchase only in Victoria's Secret retail stores and on the company's Web site in the United States from Nov. 13 until Jan. 15, 2008, after which it will be available from other retailers nationwide.

>>> ZEPPELIN GOES DIGITAL
Led Zeppelin will end its digital-music holdout when Warner Music Group makes the legendary rock outfit's entire catalog available for download beginning Nov. 13. Additionally, Verizon Wireless will become the first mobile music service provider to deliver Led Zeppelin full-song over-the-air downloads, ringtones, ringback tones, alert tones and wallpapers. The British rock act is also re-forming for a one-off performance Nov. 26 at London's O2 Arena.

>>> LABELS SUE USENET
Major record companies have filed a copyright infringement lawsuit against Usenet.com. The complaint, filed in the federal District Court in New York, alleges that the Fargo, N.D.-based Web site enables and encourages its customers to reproduce and distribute millions of the labels' recordings without permission. The 14 plaintiff labels include Capitol Records, Interscope Records, Sony BMG Music Entertainment and Warner Bros. Records. Usenet could not be reached for comment.

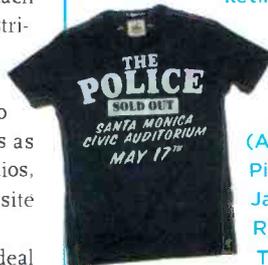
FOUR FOCUSES OF ARTIST NATION

Live Nation's reach already encompasses more than 80 offices in 18 countries, more than 200 national and local sponsorship personnel, exclusive presence in some 160 venues and access to what it says are 35 million fans who attend more than 10,000 shows that Live Nation produces, promotes and/or hosts annually for more than 1,000 artists.

With Artist Nation now part of the picture, here's how the new division breaks down:

MERCHANDISING

Michael Rapino has built Live Nation's focus on creative, product development, sourcing, licensing, marketing and fulfillment services under three already-successful brands: Anthill Trading (AC/DC, Neil Young, Pink Floyd, Pearl Jam, the Police, the Rolling Stones); Trunk Ltd., a specialty merchandise company specializing in authentic retro merch; and MusicToday, the official online store for more than 500 acts.



FAN SITES AND TICKETING

Last year Live Nation acquired MusicToday, the acknowledged leader in this space. Meanwhile, there has been increasing speculation that Live Nation will sever ties with Ticketmaster when the companies' deal expires next year and will take ticketing in-house (Billboard, July 28). A Live Nation ticketing platform is expected to be unveiled in coming months.

BROADCAST/MEDIA RIGHTS

This division provides artists means to produce and distribute live-music audiovisual products. Artist Nation's studios group has produced more

than 1,000 recordings, pioneering the delivery of live concerts to third-generation mobile phones in the United States. Artist Nation's media rights group develops and contracts media rights in all forms of distribution, including TV, home video, Internet, mobile, radio, digital cinema and other emerging channels.

ALLIANCES GROUP

Artist Nation's alliances group offers music marketing and sponsorship opportunities that have proven a lucrative revenue generator for Live Nation with numerous presale, tour sponsorships, naming rights and other deals. —RW

HOME FRONT

360 DEGREES OF BILLBOARD

JONES SET FOR MOBILE ENTERTAINMENT LIVE

Entertainment icon Quincy Jones will host and sit for a keynote interview at Billboard's Mobile Entertainment Live conference, taking place Oct. 22 at the Moscone Center in San Francisco. The 27-time Grammy Award winner recently launched an online digital platform at quincyjones.com, featuring a new video podcast series as well as other multimedia footage featuring his legendary body of work.

At Mobile Entertainment Live, Jones will outline how he's incorporated new technologies throughout his vast career, focusing on mobile and how mobile music opportunities will affect the music business going forward.

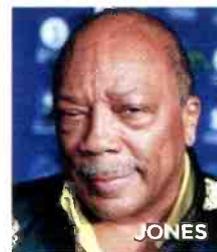
"Quincy Jones is not only an entertainment icon and legendary music man, he is also a visionary in new technology, most recently in the digital space," Bill-

board executive director of digital/mobile content and programming Antony Bruno says. "We could not be more honored to have him host this fall's Mobile Entertainment Live conference."

More information about the conference and Jones' participation can be found at mobileentertainmentlive.com.

BILLBOARD, ILIKE FORM PARTNERSHIP

Billboard and iLike have teamed to offer Billboard readers a pair of new charts based on information generated by iLike's social music discovery service.



JONES

The iLike application allows users to list their favorite artists and find other members that share the same tastes. It also allows users to buy concert tickets (Ticketmaster is an investor) as well as see which other iLike users are attending the same show.

The Facebook version of iLike is the most popular music application on the fast-growing social network, with 13 million registered users.

The first new chart, debuting this week on billboard.com and billboard.biz, is a list of the most-added songs to various Facebook profiles running the iLike application. Billboard will follow up with another chart listing the most-added songs to iTunes and Windows Media Player libraries that also work with the iLike service.

Additionally, Billboard will provide live news feeds from billboard.com that iLike will present to users on ilike.com and Facebook profiles running the app. The news items will include article headlines and summaries, all linking back to billboard.com. ◆◆◆

The whole world is watching



For a faster, sharper and clearer video experience over your mobile phone, look to Vantrix. With Vantrix, you'll never have to compromise the quality of your mobile video. Which means more of your customers will enjoy whatever they watch, however they want to watch it.

To make sure the world is watching your video, contact us at www.vantrix.com



vantrix

>>> RADIOHEAD PLANS TOUR

Radiohead will embark on a rare international tour beginning next spring. Although details are still sketchy, the band is expected to play multiple markets, in sizable venues. Additionally, the band's management says the average price paid for Radiohead's "In Rainbows" was "probably pretty close" to £4 (\$8). The band allowed customers to pay what they wanted.

>>> NAS ALBUM TO BE NAMED 'N*GGER'?

Nas says a new album will come out before the end of the year, and its title is already proving potentially controversial. During an Oct. 12 concert in New York, the rapper told the crowd the album would be called "N*gga." On Oct. 18, Nas told MTV.com that the name of the LP has changed slightly: It will now be called "N*gger" and is set to hit stores Dec. 11. Def Jam was unavailable for comment.

>>> MUKASEY PROMISES IP PROTECTION

Michael Mukasey vowed to be "aggressive in protecting intellectual property" if he is confirmed as U.S. Attorney General. The statement came during the Senate Judiciary Committee hearing on Mukasey's nomination in response to questions from Sen. Orrin Hatch, R-Utah, on the role the Department of Justice would have under Mukasey's leadership if he is confirmed.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Hillary Crosley and Chris M. Walsh.

For 24/7 news and analysis on your mobile device, go to: mobile.billboard.biz

RADIO BY AYALA BEN-YEHUDA

THE MOUSE IN-HOUSE

Disney Label Acts Increasingly Dominate Radio Disney

The Hannah Montana tour, which kicked off Oct. 18, likely wouldn't have been so popular among scalpers and hapless parents without the support of Radio Disney, whose playlist has increasingly reflected the talent developed by TV's Disney Channel and Disney-owned music labels.

With the exception of a handful of spins on non-Disney stations, and her addition this week to Billy Ray Cyrus' "Ready, Set, Don't Go" (see story, page 62), radio spins for Miley Cyrus and her alter ego Hannah Montana have come overwhelmingly from the Radio Disney network, according to Nielsen BDS.

Along with fellow Walt Disney or Hollywood Records acts the Jonas Brothers, Aly & AJ and the Cheetah Girls, and selections from "High School Musical 2," songs by Cyrus/Montana filled the entire top 10 of Radio Disney's playlist the week of Oct. 9, according to Nielsen BDS. Songs by



MILEY CYRUS (left), THE JONAS BROTHERS and ALY & AJ (above, left and right) are among the Disney label acts now getting top spins on Radio Disney.

acts on Disney labels made up all but 13 of the station's top 40 spins last week.

In contrast, during the same week in 2002—before Disney developed its own stable of recording stars—songs by only three Disney/Hollywood acts (Hilary Duff, Simon & Milo and Christina Milian) appeared among Radio Disney's top 40 spins. That playlist also included non-Disney acts ranging from Aaron Carter, No Secrets and A*Teens to Avril Lavigne, Pink, LeAnn Rimes, Lil' Bow Wow and Britney Spears.

"We still play a lot of their stuff in recurrences, the older stuff," Radio Disney programming VP Ray de la Garza says of some of those acts that are still active. "The new stuff that we would like to play, lyrically doesn't belong on Radio Disney."

Last week, Pink's "Get the Party Started" was No. 82 on Radio Disney; Lavigne's "My Happy Ending" was No. 104.

The network was left out of last year's merger between its former owner/operator ABC Radio and Citadel Broadcasting, and is now governed under the Disney Channel itself.

is a new wrinkle every day. "It's hard to argue with the choices that Madonna and Radiohead have made in the last couple of weeks," Goldberg adds.

Gentles and Goldberg say they expect to have a midsize company that can focus on overseeing 10-12 artists. As part of the deal, the two management firms will share office space and staff, including an in-house publicist and possibly someone to handle marketing. Both Goldberg and Gentles will continue managing some acts separately.

Gentles' experience also includes a stint as the booker at New York's Mercury Lounge. Goldberg is a veteran of the music industry who founded Sheridan Square Entertainment and was president of Atlantic Records in 1993-94, chairman/CEO of Warner Bros. Records in 1995 and chairman/CEO of Mercury Records from 1996 to 1998. The ex-music journalist also formed and co-owned Modern Records and was once VP of Swan Song Records.

"A lot of the business is still the same, touring and merchandise and songwriting... although there is no question they have grown in value," Goldberg says. "But the unique value of the major label is less, and their monopoly on superstars is over." ♦♦♦

BUSINESS BY ED CHRISTMAN

Merged Management

Goldberg, Gentles Form New Firm

In a move to address upheaval within the music industry, Danny Goldberg's Gold Village Entertainment and Ryan Gentles' Wiz Kid Management will join forces in a new firm to handle projects that they will co-manage, Billboard has learned.

Joint clients so far include film director Vincent Gallo's musical endeavors, Sean Tillman aka Har Mar Superstar and rock band the Dead Trees, which is co-managed with Bryna Gootkind.

"As the labels cut back on staff, this is a time when managers have to provide more services for artists," Goldberg says. "Whatever the [artists'] options were six months ago, they are very different today. It is a time to experiment, and there



Whatever artists' options were six months ago, they are very different today.

—DANNY GOLDBERG

DIGITAL BY ANTONY BRUNO

Total Eclipse

UMG-Linked Initiative Aims To Bridge Digital Services

Although details remain slim, the Total Music initiative led in part by Universal Music Group is raising eyebrows as a potential new business model for the digital music market.

While most press outlets paint the effort as UMG's competitor to iTunes, sources directly involved say it is more of an attempt to bridge the gap between paid subscription services and a la carte stores—neither of which have yet succeeded in bridging the gap from falling CD sales.

The initiative would allow music fans to access all the on-demand music they want, both streaming online and downloading to their portable devices, for free by hiding the licensing fee in existing payments—such as the cost of a device used to listen to the music or a service required to access it.

That includes MP3 players, mobile phones and potentially other devices not yet identified. BusinessWeek recently re-

ported that the partners in the effort propose adding \$90 to the cost of Total Music-compatible devices—reaching that figure by multiplying the \$5 monthly fee against the 18-month average life span of consumer electronic devices.

On the service end, the goal would be to add \$5 to existing subscription fees, such as monthly Internet access or a mobile phone bill. It's not yet clear whether this will be an automatic fee—like paying for cable channels you don't watch—or an optional one.

Sources directly involved in the Total Music effort say the only way to make music licensing costs low enough to hide in other fees is by attracting a mass market far larger than the current digital music base. That requires the participation of service providers with many subscribers—such as Internet service providers and cell phone carriers.

While UMG is getting most of the press for leading the Total Music effort, sources say it is not solely a UMG project. ♦♦♦

6 QUESTIONS

with **GABRIEL ABAROA**
by **LEILA COBO**

Since being appointed president of the Latin Recording Academy in 2003, Gabriel Abaroa has launched a campaign of inclusion, working to increase membership, involve voters abroad and educate the Latin music industry on the Grammy Award selection process. With ratings on the rise since their move to the Univision network (from CBS) in 2005, this year's Latin Grammys face the challenge of a new city (Las Vegas) and an industry in flux. Prior to the Nov. 8 awards show, Abaroa, a musician and attorney, answered six questions for Billboard.

1 What is your big challenge this year?

Companies have had to modify their conventional business model, with the understanding that income no longer comes primarily from record sales. This obviously has repercussions because companies don't have the same budgets to support their acts. And that's the challenge. How can we be creative and interest labels and artists without the same conditions we had before? Fortunately, this challenge is strongly compensated by the musical creativity that's been unleashed by artists who are eager to make music and have released it in

any way that they can.

2 Your ratings went up after you switched to Univision. Does this indicate that the Latin Grammys are really just for Latinos?

No. We are covered by many international media and have very strong repercussion in countries that aren't Latin.

However, artists, members and those who pay attention to this feel more comfortable with a show in Spanish. That doesn't mean that life won't continue to change and that the form of communication won't continue to change. But today, I think doing the show in Spanish was

an excellent decision and our relationship with the network is very good.

3 It seems that many in the industry still don't understand how the Latin Grammy process works. Is more education necessary?

More than education, communication. Many people still believe it's a popularity contest or that very few people vote. What they need to know is this is a process where experts vote. We'll have done our job when Latin Grammy winners thank not their fans or the academy, but their more than 4,000 colleagues who voted for them.



ABAROA

4 Several categories, including best rock solo album, have very few entries. At what moment do you decide there isn't a point in competing anymore?

It bothers me that there are genres that don't seem to be having as much relevance. But we have to look at what's happening. Maybe they've been unduly affected by piracy, maybe more acts have been cut from labels' rosters. When we see less than 15 entries by a certain date, we contact members within that genre and try to mobilize the troops to get more entries in. And we question it for the following year and consider fus-

ing categories together. This year, for example, the best tropical regional Mexican album was put together with the best grupero album. We tried to get more product and we couldn't.

5 The Latin Grammy Awards show has been praised and criticized for the variety of collaborations it has onstage. What are your thoughts?

If I could influence so the show were only collaborations, I would. This is a celebration. It isn't a promotional act. And it's the only moment where artists are together with the artistic community and we can highlight subjective artistry, as opposed to objective things like sales or popularity. And collaborations allow for mag-

ical moments that can offer different and surprising things.

6 For the umpteenth time, why a Latin Grammy if we have Latin categories in the mainstream Grammy Awards?

There are seven Latin categories in the mainstream Grammys. We have 49. Only U.S. members vote in the mainstream Grammys. In the Latin Grammys, members from more than 30 countries, including the United States, vote. And the [mainstream] Grammys only debate product released in the United States. We debate product released in any country where they speak Spanish or Portuguese. If we were in the racing business, NASCAR would reflect the Recording Academy's market and [the Latin Recording Academy] would be Formula 1. ♦♦♦

Play where the grass is always greener.



Secure Media Delivery System

Play MPE is proud to give you the tools to go green.

Each year, billions of new compact discs (CDs, CD-Rs, DVDs and DVD-Rs) are produced, while millions of them end up in our landfills and incinerators. You can do your part to help save the environment by requesting new music be delivered to you through the Play MPE Secure Media Delivery System. Help spread the word and go green.

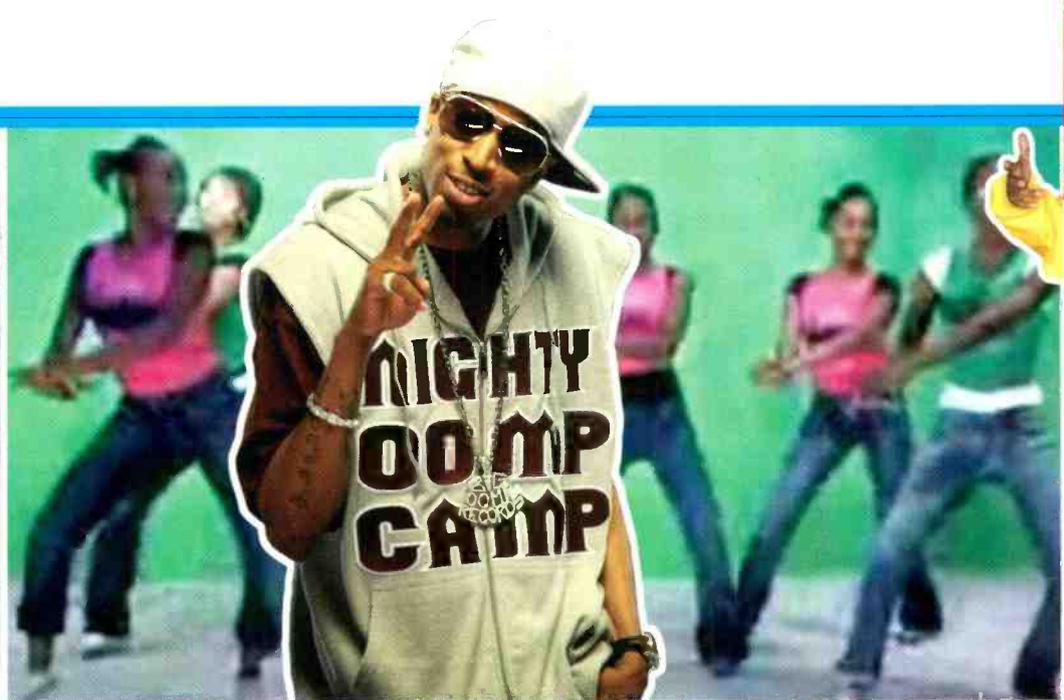
Go Green. Go Digital. Go Play.

www.PlayMPE.com



To recycle your CDs or DVDs visit these websites





HIP-HOP BY HILLARY CROSLY

SONG AND DANCE ROUTINE

Labels Work To Turn Teen Dance crazes Into Hits

In the wake of phenomenal success of Soulja Boy's song "Crank That (Soulja Boy)"—which has spent six weeks atop The Billboard Hot 100—Jive Records is trying its luck with two new dances: Lil Mama's G-Slide and Huey's G-5. But instead of hatching a dance with a corresponding song and then signing to a label, as Soulja Boy did with Interscope, both Lil Mama and Huey had joined Jive first. Lil Mama is recording her debut album, "Voice of the Young People," and Huey is on his third single from his debut, "Notebook Paper." Lil Mama—who wrote the song "G-Slide" and choreographed the dance herself—was adamant that "G-Slide" be her second single, following "Lip Gloss." Jive shot and released a video for "G-Slide" in August, and Huey's "Tell Me This (G-5)" video is slated to drop in November. But whether those clips will help generate hits remains to be seen.

In the past two years, songs with associated dances—like "Crank That (Soulja Boy)," Cupid's "Cupid Shuffle" and DJ Webstar and Young B's "Chicken Noodle Soup"—have taken off in high schools and clubs, and on user-generated video sites, eventually climbing Billboard's Hot R&B/Hip-Hop Songs and Hot 100 charts. If a label can break an act with a corresponding dance, sales success can be instant and immense. "Crank That" has racked up more than 1.5 million digital single sales in just the last few months.

Damon Williams, VP of programming and production for music and video service Music Choice, says hip-hop videos that feature dances, and "Crank That" in particular, are among the most-requested on his service. Because Music Choice offers the ability to rewind and fast-forward videos, he said during a mid-October panel session at the CMJ Music Marathon in New York, fans often watch the video numerous times in order to learn the dance.

But in many cases, a song gets too significant a head-start on marketing plans for labels to fully monetize the craze. The formula for creating a dance smash has yet to be written, and questions on how to market such a phenomenon are still being ironed out: Which comes first, for instance, the dance or the song? And is it possible to create a dance from a label's marketing office rather than a teenager's bedroom and still sell a healthy amount of singles or albums?

To help answer these questions, here are five recent case studies:

'CHICKEN NOODLE SOUP'

The mother of all online teen dance crazes spilled onto Harlem's scene around April 2006. The track was produced by 19-year-old Troy "DJ Webstar" Ryan and written by his friend, 16-year-old Bianca "Young B" Dupree.

"I started out DJ'ing and throwing parties in Harlem," DJ Webstar says. "And I met Young B through my parties. She came home one day just messing around, singing 'Chicken Noodle Soup,' and it sounded good. So we recorded it and somehow it leaked out. So I just started playing it at my parties and the kids made up the dance."

Within several months, YouTube had racked up more than 2,000 clips of kids doing the dance. R&B/hip-hop WQHT (Hot 97) New York DJ Enuff, who saw the song's popularity

at a Harlem basketball game, added it to his radiomix. Within six weeks, the song spread to national radio and eventually Universal's independent arm, Universal Republic, signed Webstar and Young B. The act shot a professional video and the song went on to sell 335,000 ringtones, according to Nielsen RingScan, and 309,000 copies digitally, according to Nielsen SoundScan. But the single's popularity didn't translate to record sales—the album "Webstar Presents . . . Caught in the Web" sold only 27,000 units.

'WALK IT OUT'

Hatched from Atlanta's veteran DJ collective the Oomp Camp, DJ Unk created a song that capitalized on a wobbly-legged dance called Walk It Out. The dance, which originated in the Atlanta club scene, combined with Unk's song of the same name to spark a national craze. But initially, radio and label people were skeptical.

"By the time we released the album in October 2006, [the song] was a big hit regionally," Koch special markets VP Bill Crowley says. "Many in the music industry didn't think the song would grow, but we

thought otherwise." Koch pushed the ringtone through such outlets as Nine-Squared, and "Walk It Out" bubbled in the mobile marketplace and on the radio for nearly a year. The video garnered significant airtime on BET and MTV2. Unk also capped off the 2006 BET Awards last November with a big performance, complete with scores of teen dancers doing the dance.

Grabbing remix verses from MCs Jim Jones, T-Pain and OutKast's Andre 3000, "Walk It Out" was repackaged for radio and eventually spread across the country. Unk wound up selling 1.6 million "Walk It Out" ringtones, according to Nielsen RingScan, and 1.3 million single downloads and 189,000 copies of his "Beat'N Down Yo Block" album, according to Nielsen SoundScan.

'AUNT JACKIE'

Born from the mind of Harlem's community choreography king, Tone Wop, the Aunt Jackie dance preceded the song of the same name. Tone Wop creates dances for Harlem's youth and says he grabbed this routine from his own Aunt Jackie, who uses a wheelchair and focuses on moving her hands to the beat. Tone Wop taught the dance to neighborhood kids, and Harlem natives Jason Fox and the Hood Presidents eventually recorded and released the "Aunt Jackie" song via MySpace in November 2006.

The song picked up little traction until the guys shot their own YouTube video. Then "Aunt Jackie" heated up, spurring almost 400,000 kids to upload their own clips interpreting the dance. Then, earlier this year, WQHT's DJ Envy played the song at a New York party to such a great response that he brought the track to Island Urban music president Jermaine Dupri. In May 2007, Dupri signed Fox and the Hood Presidents to a singles deal.

MEMORIZE THESE STEPS Five Tips To Pitch A Dance Song

1 PICK AN EASY DANCE Make sure your dance is reasonably easy to mimic. With the Cupid Shuffle, Louisiana native Cupid essentially melded last year's most popular dance, the Walk It Out, into the urban community's most well-known line dance, the Electric Slide. Not hard to do, and participants feel hip doing it.

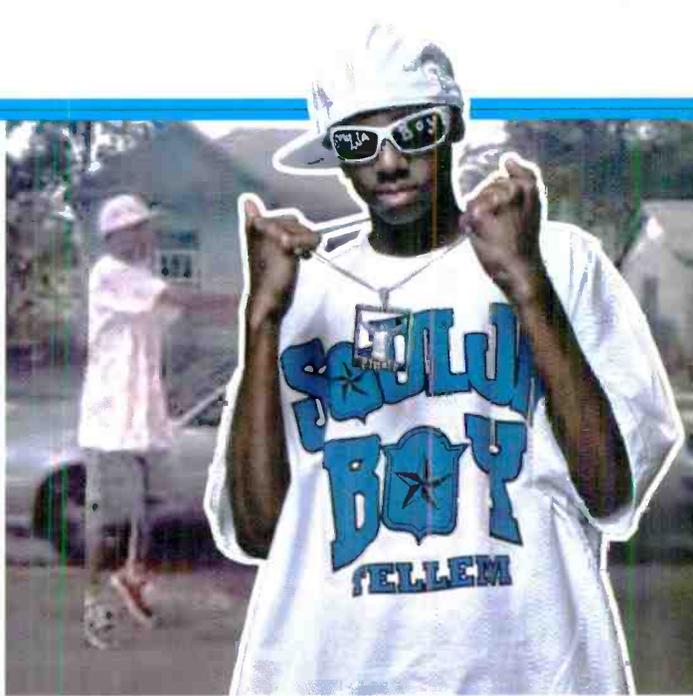
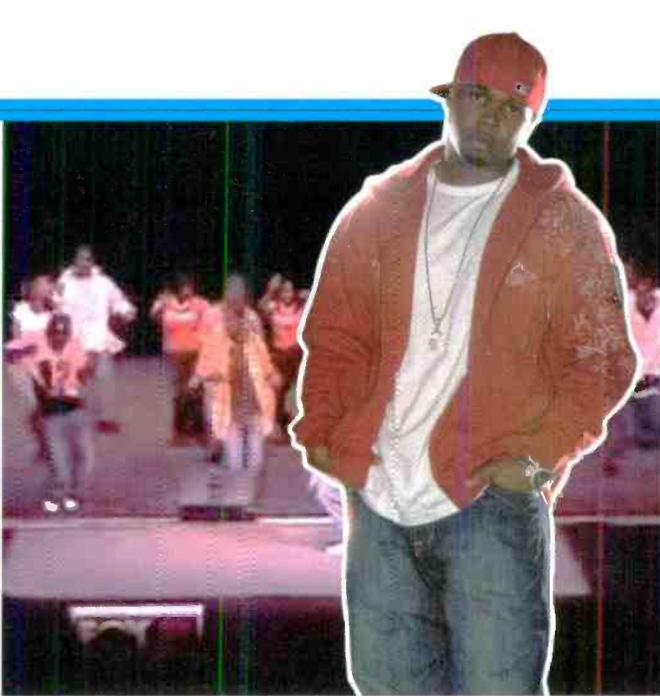
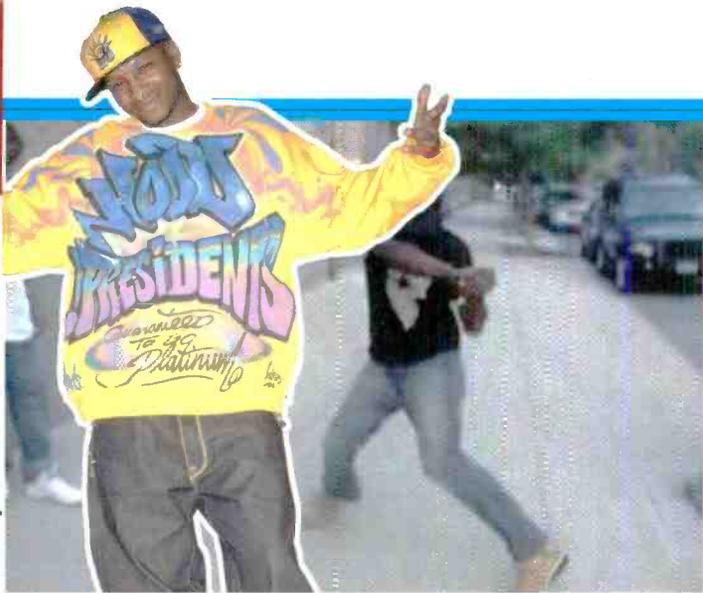
2 ORGANIC TRUMPS CONTRIVED For the most part, the year's most popular dances originated either in the clubs or from school kids, not in the boardroom. So, instead of starting a dance in an office, pluck a dance from the aforementioned spots. Otherwise, the gig might come off like Vanilla Ice.

3 MAKE AN INSTRUCTIONAL VIDEO Naturally, the dance can only spread if people know how to do it. Soulja Boy's camp produced a step-by-step video for his dance, Crank That, where the MC and several other teenagers take the audience through each step. The clip is also on YouTube for anyone to watch.

4 IDENTIFY AND SUPERSERVE YOUR MARKET Don't waste marketing dollars on a broad market if you can pinpoint a specific fan group more cost-effectively. For example, Island Urban took Jason Foxx on a Boys & Girls Club promotional tour for "Aunt Jackie," thereby targeting interested preteens and teens. The label also marketed the single heavily in high schools instead of futilely promoting "Aunt Jackie," a regional hit, to national radio.



5 RELY ON WORD-OF-MOUTH If the Web has taught the music industry anything, it's that people would rather think they found an artist themselves than be force-fed. Cupid shrewdly looked at his Louisiana market, full of call-and-response line dances, and created his own that worked perfectly for his audience. As such, the dance spread from party to party and even weddings. "Down South, people have dances and chants," Asylum marketing director Destin Bennett says. "The Cupid Shuffle fit right in." —HC



From left, with stills from user-generated YouTube clips of fans performing their dances: DJ WEBSTAR and YOUNG B ('Chicken Noodle Soup'), UNK ('Walk It Out'), JASON FOX ('Aunt Jackie'), CUPID ('Cupid Shuffle') and SOULJA BOY ('Crank That').

Island pushed the song online by shooting an official video. The label also partnered with Xbox 360 for a five-market promotional tour, where kids competed in a dance competition; the winners were flown to Harlem's Rucker Championship street basketball game in August to perform with Fox. The song has sold 5,300 ringtones, according to Nielsen RingScan, and 10,000 digital copies, according to Nielsen SoundScan.

'CUPID SHUFFLE'

The Cupid Shuffle was the brainstorm of Lafayette, La.,

maestro Cupid. The 24-year-old, whose real name is Bryson Bernard, initially built relationships with local Louisiana radio stations by singing in clubs.

Slings self-released solo albums from his trunk, Cupid eventually focused on making a song that would stick. Concocting the Cupid Shuffle dance, he shrewdly branded the song with his own moniker, so no one could steal its popularity. Putting his strong connections with Lafayette radio to use, Cupid got his track played locally and the spins grew from there.

Atlantic's independent arm

Asylum Records—known for its promotional strength in the Southeast—took notice and signed Cupid in January. The Cupid Shuffle became so popular that in August, it landed Cupid in the Guinness Book of World Records when 17,000 people line-danced to it at Ebony's Coca-Cola-sponsored Black Family Reunion tour in Atlanta. The cut has also become a favorite of wedding DJs. "The song was really spurred by word-of-mouth," Asylum marketing director Deston Bennett says. "People just started calling it 'the new Electric Slide.'"

"Cupid Shuffle" has sold 139,000 ringtones, according to Nielsen RingScan, and 165,000 copies digitally, according to Nielsen SoundScan.

'CRANK THAT (SOULJA BOY)'

Soulja Boy, born DeAndre Way, incorporated line-dancing's step-by-step aesthetic with parts of Atlanta's Lean Wit It dance to create "Crank That (Soulja Boy)"—by far the biggest dance-connected hit of 2007. And as with "Chicken Noodle Soup," Soulja Boy used a viral approach, releasing videos of him-

self via his MySpace page.

Originally recording "Crank That" via his home computer's audio software program Fruity Loops, Soulja Boy posted the song on his MySpace page in February 2006 beneath more popular titles like Beyoncé's "Irreplaceable." The 17-year-old from Mississippi eventually accumulated more than 16 million MySpace page views and more than 25 million music streams—and inspired thousands of YouTube videos featuring fans' personal "Crank That" impressions. The demand for Soulja Boy was so high that he

attracted the attention of producer/label owner Mr. Colli-park, and in May he signed with Interscope Records.

The label pushed the single to radio and negotiated the song's addition on iTunes. "Crank That" has sold 1.5 million digital singles, according to Nielsen SoundScan, and 1.3 million ringtones, according to Nielsen RingScan.

Additional reporting by Courtney Harding.

To watch a video interview with Soulja Boy go to billboard.com/souljaboy.

FROM FREE LOVE

My how things have changed in the last 40 years.

First Entertainment members win big during our 40th Anniversary Prize Sweepstakes!

We're giving away 40 of Apple's® newest iPods – the iPod touch. Four per week for ten weeks. And one lucky member will win our GRAND PRIZE – a Sony® Platinum DVD Dream Home Theater System, which includes state-of-the-art surround sound audio speakers and a Sony Bravia® 52" LCD flat panel HDTV screen. Retail value over \$6,700!

Open your account today and get entered to win.

For complete sweepstakes rules go online to www.firstent.org. Offer valid from 10/01/07 - 12/14/07. Apple® and Sony® are registered trademarks and are not participants in this promotion or affiliated with First Entertainment Credit Union. iPod images courtesy of Apple®

TO FREE IPODS

FIRST ENTERTAINMENT CREDIT UNION
1967 FORTY YEARS 2007
An Alternative Way to Bank

If you're reading this ad, you're eligible to join. www.firstent.org • 888.800.3328

MOBILE BY ANTONY BRUNO

Moving Mobile Forward

Effective Presentation Of Disparate Elements Is Key To Digital Growth

As mobile and entertainment executives converge this week in San Francisco for a pair of industry conferences, one of the primary points of discussion will be the future of the mobile music market.

On one hand, it is a maturing space. Ringtones remain a \$3 billion business, but sales have peaked and growth is expected to remain flat for the next several years. On the other hand, there are a host of other mobile music products like full-song downloads and ringback tones that are relatively new to the mix.

As ringtone revenue comprises close to 40% of the music industry's digital pie, labels are keen to expand their mobile footprint into these emerging areas and are busy creating a massive catalog of such mobile products as video ringtones, downloadable mobile music videos, text tones, full-song downloads and wallpaper images.

Needed to manage this influx of new content is a mobile merchandising system that can effectively present all these products to mobile customers in a manner that makes them easy to find and buy. Traditionally, that's been a challenge. As new mobile products or applications are introduced, mobile operators tend to create a new storefront or service for each. Customers would need to

launch a video player to view music videos; or go to separate menu options for ringtones, wallpapers and ringback tones; or open yet another application to download full songs.

That's changing. Verizon Wireless now allows customers to buy ringtones and ringback

paying off.

"Aggregation and search has become a more important part of our premium services business," Sprint VP of wireless data services John Burris says. "There's no question that more music is being bought now through search than there was

experience, an online experience and the mobile experience and create one product or service that works across all of them, you bring a better product that has more value and, frankly, is easier to market and get people to sign up for."

While these early steps are

When you combine a PC experience, an online experience and the mobile experience, you bring a better product.'

—GREG CLAYMAN, MTV



tones at the same time. Its Song ID service provides links to purchase either the full song or the ringtone or ringback tone of any song identified via the service. AT&T has all its music-related products under a broad "music" category accessible via a single click. Sprint lets customers search by artist and in the results lists every type of mobile content available for that artist. The company will soon launch a Music Center to let users immediately buy the ringtone or full song of any track played via its streaming radio services.

Already, these initiatives are

six to 12 months ago."

But the next step is a more direct bridge between the online and mobile music worlds. Historically, mobile applications and content existed completely separate from the services and content available online. We're only just now seeing the early signs of these worlds colliding.

For instance, iTunes customers can now design their own ringtones from most songs purchased via the digital music store and transfer them directly to their iPhones. The company also allows users to buy songs directly from iTunes and download them to their iPhone via the device's Wi-Fi connection.

Mobile technology mSpot introduced a similar Make-a-Ringer service that lets users do the same with a prelicensed list of songs and unveiled an application called Remixer that will let users download their own music collection from their PC to their mobile phone over the air using the carrier network.

Regardless of how content is reaching mobile phones—be it side-loaded, over a Wi-Fi connection or via the cellular network—the overall effort is to make the phone an interoperable part of the broader digital entertainment experience rather than a stand-alone element.

"It's about building bridges between the different platforms," says Greg Clayman, executive VP of digital distribution and business development at MTV. "When you take a PC

encouraging, the ultimate long-term viability of the mobile music market requires continued innovation surrounding the theme. An encouraging sign is that the executives once charged only with negotiating mobile deals are in many cases now responsible for a company's entire digital content strategy.

It started with telecom companies like AT&T and Verizon, which promoted their head wireless content executives to roles that now strike content deals for Internet, cable/IPTV and wireless. The entertainment industry is slowly following suit. Companies that once had completely different divisions and staff for mobile initiatives than for Internet activities are now combining these divisions and tapping their mobile gurus to oversee the newly merged units.

Clayman is one such example. He was formerly VP of wireless strategy and operations. Universal Music Group made a similar move with Rio Caraff, who was promoted from VP/GM of the Universal Music Mobile division to executive VP of the entire eLabs digital unit.

"If the wireless guy at Verizon is looking to do a deal across all their different platforms, then you definitely want the folks they're used to dealing with at media companies to also be working across those platforms as well," Clayman says.

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

BITS & BRIEFS

BURN, BABY, BURN

MediaMouth is taking its custom CD-burning kiosk business to Facebook. With the new application, users can create a custom-mix CD from the tracks available in its digital rights management-free catalog, which the company will then deliver via mail. The MusicGifts application lets users send these CDs to friends or buy and "gift" individual tracks and playlists digitally to other users. Formerly known as Digital Kiosk Technologies, the company is also rebranding its CD-burning kiosks from Disc-Go with the new MediaMouth name.

HOLDING OUT FOR A 'HERO'

Behind-the-scenes footage of Slash and other artists appearing in the new "Guitar Hero III: Legends of Rock" videogame is one of many extras available on the new "Guitar Hero" community Web site. Other content includes

clips of the set list, game-play videos and the option to pre-order the game. After the game is released, players can visit the site to schedule "Guitar Hero" competitions and even acquire "groupies"—friends who register on the site as part of a gamer's extended network. "Guitar Hero III" hits shelves Oct. 28.

THEY MIGHT BE GIANTS

Olive Media and MusicGiants have joined forces to let users buy MusicGiants' high-bit-rate, digital rights management-free music through Olive's Opus media player. The Opus device is a 750 GB home entertainment peripheral designed to play digital files in CD-quality sound. Olive will begin selling the Opus preloaded with music from MusicGiants that users can purchase in advance for \$1.29 per track and later allow users to purchase music directly from the service using the device.



TOOLS FOR TOOLS

Drummers, rejoice! Synesthesia's Mandela electronic drum kit/synthesizer version 2.0 is coming, and for the first time it plugs directly into a computer via a new USB cable. Co-developed by Tool drummer Danny Carey, the Mandela 2.0 features 3,000 professionally created, proprietary samples of an acoustic drum kit that will sound off based on where and how hard the electronic drum pad is hit. It also features sounds of more than 100 other instruments if used as a synthesizer, including guitar, harp and marimba.

Mandela works with most music creation software programs, including Apple's GarageBand and Ableton Live. Players can add their own music samples to the library, and the system supports up to five drum pads.

The Mandela 2.0 will be available Nov. 1 for \$350.

—Antony Bruno

AOL Music

TOTAL MONTHLY STREAMS

OCT 27 2007

Top Songs

1	SOULJA BOY TELL'EM Crank That (Souija Boy) COLLIPARK/INTERSCOPE	224,511
2	KANYE WEST Stronger ROC-A-FELLA/DEF JAM	196,888
3	BRITNEY SPEARS Gimme More JIVE	187,086
4	ALICIA KEYS No One J	168,097
5	AKON Sorry, Blame It On Me KONVICT/UNIVERSAL MOTOWN	146,725
6	JORDIN SPARKS Tattoo 19/JIVE	127,461
7	SEAN KINGSTON Beautiful Girls BELUGA HEIGHTS/EPIC	123,361
8	T-PAIN Bartender KONVICT/NAPPY BOY/JIVE	114,297
9	RIHANNA Hate That I Love You SRP/DEF JAM	113,340
10	COLBIE CAILLAT Bubbly UNIVERSAL REPUBLIC	105,770



"Crank That" is the longest-running No. 1 on The Billboard Hot 100 for a solo male since Justin Timberlake's "SexyBack" in 2006.

Top Videos

1	SOULJA BOY TELL'EM Crank That (Souija Boy) COLLIPARK/INTERSCOPE	998,351
2	KANYE WEST Stronger ROC-A-FELLA/DEF JAM	533,834
3	CHRIS BROWN Kiss Kiss JIVE	334,949
4	NICKELBACK Rockstar ROADRUNNER	325,529
5	FALL OUT BOY I'm Like a Lawyer (Me & You) FUELED BY RAMEN/ISLAND	308,712
6	TIFFANY EVANS Promise Ring COLUMBIA	266,178
7	ALY & AJ Potential Breakup Song HOLLYWOOD	257,401
8	COLBIE CAILLAT Bubbly UNIVERSAL REPUBLIC	255,084
9	FERGIE Big Girls Don't Cry (Personal) WILL I AM/A&M	246,388
10	PLIES Hypnotize SLIP-N-SLIDE/ATLANTIC	211,197



"Clumsy," the fifth single from "The Dutchess," bows on The Billboard Hot 100 this week.

* First Listen/First View ** Network Live * Breaker Artist ** AOL Sessions Source: AOL Music for the four weeks ending Oct. 11.



The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Reshaping The Biz Model

EverGreen Begins With Pub Assets, Then Diversifies

Mixing traditional music publishing with other revenue-generating opportunities seems the business model du jour. Whether it's Sony/ATV Music Publishing launching Hickory Records or Primary Wave Music Publishing acquiring writers' shares in songs, entrepreneurially minded executives are creating more opportunities for songwriters and their songs. Now, EverGreen Copyrights is negotiating for expanded songwriters' rights in deals so it can license rights for their merchandise and executive-produce documentaries about some songwriter/artists.

new or unique, EverGreen's approach to making the licensing (i.e., the clearance of rights) process easier for potential licensees also shows how a publisher can build value in a brand.

PRECLEARED RYKO MUSIC

One of EverGreen's first acquisitions was the Rykomusic publishing assets, which include Warlock Music. **Nick Drake's** "Mayfair" and "Northern Sky" are among the works.

Betting that the Ryko brand name will be popular enough to draw the attention of music supervisors and others who place music, EverGreen embarked on a project to preclear titles so licensees only need to agree to set terms rather than try negotiating them. EverGreen worked with Warner Music Group, which acquired Rykodisc.

Together, EverGreen and Warner Music came up with discs of more than 500 Ryko titles, pre-cleared for publishing and master use rights.

The multigenre music on the discs include rate cards to license the works for motion picture, TV, promotional spot and other uses. The more songs a licensee wants to use, the greater the discount on the total licensing fee, Schulhof says.

EASY-TO-CLEAR TUPAC MUSIC

When EverGreen acquired rights last year in **Tupac Shakur's** writer's share in songs he co-wrote, EverGreen knew that licensing could be complicated—not only in the publishing, but in the master rights.

First, EverGreen worked with Universal Music Publishing Group and Universal Music Group, which hold extensive rights in Shakur's music, to gain permission to offer certain rights to potential licensees, Schulhof says.

Next, EverGreen contacted all other rights holders in certain titles to inform them of the "easy-to-clear" plan.

The result is three CDs, totaling about 60 Shakur titles. The discs include contact information for all rights holders, making them easier to locate and to negotiate licenses with. None of the titles has more than two co-publishers, one of which is Universal, Schulhof says.

PRODUCTION MUSIC

Meanwhile, EverGreen has entered the music production business by acquiring a portion of the writer's share of **Scott Schreer's** catalog and signing a co-publishing deal with him. The Emmy Award-nominated TV composer/producer's catalog includes rights in roughly 8,000 theme music works, such as those used by "The O'Reilly Factor," Fox News, NBC Sports and many sports leagues.

While each activity viewed separately is not unique to the music business, performed together they present a question: What should these new hybrid music publishers be called? ...

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

WANTED!!

**CDs • DVDs • VINYL
POSTERS • MEMORABILIA
CONCERT SWAG • AWARDS**

TOP PRICES PAID!!

Rockaway Records has been buying and selling vinyl, CDs, and collectibles since 1979. We consistently pay much more than our competitors for high quality collections.

Think you'll do better on EBAY?

Quality collectibles often sell for much less on EBAY than they are really worth. Save the time and hassle, sell us your whole collection for CASH or consign your high-end items with us. We usually sell high-end items for as much or more than the major auction houses and in a more timely manner.

**Call Wayne Johnson – Owner/Buyer
(323) 664-3525 • wj@rockaway.com**



Rockaway Records

2395 Glendale Blvd.
Los Angeles, CA. 90039
Retail Store: (323) 664-3232

www.rockaway.com



SCHULHOF

"If songwriters control their name and likeness rights, and their life story rights, we're saying we'd also like them to transfer [those rights] when we buy their publishing rights so we can do merchandising and move into other areas," EverGreen co-CEO **David Schulhof** says. "You can do more with the music, and you can market the content better, if you have these other rights. We're buying them out in perpetuity."

While no deal has been finalized for the name, likeness and life story rights at press time, Schulhof says that three such deals are in negotiations. In fact, EverGreen is exploring opportunities to finance documentaries based on some artists signed to the company, he says.

This branching out by EverGreen after it first acquired publishing assets in 2005 is no real surprise. Schulhof, who co-founded EverGreen with co-CEO **Richard Perna** and partner **Joel Katz**, came from the film world. He was VP of motion picture music for Miramax Films and Dimensional Films, and has produced or executive-produced more than 100 soundtracks.

But this latest avenue for potential revenue is just one facet of EverGreen that demonstrates what a fledgling publisher can do to diversify a business, whether or not it exclusively controls all the publishing assets acquired. Although not



RONDI CHARLESTON



**BUY Rondi's New Release
IN MY LIFE**

**EXCLUSIVELY AT
VIRGIN MEGASTORES**

**TIMES SQUARE & UNION SQUARE
Bonus CD/DVD Set \$10 while supplies last
DVD features Rondi LIVE at LINCOLN CENTER**

**FREE
LIVE IN-STORE
PERFORMANCE
UNION SQUARE
MEGASTORE
OCTOBER 25TH - 9 PM**

Make reservations to see Rondi at
IRIDIUM
Tues. November 6th
7:30 & 9:30 PM
(212) 582-2121
iridiumjazzclub.com

A Superstar of the Future!
IN TUNE MAGAZINE

Utterly Delightful...a joy to hear
NY TIMES

Spellbinding storyteller
...a singer for all seasons
BOB BLUMENTHAL
GRAMMY WINNING JOURNALIST

For more info, updates and downloads visit

rondicharleston.com • myspace.com/rondicharleston



Latin Notas

LEILA COBO lcobo@billboard.com

Ears To The Ground

The Music That Latin Tastemakers Are Enjoying This Fall

With the changing seasons, Latin Notas likes to poll readers on new music they have discovered and loved. In this case, we thought we'd give other writers and tastemakers, whose likes may radically differ from ours, an opportunity to recommend the music they're listening to now.

RAMIRO BURR

San Antonio Express News music writer

"I like the new single by **Juanes** and I can't wait to get my hands on the album. I also like **Gloria Trevi's** new album, 'La Rosa Blu,' because it has jazz tinges in it and she displays new vocal maturity."

JAVIER ORELLANA

New York Post Tempo Latin music writer

"I am listening to **B-Side Players**, **Ozomatli** and **José Conde** and **Ola Fresca**. They are taking the next step in the evolution of Latin music. People like **Eddie Palmieri**, who is a great artist, reaches an

older audience. **B-Side Players** and **Ozomatli** reach a younger crowd, and their fusion of styles makes them accessible to a wider audience, not just Latinos. As for **Conde**, he plays mellower versions of traditional salsa, and it makes for great listening."

JAVIER FARFÁN

Zune multicultural marketing manager

"I've been listening to the classics, more specifically, the new **Vicente Fernández** and **Héctor Lavoe**. I recently went to a **Fernández** concert in Seattle and saw how passionate audiences were about him, and his latest album gives you a

hint as to why. To be honest, I like drinking tequila to it."

GABRIEL ABAROA

Latin Recording Academy president

"I'm listening to the soundtrack of the film 'Fuera del Cielo' [Universal Music]. It has tracks by **Vaquero**, **Emmanuel del Real**, **Chetes**, **Babasonicos**. The songs are refreshing, often very complicated but also magnetic. Even though it's a soundtrack, there is a cohesiveness to the selection."

JORDAN LEVIN

Miami Herald Latin music critic

"I can't stop listening to **Ori-**



OZOMATLI

shas' new album, 'Antidiótico.' Their music is so melodically rich, and I love the swing of it. Oddly enough, my 3-year-old daughter loves it as well. She also loves **Lila Down's** 'Copa a Copa.' I also love Spanish singer **Buika**. Her voice is so rich and the music is indescribable. It has flamenco, jazz and blues."

CELESTE RODAS JUÁREZ

People en Español music critic

"I love the way **Notch** [whose album "Raised by the People" is out on Machete] combines patois, English and Spanish. The sound is so refreshing and original. Those same qualities are in the new **Manu Chao** ["La Radiolina"]. I also like the

album for the strong message he delivers in many of his songs, which make us think and rethink. And **Putumayo's** "Tango Around the World" is a good invitation to accept a first-class ticket to that trip: from Argentina to the rest of the world.

CECILIA ELIZALDE

"Billboard Latino" producer

"The new **Belanova**. They still maintain their signature pop/electronica sound, but it's refreshed . . . It's definitely a different sound from a band that's taking risks by playing something completely different from all else in Latin pop radio."

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

THE BILLBOARD Q&A?

Abel De Luna's career has taken him from farm worker to small businessman to the mayoralty of Healdsburg, Calif., at the age of 29. De Luna then moved into what he calls "another type of leadership" in the music industry, as founder of indie label Luna Music. He branched out into publishing and artist management for 25 years before founding regional Mexican radio chain Luna Communications, where he is chairman/CEO.

In the years you've been in the business, has anything changed in what the regional Mexican audience wants?

I think the new generation likes a good song, a good voice or a different style. Unfortunately a lot of artists sound the same and copy each other, so they don't have impact. As an artist you should look for a different style, look for songs that have a message and sing them with conviction.



An issue on the touring panel you moderated at Billboard's Regional Mexican Music Summit was talent development. What's the promoter's responsibility in that?

The promoter, apart from putting on shows, should look for talent. They have a better idea of what type of talent the audience likes because they see it every day in their concerts and dances. If a promoter dedicates himself to finding talent, maybe he can associate with a good producer or an agent . . . because he'll have the experience to know what the public likes and what type of production to do and how to promote it.

So instead of reacting to someone else's hit . . .

Sometimes promoters just wait for an artist to come out and then they get him. It's more difficult [that way] . . . The problem I see is that people think, "Let someone else do it, and then I'll grab on to it." But it's everyone's job.

—Ayala Ben-Yehuda

GATEWAY TO EUROPE

VivAmerica Showcases Latin-American Acts In Spain

MADRID—Festival VivAmerica—an extensive celebration featuring floats, parades and musical activities held Oct. 5-14 in the Spanish capital—marks a turning point for new Latin acts seeking to use Spain as a gateway to other European markets.

The festival's primary music events were televised live in Spain and in many Latin-American countries via Hispasat satellite.

The \$2.8 million fest—featuring more than 250 events in all artistic disciplines—was put together by Casa de América, a cultural consortium created by Spain's foreign ministry and Madrid's regional and city governments. Sponsors included telecoms giant Telefonica, oil/gas group Repsol YPF,



SOLÍS

Spain's biggest department store chain El Corte Inglés and public broadcaster Televisión Española.

One highlight was a three-hour procession of floats on which acts from 22 Latin-American countries—including Colombian vallenato star Carlos Vives and Cuban timba act Los Van Van—performed

live. Equally important were a series of shows in midsize venues, featuring such emerging Latin acts as Colombia's **Naty Botero**, Argentina's **Inmigrantes** and Puerto Rico's **Kany García**, as well as such icons as **Marco Antonio Solís** and **Armando Manzanero**, getting their first real push in Spain.

VivAmerica director Laura

Demaría says the festival's success reflects the growth of the Latin immigrant population in Spain in recent years.

According to Spain's National Institute of Statistics, at 2 million strong, Latin Americans comprise the majority of foreigners in Spain, surpassing Moroccans, who were the majority less than a decade ago.

"VivAmerica is a fiesta of Ibero-American integration in Madrid," Demaría says. "Some 500,000 Latin immigrants live in Madrid, and music is fundamental to their cultural identity. We worked with Sony BMG to provide a showcase for new Latin artists. But everyone has to be at VivAmerica, including old favorites like **Vives**, **Van Van**, **Solís** and **Armando Manzanero**."

Artists performing at VivAmerica included Mexican icon **Manzanero** and top-selling singer/songwriter **Solís**, who played his first Spanish concert at the sold-out 1,600-capacity Palace of Congresses. The con-

cert was recorded for a February 2008 release on DVD/CD, much in the way that **Alejandro Fernández's** "Mexico-Madrid: En Directo y Sin Escalas" was recorded in Madrid in 2005. **Solís**, who is signed to **Fonovisa Records** in the United States but distributed by **Sony BMG** in Spain, is planning a Spanish tour to coincide with the release.

VivAmerica will now be an annual event based around Oct. 12. Its first goal is to arrange a Latin musical extravaganza in 2010 to mark the 200th anniversary of Latin-American independence from Spanish rule.

"We hope to have a permanent role in VivAmerica," says **Sony BMG** senior product manager **Carlos Iglesias**, who worked closely with VivAmerica in providing talent. "VivAmerica is the biggest event yet where we have employed our [new] Spot management division to provide sound, logistics and marketing."

—Howell Llewellyn

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.

MANCHESTER RAVES ON

In The City Returns After Founder's Passing

LONDON—This year's In the City conference is facing up to the challenges of a future without its creative figurehead's guiding influence.

U.K. independent label pioneer Tony Wilson, who co-founded ITC in 1992, passed away this summer. But the annual A&R-focused confab in Manchester has a life of its own, with a rich history of discovering new bands and airing out controversial opinions. And more than ever, ITC is adapting with the times, GM Jon Paul Waddington explains.

"In the early years, it used to be an A&R frenzy, but we've tried to expand to cover other subjects and parts of the industry," he says.

This year, he says, daytime panel discussions at the Oct. 20-22 event will dig deep into such topics as music production, social networking and the live sector.

Yvette Livesey, who co-founded the event with her longtime partner Wilson, says ITC retains a strong focus on talent-spotting at a time of shrinking budgets in A&R—an area where Wilson, who signed Joy Division/New Order and Happy Mondays to his Factory Records label, was pre-eminent.

One such panel discussion, "This Town's a Different Town Today: A Modern Guide to

A&R," will drill into contemporary A&R routes for new artists. Former Sony/CBS A&R director Muff Winwood has come out of retirement to moderate the panel.

Elsewhere, heavyweight promoter Harvey Goldsmith will take part in a podium conversation with outspoken U.K. artist manager Jonathan Shalit, and Mute Records founder Daniel Miller will chat with producer Flood.

"The world is changing in the music industry at the moment," Livesey says, "[but] I don't think it's a bad thing when the industry is in a state

of flux—it means endless possibilities."

ITC's night program, which has previously hosted gigs by the likes of Radiohead, Oasis, Smashing Pumpkins and Arctic Monkeys, will spotlight 56 up-and-coming or unsigned domestic and international acts.

That the conference is going ahead without Wilson reflects the steely determination of Livesey. Wilson died from a heart attack Aug. 10 less than a year after being diagnosed with an aggressive form of kidney cancer, and Livesey herself found she had breast cancer in



TONY WILSON and YVETTE LIVESEY co-founded the In the City conference in 1992.

June 2006. The disease is in remission, but Livesey remains on medication.

"It's been a bit of a trek, to be fair," she says. "I only emerged from [Manchester cancer specialist] Christies Hospital about six weeks ago

after being there for the last 12-13 months."

Shalit reckons ITC stands alone as the United Kingdom's leading music conference and suggests that the event should only grow in stature with Livesey at the helm.

"The secret power behind the throne has always been Yvette," Shalit says. "Because Tony was such an idealist, he did not always make the best business decisions. But Yvette is a brilliant creative and business lady, and she will now take this conference to be one of great international importance."

The 2007 Manchester confab comes on the heels of the inaugural ITC New York, held June 13-14. And Livesey says she plans to extend the brand internationally, with an event in Perth, Australia, currently under discussion to cater for the Southeast Asian music industry.

"The future for ITC was never in doubt—we'll actually be announcing ITC 2008 at this year's event," Waddington says.

"There are ways of making ITC bigger and better and stronger," he adds. "The horrible irony is that Tony has died just when we've assembled a team capable of doing that." —LB

IN THE CITY SLICKERS

ITC's night program has a reputation for making and breaking unsigned and fringe acts like the Darkness and Placebo. Billboard picks three bands most likely to succeed from this year's lineup.

TWISTED WHEEL

Hometown: Manchester

Only formed in February, Twisted



Wheel has been quick off the mark. Press has been generated in national papers including the Guardian and the Observer Music Monthly, after the alternative rock band won a Manchester Unsigned competition run by modern rock radio network Xfm.

Link: myspace.com/thetwistedwheel

ELLE S'APPELLE

Hometown: Liverpool

Elle S'appelle's "Little Flame" single,



due Nov. 5 on indie Moshi Moshi, has already caught the ear of tastemaking DJ Steve Lamacq, who chose the power pop trio for the "unsigned band of the week" feature on his BBC 6 Music show.

Link: myspace.com/ellesappelleband



NOAH & THE WHALE

Hometown: London

Heralded in the blogosphere as the new face of British folk music, this four-piece's summery indie single "Five Years Time" (Young & Lost) drew favorable comparisons to Brian Wilson.

Link: myspace.com/noahandthewhale

—LB

GLOBAL NEWSLINE

>>>SONY, KDDI LAUNCH DOWNLOAD SERVICE

Sony Corp. and KDDI, Japan's second-largest mobile-phone operator, are joining forces to launch a new music-download service that will allow mobile users to copy tracks onto digital music players they've downloaded from the Internet and stored on handsets. The two companies will launch the Au X Sony Music Project service in December following KDDI's late-November launch of three new handsets on which the service will be available. Users will be able to transfer music on their handsets downloaded from KDDI's EZ Chaku-Uta Full Service to such Sony devices as the Walk-

man digital music player. The software also allows copying of songs from CDs to mobile handsets. The two Tokyo-based companies say the project aims at expanding Japan's digital download market, which is overwhelmingly dominated by mobile-based downloads. —Steve McClure

>>>INGENIOUS PARTNERS WITH GABRIEL

London-based media investment firm Ingenious is partnering with Peter Gabriel's Real World Records to create VCT Investments. The new company will have a budget of £1.75 million (\$3.6 million) from Ingenious' two ven-

ture capital trusts for music projects, and aims to sign a roster of 10-15 artists. The Real World deal means that the two VCTs are now fully committed; Ingenious Music VCT raised £15 million (\$30 million), which funded 17 deals, while Ingenious Music VCT 2's £26 million (\$52 million) funded 15 deals. London-based Ingenious was founded in 1998 by Patrick McKenna, former chairman/CEO of Really Useful Group, as a specialist media investment and advisory business. —Lars Brandle

>>>BORDERS OZ BID PROBED

Regulator the Australian Competition and Consumer Commission is calling for submissions on rival bids for the Borders Group's assets in the region after Auckland, New Zealand-based A & R Whitcoulls—owner of several book chains in Australasia—formally

applied to the ACCC for clearance to acquire the U.S. company's Australian and New Zealand operations. The ACCC confirms that another leading Australian book chain, Dymocks, has also bid for Borders' 20 stores in Australia and four in New Zealand. The 74-store Dymocks chain focuses primarily on books but carries some CDs and DVDs. The government body has now launched a review into the impact that the deals could have on the book market and whether either would affect "price, availability or range" of other products such as DVD and CDs. Interested parties have until Oct. 26 to make submissions on the proposed acquisitions. The ACCC is expected to report Dec. 5. —John Ferguson

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



GLOBAL BY NICHOLA BROWNE

HEAVY DUTY

Spinefarm Expands European Metal Power Base To U.K.

legendary Finnish metal label Spinefarm is putting its back into an expansion program, with the opening of its first international office in London.

The label—set up in 1990 by managing director Riku Pääkkönen and home to such Euro-metal titans as Nightwish and Children of Bodom—has long had a reputation as the leading rock label in heavy metal powerhouse Finland, but previously relied upon import copies, licensing and distribution deals to spread the word internationally.

The development of the label's U.K. arm will be led by Dante Bonutto, international

A&R consultant with Universal Music Group International. Universal Music Finland acquired the Helsinki-based

label for an undisclosed sum in March 2002.

"This is Spinefarm, and we've arrived," Bonutto says.



From left, NIGHTWISH, SONATA ARCTICA, TARJA TURUNEN and CHILDREN OF BODOM are four of Finnish label Spinefarm's leading metal acts.

"We want to give greater exposure to the label in the U.K. market and not just in terms of the bigger acts. It's more about building the brand and that means representing the up-and-coming bands."

Spinefarm's biggest act internationally is Nightwish. Its current album, "Dark Passion Play," bowed at No. 1 in Finland, Germany and Switzer-

land, entering at No. 4 on Billboard's Pan-European albums chart. In the United States, where Nightwish is licensed to Roadrunner, the album entered at No. 84, the band's first Billboard 200 chart ink.

Nightwish is signed to Spinefarm for only Finland, Asia and South America, a source of some frustration



for the label, according to production and international exploitation manager Nelli Ahvenlahti.

"We would naturally like to have Nightwish for as many territories as possible," he says. "Now that we are expanding internationally, our opportunities in creating musical success stories are ever ex-

SPINE TINGLERS Your Guide To Spinefarm's Essential Acts

NIGHTWISH

Hometown: Kitee, Finland
Current release: "Dark Passion Play," out now.
One of Finland's biggest musical successes, Nightwish has shipped more than 3 million records worldwide, according to the label, and has toured in 40 countries. The symphonic metal band, fronted by new singer Anette Olzon, started a 23-date U.S. tour Oct. 15.

TARJA TURUNEN

Hometown: Kitee, Finland
Current release: "My Winter Storm," out Nov. 19 in Europe, with a U.S. release TBA.
This classically trained vocalist became the main attraction of Nightwish after she joined in 1996. But following a dramatic and public dismissal in October 2005, via an open letter posted on the band's official Web site, 29-year-old Turunen is now readying herself for the release of her much-anticipated solo album.

CHILDREN OF BODOM

Hometown: Espoo, Finland
Current release: "Chaos Ridden Years—Stockholm Knockout Live," out now.
This brooding death metal quintet, which combines synth melodies with ferocious metal, appeared on the American and European legs of 2006's Unholy Alliance tour, alongside Slayer and Lamb of God. The band is about to begin recording its sixth studio album, scheduled for an April 2008 release.

SONATA ARCTICA

Hometown: Kemi, Finland
Current release: "Unia," out now.
An old-school power metal act. "Unia" bowed at No. 1 on the Finnish album tally in May and also charted in Germany, Greece and Sweden. The band headlined the ProgPower U.S.A. VIII festival Oct. 5 in Atlanta, and will play a one-off London show Nov. 12. —NB

GLOBAL BY ROBERT THOMPSON

Levy Brakes

Canadian Labels Oppose Charge On Digital Music Players

TORONTO—Canadian record labels have opened up a major split with music publishers by turning their backs on a multi-million-dollar windfall from a levy on digital music players.

Labels body the Canadian Recording Industry Assn. (CRIA) announced in September that it was joining a Retail Council of Canada (RCC) challenge to the levy filed with the Federal Court of Appeal. Both organizations oppose extending Canada's private-copying levy to cover

"digital audio recorders."

The Copyright Board of Canada (CBC) approved the levy extension in July despite the protestations of nonprofit trade body the RCC, which represents more than 40,000 Canadian retail outlets, that it could add as much as \$75 Canadian (\$76) to the price of MP3 players and iPods. Specific levy amounts would be based on the amount of memory in a given device. The extension is due to take effect in January 2008, but the Appeal Court challenge is expected to delay its implementation at least until after the hearing, which is anticipated to take place in April.

CRIA president Graham Henderson claims the public will see the levy—extending the existing scheme for blank media—as legitimizing illegal downloading by introducing the perception that labels are compensated for it.

"We want to be clear that the source [of the copying] matters, something we think is clouded by the levy," Henderson says.

"We want it to be clear that illegal copying is illegal," he adds, "and private copying

doesn't mean stealing something from a [peer-to-peer] site."

The levy extension was proposed to government regulator the CBC by the Canadian Private Copying Collective, which collects the tariff and distributes it to Canadian songwriters, artists, publishers and labels—including CRIA members.

CPC director David Basskin, who is also president of authors' collecting society the Canadian Musical Reproduction Rights

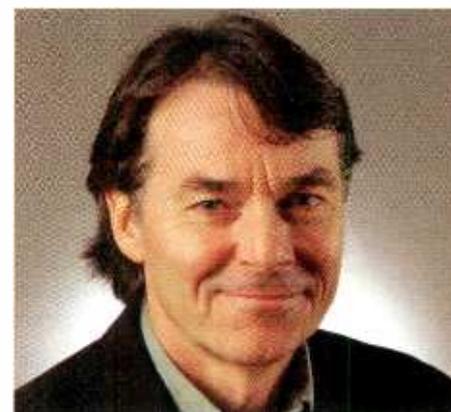
Agency, says he is surprised and disappointed by the CRIA stance.

Basskin insists the levy is about compensation for private copying, not file sharing. "It may be in some people's interests to describe it as the legalization of illegal file sharing," he says, "but it is not, and Graham should know better than to suggest that."

The levy, Basskin adds, "doesn't deal with perceptions. It deals with the value of copies that people make."

●●●●
"We want it to be clear that the source of the copying matters, something we think is clouded by the levy."

—GRAHAM HENDERSON, CANADIAN RECORDING INDUSTRY ASSN.





panding—instead of each band having its own licensor/distributor in every country, we can focus on running the whole label coherently from a local office.”

Eventually, Spinefarm U.K. may make local signings, but initially Bonutto will focus on catalog and “front-line releases by artists we think are viable in the U.K. market.”

“When we started, we didn’t pay much attention to the U.K. market because the music we put out was not very fashionable,” Pääkkönen says. “But now that is changing, and having people in the U.K. who are in constant contact with that gives us different possibilities.”

In the States, where Children of Bodom is the label’s biggest-selling act with more than 326,000 career album

sales, according to Nielsen SoundScan, Spinefarm acts are licensed to other companies on a case-by-case basis, something Pääkkönen plans to change.

“We hope to launch the label in many other key territories,” he says. “The U.S. would be a natural step forward.”

Spinefarm’s initial assault on U.K. shores came with the Oct. 1 reissue of the first five Nightwish albums, with former Nightwish vocalist Tarja Turunen’s solo debut to follow Nov. 19. A launch show March 8, 2008, at London’s Astoria features Children of Bodom, Moonsorrow and Kiuas.

Other European metal labels with a presence in the United Kingdom include Roadrunner (Netherlands), Century Media (Germany)

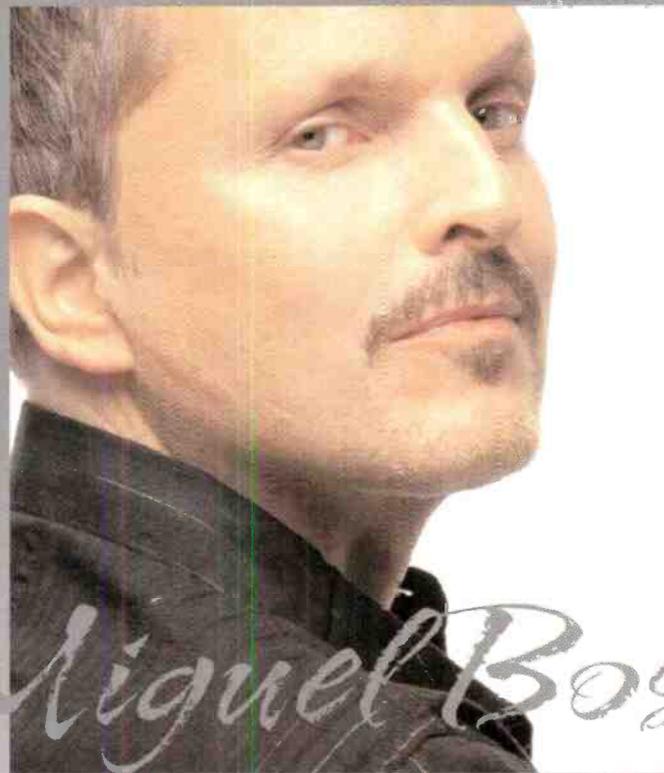
and Nuclear Blast (Germany). And according to the BPI’s Statistical Handbook 2007, albums classified as “metal/heavy” accounted for 7.2% of all album units sold in the United Kingdom in 2006, up from 4.2% in 2000, although slightly down from 7.4% in 2005.

Rival labels declined to comment, but others on the vibrant U.K. metal scene are enthusiastic about Spinefarm’s expansion.

“The opening of the U.K. office is a welcome one,” says Daniel P. Carter, host of BBC Radio 1’s influential rock show. “As a label that has stayed true to its roots and provided an outlet for real metal without pandering to the fashion-led tides, it can only be seen as something that will help and support the bands.”



30th Anniversary!



Join *Billboard* in honoring Miguel Bosé’s 30th Anniversary in Music and Entertainment, one of the most compelling artists in Latin music who has captivated millions in Europe, Latin America and the USA for three decades.

This special feature will pay tribute to an enduring career, from his TV debut in 1977 to his three recent Latin GRAMMY nominations including Album of the Year for “Papito”!

This is your opportunity to celebrate and commemorate the achievements of Miguel Bosé and his invaluable contribution to the Latin music industry worldwide.

TO ADVERTISE, PLEASE CONTACT:

GENE SMITH
973.746.2520
billboard@genesmithenterprises.com

MARCIA OLIVAL
305.864.7578
marciaolival@yahoo.com

FREDERIC FENUCCI
+44 207 420 6075
f.fenucci@eu.billboard.com

Issue Date: Nov 24

Ad Close: Oct 31

\$10-15M

CRIA sources say Canadian labels could potentially receive this much more per year through the proposed levy extension

Canada’s existing levy on blank media, including CD-Rs, tapes and other recordable media, was introduced in 1997. It was designed to compensate publishers and labels for revenue lost due to private copying of music from one medium to another.

Industry observers have suggested that the CRIA’s opposition to extending the tariff indicates it is considering U.S.-style civil suits against file sharers. However, the CRIA previously suffered a setback in March 2004 when a federal court ruled it could not force Internet service providers to turn over the names of alleged file sharers, and Henderson contends his organization has no interest in pursuing Canadians copying their own CDs onto MP3 players. “I’ve said it before, and I’ll say it again,” he says. “We’re not about to sue anyone.”

Record company sources privately admit the industry’s long-term goal is to have law

enforcement treat music piracy as a criminal offense, rather than a civil one.

After administration costs, music publishers receive approximately two-thirds of the existing levy. CRIA members, who claim they have sustained more than \$1 billion Canadian (\$1.03 billion) in lost sales since file sharing became popular in 1999, receive 15.1% of the levy, according to the CPCC. The collective says it has collected \$199 million Canadian (\$204 million) since 1999 and has distributed slightly less than \$103.5 million Canadian (\$106.2 million). CRIA sources say the labels would expect to receive an additional \$10 million-\$15 million per year through the proposed levy extension.

But RCC VP of government relations Kim Furlong says she understands the CRIA’s position.

“Consumers feel right now that if they steal a song and have paid the levy, well, they aren’t stealing,” Furlong says. “And if they are forced to pay a \$75 levy on every iPod, do you think they’ll feel less justified in taking songs for free?”

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Beatle stuff.

As **George Harrison's** solo records become downloadable and **Martin Scorsese** documents his life, **Wu-Tang Clan** has received permission from **Olivia Harrison** and **Wixen Music**, the publishing company that represents George Harrison's estate, to do a reworking of "While My Guitar Gently Weeps" that features **Red Hot Chili Peppers** guitarist **John Frusciante** and **Erykah Badu**. It is not a sample from the Beatles' "White Album" as previously reported, but a rerecording. The Wu-Tang Clan album is called "The 8 Diagrams," and will be out Dec. 4.

Other Beatles news includes **Ringo Starr**, **Olivia Harrison** and **Sean Lennon** joining **Yoko Ono** in Iceland for the unveiling of the Imagine Peace Tower on Videy Island near Reykjavik. A choir sang "Imagine." The tower will be lit every year from **John Lennon's** birthday, Oct. 9, to the anniversary of his death Dec. 8.

And the Rock and Roll Hall of Fame will feature a "Help!" memorabilia exhibit starting Nov. 16 to coincide with the release of the cleaned-up DVD of the movie. The exhibit will include George Harrison's original script and, reportedly, archives of material including artifacts and photography documenting the making of the film. It will be fab, we're sure, and another worthwhile reason to go to the hall.

We're celebrating the rerelease of the very underrated "Help!" DVD in spite of it, again reportedly, having virtually no extras like the ones that the amazing **Martin Lewis** produced for the "A Hard Day's Night" DVD.

Not that the wonderful movie needs it—it doesn't. It's just a shame when people get lazy or cheap when it comes to historically significant artists like the Beatles and fantastic pieces of work like "Help!"



These are busy times for **GEORGE HARRISON'S** legacy.



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Saturation Season

Are Too Many Indie Bands On The Road At Once?

On a rainy Wednesday night in Philadelphia a few weeks ago, live music fans could choose between catching dance-punk band **!!!**, Aussie indie pop act **Architecture in Helsinki** or **Wolf Parade** side project **Sunset Rubdown**. The city wasn't in the midst of any sort of festival or special event; rather, the multiple line-ups represented a typical night this fall in any reasonable-size city, where listeners can choose which live show to see from an embarrassment of indie riches.

But independent promoters who book and manage shows at midsize (400-1,000 capacity) venues in urban markets aren't necessarily seeing those riches. Rather, faced with an overabundance of touring bands and a limited audience, one has publicly complained about his worst season since 2001, and five others that I spoke with said they are enduring slow seasons as well. **Sean Agnew**, an independent promoter in Philly who heads up R5 Productions, posted a screed on a local message board last week, explaining that he and his contemporaries were losing money every night due to low turnouts and high guarantees.

"No one buys records anymore, so bands now make the majority of their income on live shows," Agnew wrote. Therefore, he says, bands remain on the road much longer than they used to. Many acts, he says, increasingly hit a market multiple times in one year, and are pushed by management to charge higher prices and play larger venues than a group is ready to play.

Andrew Colvin of booking agency Ground Control has witnessed the same phenomenon. "Bands have to make up the loss of revenue from album sales somehow," he says, "and many see touring nonstop as a way to do that."

But **Todd Cote**, booking agent for metal band **High on Fire**, blames the logjam on promoters who overbook, taking every show offered to them in an effort to fill their calendars; he also attributes higher ticket prices to increasing surcharges by ticketing companies and higher guarantees offered to acts. "Bands take the money upfront and don't think about how it will affect them on the road," he says.

In the end, says **Pete Toalson**, program coordinator of Chicago venue the Empty Bottle, "everything is getting stretched thin."

"There are more bands and more clubs than ever before," Toalson says. "You also find a lot of bands that have booking agents before they even have records out, and are being pushed to headline when they really should be opening. They think just because they have some buzz they should be at the top of a bill."

Colvin says that while he personally discourages bands from headlining right out of the gate, he sees it happen on numerous occasions.

Todd Patrick, an independent promoter in Brooklyn, blames "a cottage industry that has grown around indie rock."

"Publicists and booking agents are trying to make a middle-class livelihood based on hype," Patrick says. "As a result, people are being pushed to charge higher prices." Patrick says he works to keep his cover charges low and claims that strategy has helped some promoters avoid the slump and have a profitable autumn.

Other promoters, like **Scott McLean**, who books Portland, Ore., venue Holocene, also say that an effort to keep ticket prices down has resulted in solid turnouts. "We keep the covers for our local shows at \$6 and only occasionally go up to \$15, in the cases of huge national touring acts," he says.

For the three aforementioned Philadelphia



Dance-punk band **!!!**: One live choice out of many.

COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 LORD DON'T SLOW ME DOWN	OASIS / UNIVERSAL
2 I'LL COME RUNNIN' HELL ON HEELS	DIONYSUS
3 LONGSHOT	JOHN FOGERTY / FANTASY
4 GYPSY BIKER	BRUCE SPRINGSTEEN & THE E STREET BAND** / COLUMBIA
5 TOO MANY COOKS (SPOIL THE SOUP)	MICK JAGGER / RHINO
6 CONQUEST	THE WHITE STRIPES / WARNER BROS.
7 STREAKS AND FLASHES	THE CHESTERFIELD KINGS / WICKED COOL*
8 TICK TICK BOOM	THE HIVES / UNIVERSAL
9 SALAD DAYS	THE GRIP WEEDS / GROUND UP
10 CRUEL GIRL	THE RED BUTTON / GRIMBLE

COOLEST GARAGE ALBUMS

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

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

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

HARRISON: MICHAEL OCHS ARCHIVES/GETTY IMAGES; !!!: JIM DIXON/GETTY IMAGES



Retail Track

ED CHRISTMAN edchristman@billboard.com

Fan Unfair

Updating Labels' Bad Habits For A Brave New World

It may have initially seemed like Radiohead's brave new world to sell its music directly to fans meant the symbolic end of the record label model, but that didn't last too long, did it? Within the week, it became clear Radiohead was seeking a label deal to put out the conventional CD version of the album on the back end.

But Radiohead's move explores other interesting dynamics. One, with no new product available for almost two months, it almost fulfills the dream of the most fervent digerati—those who want to force everyone to go digital by not putting out any physical product. Now we, or at least Radiohead, will see what happens when a large, rabid fan base has no choice but to buy digital.

More important, Radiohead is the best test to date on adapting a reverse book industry model to the music business. In the publishing business for the past couple of years, best-selling authors like the late Jim Rigney (pen name Robert Jordan) would allow 100-page prologues of his "Wheel of Time" heroic fantasy series to be sold as digital downloads for \$5. Two months later, the high-priced \$29.98 hardcover book would arrive, and then a year later the \$8.99 paperback version.

Radiohead announced the (mass market paperback equivalent) download and the (hardcover equivalent) boxed set at the same time, but put a window between their release, with the download available Oct. 10 and the boxed set Dec. 3.

The problem is, Radiohead didn't initially mention the (trade paperback equivalent)

CD version and still hasn't said when it's coming out. By presenting its product this way, Radiohead is not giving fans who want physical product all the information they need to make a satisfying choice. Remember retail's axiom: Give the customers what they want.

So if the music industry is evolving into a new world, I have a few recommendations. Mainly, if superstar artists are going to initially sell directly to their fans, than maybe they shouldn't encourage unfriendly consumer practices.

For years, the record labels used questionable tactics to get fans to buy their favorite artists' albums, and then buy them again and again. Some methods actually fulfill consumer demand, but other times labels go too far.

Currently, most superstar albums come out in four or five different exclusive versions. True, that's done mainly to benefit the big accounts like Wal-Mart, Target, iTunes and Best Buy. But that means fans face a choice: either be deprived of some music by their favorite artists or buy all the versions available. The latter decision ultimately benefits the labels and the artists, frustrates the fan and gives the rest of retail conniptions.

That's not the only way fans are induced to purchase multiple copies of the same album. How about putting out a record, and once the devoted fans buy it, relaunching the same record with different songs or as a higher-priced limited edition? Sure, sometimes that's done in good faith as a way to revive an album not performing up to expectations. But usually, devoted fans get screwed and buy the

album all over again—although nowadays, they could download the new songs, if the labels would let them.

But that didn't happen in 2004, when Good Charlotte released two versions of "The Chronicles of Life & Death," each with 14 of the same songs. The "Life Art" version had a bonus song called "Falling Away," and the "Death Art" version had bonus track "Meet My Maker." Of course, iTunes carries both versions, but guess what? Its "Death" version has "Meet My Maker," and another bonus song called "Wounded" that can only be bought as part of the album purchase. Strangely, the iTunes "Life" version doesn't have "Falling Away." But any way you look at it, fans needed to buy the album twice to get all the tracks.

Or how about issuing an album with different covers to stimulate multiple purchases? I remember when Led Zeppelin's "In Through the Out Door" came out in multiple covers: not two or three, but six. Even worse, the album was wrapped with brown paper, so you didn't know which cover you were getting. You could buy six copies and still not wind up with all the covers.

Music fans will put up with a lot of rubbish, but no one likes to feel the fool. In the new world of selling directly to fans, the artists can't blame such tactics on the labels anymore. In fact, if artists aren't careful, the disdain that many consumers feel for labels could soon find a new focus.

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

Run
Dodge
Chase
Shoot
Survive

Win
Lose
Get Even
JUMP!

JUMP is one of the hottest mobile gaming companies with some of the coolest titles and licenses. Our studios in Stockholm, Mumbai, and Pune are constantly conjuring up fantastic games. And now we are poised to take a quantum leap onto the world stage. Ready, get set, JUMP!



[www.jumpgames.co.in]

Copyright 2007, Nielsen Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0878. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,823,020 (\$1838,797 Canadian) \$79.09	KEITH URBAN, THE WRECKERS Rexall Place, Edmonton, Alberta, Sept. 21-22	24,842 two sellouts	House of Blues
2	\$1,720,562 (\$1769,852 Canadian) \$77.29	KEITH URBAN, THE WRECKERS Pengrowth Saddledome, Calgary, Alberta, Sept. 18-19	24,260 two sellouts	House of Blues
3	\$1,401,205 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Hartford Civic Center, Hartford, Conn., Oct. 2	15,290 sellout	Live Nation, Metropolitan Entertainment Group
4	\$1,186,301 (\$1160,753 Canadian) \$93.63/\$69/\$70/\$60.8	JENNIFER LOPEZ & MARC ANTHONY Bell Centre, Montreal, Oct. 12	11,422 sellout	Gillett Entertainment Group, Live Nation
5	\$1,130,405 \$125/\$95/\$70/ \$50	TONY BENNETT, K.D. LANG, JOHN LEGEND, JAMES TAYLOR Radio City Music Hall, New York, Sept. 8-9	11,922 two sellouts	MSG Entertainment, AEG Live
6	\$1,126,820 \$110/\$95/\$75/ \$45	AVENTURA Madison Square Garden, New York, Sept. 1	16,462 8,637	Latino Music
7	\$948,662 (\$976,532 Canadian) \$79.17	KEITH URBAN, THE WRECKERS General Motors Place, Vancouver, Sept. 16	13,001 sellout	House of Blues
8	\$840,424 (\$592,708) \$106.35/\$70.90	ROD STEWART Olympiahalle, Munich Oct. 12	9,313 sellout	United Promoters
9	\$803,348 (\$566,344) \$92.20/\$78.02	ROD STEWART The Ahoy, Rotterdam, The Netherlands, Oct. 14	9,522 sellout	Mojo Concerts
10	\$634,982 (\$635,237 Canadian) \$64.47/\$49.48	AKON, RIHANNA, KARDINAL OFFISHALL, RAY LAVENDER Bell Centre, Montreal, Sept. 24	10,427 sellout	Gillett Entertainment Group, Live Nation
11	\$585,044 \$129.75/\$29.75	WAVEFEST: MICHAEL McDONALD, INDIA.ARIE & OTHERS Greek Theatre, Los Angeles, Sept. 28-29	6,663 9,283 two shows	Another Planet Entertainment, Nederlander Concerts
12	\$558,312 (\$644,226 Australian) \$62.79	FALL OUT BOY, GYROSCOPE, JACK'S MANNEQUIN Acer Arena, Sydney, Sept. 25	9,761 10,057	Blue Murder
13	\$549,663 \$49.50/\$20	BRAD PAISLEY, RODNEY ATKINS, TAYLOR SWIFT Riverbend Music Center, Cincinnati, Oct. 5	21,974 sellout	Live Nation
14	\$540,681 \$85/\$27.50	DEF LEPPARD, STYX, FOREIGNER White River Amphitheatre, Auburn, Wash., Sept. 26	12,092 19,602	Live Nation
15	\$527,983 \$125/\$29	K-EARTH ANNIVERSARY CONCERT: THE DOOBIE BROTHERS & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., Sept. 15	9,315 15,988	Live Nation, K-EARTH 101 FM
16	\$527,166 \$65/\$45	DAVE MATTHEWS BAND, THE WAILERS Stephen C. O'Connell Center, Gainesville, Fla., Sept. 11	8,977 8,500	Fantasma Productions
17	\$494,190 \$75/\$40	ROBI DRACO ROSA Coliseo de Pura to Rico, Hato Rey, Puerto Rico, Sept. 28-29	8,455 8,233 two shows	Dueño Promotions
18	\$492,978 \$65/\$39.50	LIVE, BREAKING BENJAMIN, THREE DAYS GRACE & OTHERS Tweeter Center at the Waterfront, Camden, N.J., Sept. 23	14,321 25,531	Live Nation
19	\$491,800 \$49.75/\$20	BRAD PAISLEY, RODNEY ATKINS, TAYLOR SWIFT Verizon Wireless Amphitheater, Virginia Beach, Va., Oct. 2	15,105 19,500	Live Nation
20	\$489,689 (\$506,778 Canadian) \$76.82/\$62.33/\$43	RUSH Colisée Pepsi, Québec City, Sept. 14	6,604 7,000	Gillett Entertainment Group, House of Blues
21	\$485,398 \$121/\$45.50	STEVIE WONDER Charter One Pavilion, Chicago, Sept. 10	6,566 7,274	Live Nation, LM Touring JV
22	\$482,018 (\$507,248 Canadian) \$94.55/\$43.71	HILARY DUFF Air Canada Centre, Toronto, Sept. 8	8,802 sellout	Live Nation
23	\$479,040 \$75/\$32.50	RUSH Riverbend Music Center, Cincinnati, Sept. 1	10,776 16,435	The Next Adventure (A Live Nation Company)
24	\$476,120 (\$501,721 Canadian) \$62.16/\$43.18	BRAD PAISLEY, RODNEY ATKINS, TAYLOR SWIFT Scotiabank Place, Ottawa, Sept. 7	7,992 sellout	Live Nation
25	\$473,390 \$225/\$185	AEROSMITH, JOAN JETT & THE BLACKHEARTS Borgata Casino, Atlantic City, N.J., Sept. 22	3,017 3,046	Live Nation, in-house
26	\$471,965 \$85/\$75/\$60/ \$45	MAZE FEATURING FRANKIE BEVERLY, TEENA MARIE Boardwalk Hall, Atlantic City, N.J., Oct. 7	7,942 8,258	Platinum Productions
27	\$469,916 \$59.50/\$49.50/ \$39.50	SCREAMFEST '07: T. I., T-PAIN, CIARA, YUNG JOC & OTHERS HP Pavilion, San Jose, Calif., Aug. 31	10,383 14,590	AEG Live
28	\$467,260 \$72.50/\$39.50	AMERICAN IDOLS LIVE Hartford Civic Center, Hartford, Conn., Aug. 27	7,635 9,564	AEG Live
29	\$465,630 \$70/\$24	DEF LEPPARD, STYX, FOREIGNER Cricket Wireless Pavilion, Phoenix, Sept. 20	13,368 19,949	Live Nation
30	\$465,075 \$115/\$10	LUIS MIGUEL Hyundai Pavilion at Glen Helen, Devore, Calif., Sept. 23	13,684 18,136	Live Nation
31	\$463,661 \$81/\$30.50	RUSH Germain Amphitheater, Columbus, Ohio, Sept. 2	10,241 12,891	The Next Adventure (A Live Nation Company)
32	\$457,952 \$99.50/\$55.50	DEF LEPPARD, STYX, FOREIGNER Reno Events Center, Reno, Nev., Sept. 16	5,413 6,184	Live Nation
33	\$457,210 (\$481,345 Canadian) \$80.74/\$71.24/\$56.99	TIESTO, KEVIN SHIU General Motors Place, Vancouver, Aug. 25	6,060 8,397	Ami Seaton
34	\$455,873 \$59/\$18.75	NICKELBACK, PUDDLE OF MUDD, FINGER ELEVEN Verizon Wireless Amphitheater, Virginia Beach, Va., Aug. 28	12,963 20,055	Live Nation
35	\$455,310 \$125/\$59.50	STEVIE WONDER Harvey's Outdoor Amphitheater, Lake Tahoe, Nev., Aug. 25	6,350 sellout	Another Planet Entertainment



On The Road

RAY WADDELL rwaddell@billboard.com

A Prince Among Thieves

Affordable Pricing Drives Demand For Prince's London Run

Last year, **Madonna** did eight Wembleys, **Billy Joel** did 12 Gardens and **Luis Miguel** did 30 Auditorio Nacionales.

This year, it's all about the Purple One knocking down 21 O2s.

Prince's remarkable 21-night August/September run at the new O2 in London grossed more than \$22 million and drew 351,527 people, according to Billboard Boxscore. AEG Live subsidiaries Concerts West and Marshall Arts promoted the stand.

Paul Gongaware, who runs Concerts West



with **John Meglen**, says the reason for the sit-down was pretty simple: "Prince wanted to play London. Our philosophy with him is to maximize the returns from any given market."

It helps when dealing with an artist who "loves to work," Gongaware says. "So we have the luxury of not thinking in terms of 40 or 50 dates. We just go play out each market. It takes longer, but with live shows being the main revenue source for artists today, we believe it's a relevant philosophy."

London was a case of the promoter having to deliver what the artist says he can do. "Prince went into London and did a press conference to launch the shows. He stood up there and told the world he was going to do 21 shows in London," Meglen says. "Everyone there was telling us eight, maybe 10."

The promoters initially put up seven shows. "On our first day on sale we had rolled into 15 by lunchtime," Meglen says. "The [London] record was **Pink Floyd**, 14 at Earls Court, so that first day we had already broken the record."

After two weeks with no tickets available, demand built again, "then we relaunched the final six shows," Meglen says. "Every show was sold out. Every seat."

Production was center stage, in-the-round, and other O2 bookings forced four load-outs and load-back-ins. "But all we did was strike the stage, pull down most of the PA stacks, then run our lighting rig on long chains up into the ceiling, out of the way," Gongaware says. "We even had the **Stones** in during the middle of our run, with no problems for either of us."

Multiples are the most profitable of all concerts, particularly when not attached to a full-blown tour. Prince producers outsourced lights and sound, "so we had very little in the way of shipping, trucking or even hotel and travel costs for our crew," Gongaware says. "We brought maybe 15 crew people from the U.S.A. Everyone else was local, so cost savings over a typical touring situation were substantial. And when you play 21 nights in any arena, you can cut a pretty sweet deal."

Even so, a 21-date stand is not without its challenges. "When the artist tells the world he's doing 21, we needed to find a way to get there," Gongaware says. "In the end, we could have done more."

Similarly, such a mammoth booking lends itself to marketing opportunities. "Distributing 2.9 million copies of his new CD free with the Sunday Mail newspaper or 350,000-plus CDs given to ticket holders at the gig, those are the real benefits," Meglen says. "It's about finding new ways to get the artist's music into the ears of people—lots of people."

The AEG Live London team says more than 95% of the audience came from London. "That was the real surprise to us," Gongaware says. "We originally thought of it like Vegas, letting the fans from all over Europe come to Prince, but it was all about London and the new O2 arena."

Asked what they learned from the experience, Gongaware says, "We could write a book, but the big thing was probably the reinforcement of our beliefs about ticket price. We were at £31.21, about \$62 U.S."

By pricing conservatively, the pair believes lightning could strike again for Prince in London. "His shows were so powerful, so totally engaging to the audience, that we'll be able to go back to London and do this again—and again," Meglen says. "Lots of people want to go see a great live show. When you make it so that most can afford to go, they will. We're lucky to have an artist who can see that and doesn't view ticket price as a competition with his peers."

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

Michael
Rapino
Arthur
Fogel
Michael
Cohl

BEHIND THE MADONNA DEAL

Live Nation's new artist services model—now being tested with Madonna—aims to cover all revenue bases. In a rare interview, the deal's power brokers provide the story behind the story.

Live Nation is now in the recorded-music business . . . and the merch business, the digital distribution business, the branding business and, of course—still—the live music business.

And, to great fanfare, the Madonna business, with the announcement of a new, all-encompassing 10-year deal that published reports say is worth \$120 million. With the deal Live Nation unveils its Artist Nation division, headed by veteran Rolling Stones dealmeister Michael Cohl (see story, page 10). Artist Nation will serve as a conduit between artists and fans, via fan sites, VIP ticketing, digital rights/DVDs, merchandising, sponsorships and branding.

In a rare three-way sitdown, Live Nation power brokers Cohl, Michael Rapino and Arthur Fogel discussed the Madonna deal and Artist Nation with Billboard. Rapino is president/CEO of Live Nation and has headed the company since before it spun off from its predecessor Clear Channel to become a free-standing public company. Fogel is Live Nation chairman of global music, as well as producer of Madonna's last three world tours and this year's Police reunion. Rapino and Fogel both once worked for Cohl, whose pioneering Concert Productions International is now under the Live Nation umbrella.

The three native Canadians may have just reshaped the music business, as power firmly shifts from the label side of the equation to the live music stage. While the Madonna deal has its detractors, as tour producers Fogel and Cohl are known for profitable ventures for artist and promoter. Can they guarantee the same under a 360-degree model?



From left:
FOGEL,
RAPINO
and COHL

What's your take on some of the negative reaction when news of the Madonna deal first leaked?

Arthur Fogel: All of the people, or most of them, who talk about [offering] a 360-degree model are full of shit. They don't have a clue what they're talking about and how they're going to get there. Secondly, there was more than one bidder in the game with Madonna for this deal, and the reality is that when the spin in our business is, "They overpaid," that's always and ever about covering up your failings and your inability to deliver the deal.

When may we see a new record by Madonna under the Live Nation contract?

Michael Cohl: I would think that our first record will be in two or three years, approximately.

So who knows what distribution model will be in play then, given what Radiohead showed us recently.

Michael Rapino: We're so excited that we have some time to watch the market be innovative. We have no fear that by the time we sit down with Madonna and talk about distribution that there will be a lot of exciting opportunities.

Cohl: The opportunities have been there forever, and people just haven't seized on them.

The traditional thinking is that promoters aren't in the label business.

Fogel: We're in the recorded-rights partnership business; we're not in the record-label business.

Much has been made of Madonna's age. Is that a factor?

Cohl: Absolutely. She's right at the prime of her career, and we're ecstatic to get her now.

In 1989, I did a deal with the Rolling Stones—two of them were 46, one of them was 49 and one of them was 52. That's almost 20 years ago. Arthur and I in Toronto quite a while ago promoted Frank Sinatra when he was 82 and sold out. Talk about age is ridiculous. It's a boogeyman that young people like to throw at older people.

Fogel: It's typical male bullshit—if it were a man named Madonna, age wouldn't even have been raised.

Is the record now a marketing tool for touring, branding, merchandising, etc.?

Cohl: I'm sure it serves that purpose, but if you're asking if [the record] has economic properties to it, the answer is, "Absolutely." How do you think Radiohead did on that little adventure last week? My instincts tell me that there was a fairly substantial financial gain . . . more so than if it went to a record label.

This seems to follow through to the extreme on Live Nation's goal to form longer-term relationships with artists.

Rapino: When you do one show in Cleveland for four hours, your risk/reward is limited. When you do a tour it gets better, when you do a global tour it gets better, when you do a global tour plus T-shirts it gets better. Now add global tours plus product lines plus time: dream. If I could take all of my thousand artists and turn them all into longer, deeper relationships, we would be on rocket fuel. And this is the start of it.

Fogel: What motivates me and has for a long time is people in 1988 telling Michael Cohl and the rest of us, "You're out of your mind. The Rolling Stones are finished," and then 20 years in, people saying, "The Police? Are you nuts? It's not going to be that big." I'm OK with people saying we don't know what we're doing, we're reaching, we overpaid, all those things that people like to throw out there in our envious little business.

Cohl: I'd be really worried if they said it was a good deal. It might be the first time we were wrong.

How does this Artist Nation model work with developing artists?

Cohl: It works exactly the same. We're involved with 3,000-4,000 club shows a year, so in terms of de-

All of the people, or most of them, who talk about offering a 360-degree model are full of shit.

—ARTHUR FOGEL

veloping an act from the ground up on a live basis, this is probably the best place anybody could be.

Rapino: This is a \$75 billion business. We do about \$4 billion in revenue. We don't really subscribe to, "We win, they lose." We think the pie is big enough for all. We're not everything to everybody. Our core competency at the end of the day is if you sell tickets and are a touring-based artist, we probably bring incredible value to you in the first and most important piece of your business: touring and concerts. From there we believe we can on a global basis take and extend our relationship with you and help you build your business.

Would that be for any stage of a career?

Cohl: We don't want to be in the business of pouring tens of millions of dollars into unknown acts, throwing it against the wall and then hoping that enough sticks that we only lose some of our money and not all of our money. In the right circumstances we would look at an unknown act. But Michael's point was if you're already at the House of Blues and you're already selling 1,000 tickets, then it makes sense for us to sit down and talk about how our platform can help you. It's not part of our business plan to be out there signing 50 or 60 young acts every year.



From left, Avenged Sevenfold's **JOHNNY CHRIST**, **SYNYSTER GATES**, **M. SHADOWS**, **THE REV** and **ZACKY VENGEANCE** favor hard rock, but they've made room for new and varied sounds on their latest project.

Avenged Sevenfold Busts Loose From Metal Constraints On Fourth Album

BY MIKAEL WOOD

"YOU GUYS USED TO BE GOOD. WHAT'S UP?!?"

"Why'd you sell out? GO BACK TO SCREAMO!!!"

Opinions like that were commonplace on message boards in the wake of Avenged Sevenfold's 2005 album "City of Evil," on which the Huntington Beach, Calif.-based fivesome outfitted its speedy hard-rock chug with dramatic film-score strings, fluttering acoustic guitars and Queen-style vocal harmonies.

Frontman M. Shadows says he knew his band was in for some backlash as a result of that stylistic exploration. But two years after its release, he points out that whatever griping "City of Evil" provoked from old-school Avenged fans has been readily drowned out by the success of the album, which spawned the "TRL"-topping video for "Bat Country" and has sold 834,000 copies in the United States, according to Nielsen SoundScan.

On Oct. 30, Avenged returns with a self-titled Warner Bros. set that Shadows says represents the latest step in the band's "upward trajectory"—and once again he's not at all worried about what the group's detractors might have to say.

"We've always been very ambitious in terms of our goals and our dreams of where we want the band to be," the singer says. "When we write, we're not after the craziest or the heaviest thing. We're not in the mindset of, 'Let's thrash as hard as possible.' We're interested in making something palatable that still has heavy guitars and different metal elements. We like pop music, and we want to get people listening."

"Avenged Sevenfold," the band's fourth full-length, should do that.

A more eclectic effort than "City of Evil," the new album includes pronounced traces of hip-hop, country, electronica and what Shadows refers to as "wacky stuff." "Lost," on which Shadows runs his vocals through a Vocoder, could be T-Pain fronting Metallica, while "Gunslinger" and "Dear God" feature contri-

butions from pedal-steel whiz Greg Leisz and singer Shanna Crooks, a member of Big & Rich's Muzik Mafia.

The group came close to hiring producer Rob Cavallo based on his work on Green Day's "American Idiot" and My Chemical Romance's "The Black Parade" before deciding to go it alone. "But we also wanted to make the songs more focused, to make every part count," Shadows says. "We didn't want to have eight-minute songs that don't need to be eight minutes long."

Avenged wrote 24 tunes and recorded 18, then picked the strongest 13; during mixing, the band decided the album felt like it was dragging, so it cut another three. Shadows singles out the Beatles' "White Album" as an example of the kind of concise artistic sprawl the band was after.

"That was a huge influence," he says. "Every track has a different motif—different singers and different instruments. It's not dabbling in individual songs but across an entire album."

Band manager Larry Jacobson says that his client's serving as its own producer "wasn't about self-indulgence."

From the label's perspective, "this is your worst nightmare," says Jacobson, who prior to forming World Audience Media Group headed the now-defunct Giant Records. "Here's a band ready to step up to that next level on a big fourth-quarter record, and they want to produce themselves?" he says with a laugh. "But because the band was open-minded" and took meetings with producers, "Warner Bros. turned around and said, 'You know what? They've been honest—we're going to let them do it.'"

And then they stayed out of the studio, which is pretty unheard-of."

According to Warner Bros. marketing VP Xavier Ramos, the label's long-term strategy for Avenged Sevenfold has always been built around breaking the band out of what he calls the "metal ghetto," an effort he says gained traction thanks to the unexpected success of the "Bat Country" clip. But Ramos insists that the label's first priority is "keeping the band's vision intact."

"You sit down with these guys and their ideas are very specific," he says. "Everything we do is in partnership with the band." Ramos points to the new album's cover—a stark black-and-white rendering of the band's winged-skull logo—as an example. "That's probably not the best cover for endcaps or promo materials," he says. "But it's what the band wants, so we go along with it. There were no compromises with this record."

Warner's prerelease campaign included a contest in which fans were invited to post video clips to YouTube explaining why they should serve as the band's guest producer; two winners spent a day in the studio with

tomers who purchase "Avenged Sevenfold" through the iTunes Music Store with a bonus track: a "jam-along" version of lead single "Almost Easy" that doesn't include guitarist Synyster Gates' solo. Fans are encouraged to record themselves playing along with the track and upload the footage to YouTube; one winner will receive tickets to an Avenged show and a guitar signed by the band.

Despite the attention paid to attracting new listeners, Jacobson says that Avenged's commitment to its core supporters "is constantly manifesting."

"When they won the best new artist [Video Music Award in 2006], the first thing they did was thank their old fans," the manager says. "They love those kids, and those kids still feel superserved by the band." Jacobson says fans respond to the band's "courageousness."

"What I mean by that is they don't sit there and try to write a song for radio," he says. "They simply try to follow whatever's interesting and intriguing to them. The songs on the new record are between five and nine minutes long—their core fan base isn't going to sit there

Video Victories

Avenged Sevenfold went from being an underground metal band to topping "TRL" thanks largely to the success of the act's video for "Bat Country." Here are four lessons learned about how to best-leverage video as a key component of a marketing plan.

1 Get in where you fit in. Warner Bros. marketing VP Liz Lewis says MTV's credit squeezes provide great exposure for artists whose videos might not get huge play on the video channel. "It's almost as if we're getting a 30-second advertisement during some of MTV's highest-rated hours," Lewis says.

2 Don't fear the Web. A quick clip of an artist's video on MTV drives viewers to mtv.com, Lewis says, where music fans "usually end up seeing more than just the video."



3 Court the old folks. Lewis calls VH1's You Oughta Know campaign a useful tool in breaking new artists. "They've done a good job of picking artists that are new to their audience but that they know their audience will respond to," she says.

4 Think big. Lewis calls the high-energy "Bat Country" clip "one of those videos you can watch over and over." Her only concern when it came to producing a video for Avenged's current single, "Almost Easy," was that the band "create another epic visual. We were like, 'Let's make a statement.'" —MW

Avenged, Ramos says, "seeing how a record's made." On Oct. 20 the band is scheduled to play a free show at Los Angeles' Key Club, footage from which will figure heavily into the label's new-media plan. And "Avenged Sevenfold" will hit stores in two separate configurations: the standard release and a CD+MVI package that will retail for an additional dollar.

"It's not your standard B-roll from the studio," Ramos says. "There's an animated piece, an in-depth making-the-album feature and tons of other stuff. The band spent months working on it." A current contest rewards cus-

and think the band knuckled to major-label demands. If you're going to be a major-label pussy, you're not going to deliver a record like this, and the fans know that."

Even if the act doesn't write songs for radio, radio's support of the band is growing. The single "Almost Easy" is No. 13 this week on R&R's Active Rock chart and No. 24 on Billboard's Modern Rock tally.

Active rock WYYY Baltimore PD Dave Hill says there's no reason not to expect "Avenged Sevenfold" to increase the band's audience. "These guys write great songs," Hill says. "If you look past the metal exterior of the band—their influences and the way they dress—the music has a pop tinge. The singer doesn't bark; he sings. And the songs have hooks—sometimes they have two. That's what rock radio looks for."





THE RING KING

How A Multimillion Mobile Sales Made T-Pain A Superstar

BY ANTONY BRUNO | PHOTOGRAPHS BY BEN CLARK

Enter most any dance club and odds are you'll soon hear "Buy U a Drank (Shawty Snappin')" by R&B sensation T-Pain before the night is through.

But the hit single gets most of its spins as a 30-second clip.

"Buy U a Drank" is the best-selling masterpiece of 2007, according to Nielsen RingScan, moving more than 2.3 million units year to date. That figure nearly doubles the very respectable 1.6 million digital downloads the same track has sold, according to Nielsen SoundScan, and completely dwarfs the 686,000 CDs that the album it supports—"Epiphany"—has moved since its debut June 23.

For the Jive Records artist, this is a familiar story. His first album, "Rappa Ternt Sanga," sold 597,000 copies on the strength of the hit single "I'm N Luv (Wit a Stripper)." According to the label, the song sold more than 5 million ringtones, 4 million of them in less than five months—making it the fastest-selling ringtone in Sony BMG history and earning it a 2006 BMI Urban Music Award as ringtone of the year.

It's something T-Pain himself can't explain.

"I don't concentrate on it," he says. "When I'm in the studio, I don't finish the song and say, 'That's going to be a big ringtone.' I don't know if a song is going to be a hit or it's going to flop. I never know. I just do the music and if people like it, they like it."

The Southern soulster does give credit to ringtones—in addition to a close relationship with hitmaker Akon—as a significant factor behind his success. In a May Billboard interview, T-Pain said it was his ringtone sales that forced his label to support his first album.

"I had people at Jive tell me they didn't believe in my product and let me know that they didn't too much care," he said at the time. "But selling 6.7 million ringtones [for "Stripper" and another single, "I'm Sprung," combined] changed their minds."

Since then, T-Pain has charted 12 singles on The Billboard Hot 100, five of which were in the top 10, and sophomore effort "Epiphany" debuted at No. 1 on The Billboard 200. Yet T-Pain was still surprised when lightning struck twice with "Drank" moving similar ringtone sales.

"I didn't know any song could generate ringtone sales like that," he says. "I didn't think the ringtone game could be so essential to the industry."

T-Pain's success in the mobile space is the result of a delicate balance of science and opportunity that involves an army of promotions, A&R, mobile marketing and other executives at Jive Records and parent company Sony BMG, who help drive these sales to their impressive totals.

Whether it's T-Pain or any artist in the label catalog, every element of a ringtone is closely studied—from which portion of the song is used, to when it is released to wireless operators, to how many subsequent remixes of the track are then created to maintain sales momentum.

Making up 40% or more of major labels' digital revenue, ringtones are far too "vitally important," according to Jeff Dodes, senior VP of Jive Records' digital business unit, to simply leave up to chance. Examining T-Pain's record ringtone run illustrates exactly how it all breaks down.

When Jive executives first heard "Buy U a Drank," they immediately narrowed in on it as the key hit single off the "Epiphany" album and from the very beginning decided on a ringtone-centric campaign.

Labels tend to look at their artists as one of three types—those that sell CDs, those that sell digital downloads and those that sell ringtones.

"We kind of map out the artist," Dodes says. "We create a pie chart and [determine] where the artist fits and then move our planning accordingly. . . a hip-hop or urban artist is generally going to lean more mobile when you break it down, or maybe mobile with physical, and digital will be the big gap."

T-Pain is a ringtone artist. As well as "Stripper" did as a ringtone, it sold less than 1 million digital downloads. Meanwhile, female pop artists like Britney Spears or Pink sell fewer ringtones, but do very well with digital downloads. Country acts skew lower in ringtones and downloads, but have the best physical sales.

"Buy U a Drank" had all the elements of a hit ringtone. First, the song has a catchy hook that Jive felt could do well in various formats.

"When you get a track that hits urban, R&B and then goes to pop, potentially, that's an explosive sales situation from a ringtone standpoint," Dodes says.

They also singled out the high-pitched sounds of T-Pain's signature electronic vocal effects as an important element of what makes a song a successful ringtone (see story, page 31), not to mention lyrics that phone-toting clubgoers could relate to. Ringtones are, after all, a personalization app.

The first version of the ringtone, highlighting the verse, was released Feb. 6—four months in advance of the full album's street date.

"The timing is very important," Dodes says. "I don't know that you can come too early with a ringtone, but you can come too early with a digital track. With a ringtone, you need to have it widely available at the peak of your exposure, but also going into it as well."

Dodes says the early ringtone release provides two strategic pluses: It gives wireless operators time to incorporate the ringtone into their systems and at the same time allows Jive to monitor initial ringtone sales as a way of determining whether the label identified the right single to push.

"Ringtone information on what's going on is definitely asked about among our promotions and sales department," Dodes says. "It's definitely an indicator of what's happening with a track."

"Drank" then debuted on Billboard's Hot R&B/Hip-Hop Airplay chart Feb. 17 at No. 67, a few weeks after the ringtone came out. The relationship between radio and ringtones is critical, Dodes says. Ringtones are a way for fans to identify themselves with something popular, similar to a concert T-shirt. It's no accident that the most successful ringtones are generally radio hits as well.

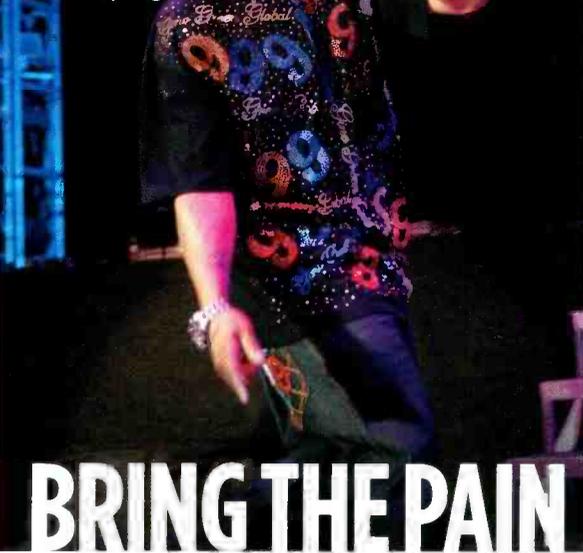
It's the reason why few artists create songs only as ringtones, despite some early interest. Certainly an outtake or unused beat from a recording session could be included as an exclusive ringtone for fans who buy the CD or as some other sort of incentive, but Dodes says those unique ringtones will never achieve the kind of sales that "Drank" or "Stripper" did.

Both radio and ringtones take time to build momentum, and the trick to multimillion sales is to save the biggest ringtone promotional push for when the single is doing best on radio.

"It can take a while to get a ringtone out widely across all carriers and platforms," he says, "so we try to prepare the track as early as possible. It can take several weeks or more to go live on all decks while it's building on radio. So we need to have it ready for when radio is peaking and all our marketing activities around the project are hitting."

While it's possible to sell ringtones directly to fans via the artist's Web site or third-party partners, the majority of ringtones sold come through the mobile carrier. All but 3% of the

T-PAIN says he's not the biggest fan of life on the road, but he's '99% confirmed to appear on Kanye West's tour next spring.



BRING THE PAIN

Rapper To Remain Ubiquitous Next Year

T-Pain may sell more ringtones than full songs, but he still dedicates his time to thinking about music, not formats.

"I do all my music the same way. I try not to concentrate too hard," he says. "Wherever God takes me, I just let him take the wheel."

It appears the powers that be are steering T-Pain and his label toward a very busy 2008: The rapper says he will continue supporting his "Epiphany" album, writing and producing for other artists, and developing the acts signed to his label, Nappy Boy, which has various major-label partners.

Of his Nappy Boy artists, he's particularly excited about a group called Girlfriend—which he expects will

have a single out early next year, via Nappy Boy/Atlantic.

Expect Nappy Boy to launch as a digital label early in January. Two other label acts will be rapper Tay Dizm, whose album will arrive in March, and T-Pain's original rap group, the Nappy Headz.

"Nappy Boy is T-Pain's brand and umbrella label," manager Michael Blumstein says. "The label will be a full-fledged indie label with PR, promo and everything else a physical label has, but will never go physical. You'll never see any albums in retail stores."

Meanwhile, T-Pain's own work will be everywhere in the coming months. On the branding side, he's working with eyewear maker Oakley to develop a signature line of T-Pain "Oil Can" frames. Musically, he's produced at least four songs, Blumstein says, on Usher's spring album, including possible first single "At the Time," and is featured on upcoming songs from Mariah Carey, Jennifer Hudson and Rick Ross. He's also co-producing Omarion's next project with Timbaland.

While the rapper obviously loves work, he's less fond of his time on the road. "I don't really like tours," he says. "It's too demanding. You got tour rules. You can't be you and they stop you from doing stuff and you can't do what you want to do onstage." Still, Blumstein says T-Pain is "99%" confirmed for Kanye West's Glow in the Dark tour, which is slated to begin in late February/March 2008. And, T-Pain plans to tour on his own after releasing his next album, its title still to be determined, in summer 2009.

Plans are even loosely being discussed for T-Pain to eventually ditch physical releases entirely.

"Pain's got to fulfill another three albums for Jive, say five or six years," Blumfield says. "But once he fulfills that, he'll release records through Nappy Boy Entertainment. By then there'll be no physical stores outside of larger chains." —Antony Bruno and Hillary Crosley

sales for "Drank" came through the carrier deck.

The most important factor to a best-selling ringtone is featured placement on wireless operators' ringtone menus. Ringtones that have been available for months can suddenly spike as much as 75% once they reach the top of the carrier's "What's Hot" section.

Securing that spot is a bit of a trick. First, labels have to show that the song is indeed hot by pointing to early ringtone sales as well as radio airplay chart positioning. It also helps to give the wireless operator an exclusive, either of the original ringtone or an alternative version. Sometimes it's part of a broader deal between the label or artist and the operator in the case of a tour sponsorship or promotional campaign.

Regardless, the goal is to secure the featured placement

for the ringtone at a time when it will generate the most sales.

"You want to time it so that if you're going to get a 75% spike in sales, you're getting that off of a bigger base," Dodes says.

In April, Jive created four alternate versions of the ringtone—three of them available to all carriers and one as an exclusive. A fifth alternate version was created in May, also an exclusive.

Ringtone remixes are a common strategy to lengthen the sales cycle for successful singles. The ringtone for "Stripper" has five versions featuring collaborations with Mike Jones and Paul Wall. "Drank" has six versions with help from Kanye West and Yung Joc.

"It's a personalization product, so you need to give people

DIALED IN

The top 10 best-selling mastertones of the year (through the week ending Oct. 7), according to Nielsen RingScan.

TITLE	ARTIST	SALES
1. "Buy U A Drank (Shawty Snappin')"	T-Pain (Featuring Yung Joc)	2,259,000
2. "This Is Why I'm Hot"	Mims	2,081,000
3. "Party Like A Rockstar"	Shop Boyz	1,705,000
4. "Don't Matter"	Akon	1,456,000
5. "Pop, Lock & Drop It"	Huey	1,382,000
6. "Beautiful Girls"	Sean Kingston	1,350,000
7. "A Bay Bay"	Hurricane Chris	1,329,000
8. "Crank That (Soulja Boy)"	Soulja Boy	1,256,000
9. "I'm A Flirt"	R. Kelly Featuring T.I. & T-Pain	1,140,000
10. "Shawty"	Plies (Featuring T-Pain)	1,067,000



DODES

5 LESSONS OF T-PAIN'S RINGTONE SUCCESS

Ringtone sales have begun to flatten, but artists like T-Pain still can move big numbers if given the right set of circumstances.

While Jive **SENIOR VP OF DIGITAL JEFF DODES** says that T-Pain "just has the magic dust" when it comes to ringtones,

he also knows the artist's success is no accident. "We've got a lot of experience in seeing what sells and what works,"

Dodes says, pointing to five must-have elements for a successful ringtone campaign:

A CATCHY SONG

Ringtones are like audio versions of a concert T-shirt.

They let fans proudly display the songs or artists they like. Therefore, the song that it's based on needs to be a hit. "I'll be the first to say, 'Credit our A&R guys and credit our promotion guys,'" Dodes says.

"They're finding great artists who are making great records and getting exposure for it. We just do the rest."

THE RIGHT HOOK

As great as the song may be, fans need to be able to hear it in a crowded room for it to work as a ringtone. Typically, higher-pitched notes work best. This is one reason why the theme song to "Halloween" remains popular. The synthesized vocal effects that T-Pain uses for many of his songs fit this requirement.

RELATABLE LYRICS

Madonna scored a ringtone hit last year with the song "Hung Up," which featured the line, "Ring, ring, ring goes the telephone," primarily because the words fit the situation of an incoming call. T-Pain's lyrics strike a chord with the club-going urban set who relate to songs about buying girls drinks and (apparently) falling for exotic dancers. "If there's something in the lyric that the consumer wants to say about themselves, it helps," Dodes says.

WORK WITH THE OPERATORS

For all the hay labels like to make about selling ringtones to fans directly via the artist's Web site or via marketing partners like Jamster, it's still the prime placement on the wireless operators' "What's Hot" menu on the phone that moves sales. Dodes says sales can increase 75% with such featured placement. Only 3% of sales from T-Pain's "Buy U a Drank" came from outside the carrier sales portal.

EXPOSURE

If the song's not getting decent radio play, club spins or video impressions, it likely won't be a big-selling ringtone. That's why few artists write music solely to be used as ringtones. "If you don't know it and if it's not what everybody in the neighborhood knows, you're not really making that statement," Dodes says. "Who's going to buy a T-shirt for a band that nobody's heard of?"

—Anthony Bruno

different versions of the song," Dodes says.

"Drank" peaked at No. 1 on the Hot 100 in late May after more than two months on the charts and also reached No. 1 on Hot 100 Airplay, Hot R&B/Hip-Hop Songs, Hot R&B/Hip-Hop Airplay and Rhythmic Top 40.

Since then, Jive released another single from "Epiphany," "Bartender," which followed much the same pattern to sell more than 1 million ringtones. The label is working a third, "Church," which appears on "Epiphany" and the soundtrack to the movie "Step Up 2." (T-Pain is executive-producing that soundtrack.)

"Certainly we're happy about what goes on with his mobile sales; it's a great part of his story as a great artist," Dodes says. "He just has the magic dust."

Meanwhile T-Pain, suffering from a slight cold after a recent photo shoot, is conducting an interview on one phone and screening calls on another. An incoming call sets off the second phone. The ringtone? Not "Stripper" or "Drank" or even his other ringtone hits "Mr. Spring" or "Bartender." It's "Tallahassee Love," the opening track from "Epiphany."

"They make a person's phone more exciting, I guess," he says when asked about what ringtones mean to him. "You don't want to hear that Verizon tone all day. They've definitely been a big important part of my whole career."

Some artists remain conflicted about selling their songs as ringtones (see story, this page), feeling perhaps that the 30-second clips reduce their art to a techno gimmick. But if T-Pain has any reservations being known as a "ringtone artist," he certainly doesn't show it.

"As long as someone wants to hear my music," he says, "I don't care if it's a ringtone or the album or whatever." ...

VAN HALEN



T-Pain sells millions of ringtones per year. Classic rockers like Jimi Hendrix, AC/DC, Bob Marley and Led Zeppelin this year began selling their biggest hits as ringtones for the first time, eager to profit from the ongoing trend.

Yet some artists still won't join in the ringtone games. Many don't sell their music as digital singles in any format, either preferring to sell only by the album (like Radiohead) or not participating in any digital format (like the Beatles, although individual

members sell their music digitally).

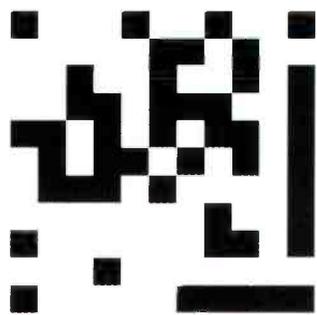
Yet other acts that have no problem selling their music as singles on iTunes still won't sell ringtones. Some are waiting for exclusive deals with operators that include large, upfront payments. Others feel selling their music as 30-second clips devalues it.

Apart from the odd ringtone here and there, acts with no or limited ringtones available include Van Halen, Dave Matthews Band, Pink Floyd, Bruce Springsteen and Rage Against the Machine. —AB

T-PAIN: GOTT D. SMITH/RETNA; VAN HALEN: PHIL COSTELLO/REDUX/RETNA

gold or platinum?

what's in



the code?

This code has something to tell you. Show you. Give you.

Can't read code? Grab your cell phone and turn the page.



CRACKING THE CODE

Sprint, Scanbuy Team Up To Test Latest Mobile Marketing Technology

BY DEBBIE GALANTE BLOCK

A fan browsing a music magazine spots an ad for a favorite band. The fan takes out his or her mobile phone and quickly clicks a photo of a barcode that the ad contains. The phone downloads the band's latest single, captures wallpaper graphics featuring the band and delivers details of the act's upcoming show in town.

This scenario is just one example of what's possible with a new technology from global company Scanbuy. This month, Sprint will be the first U.S. carrier to widely test Scanbuy's ScanLife 2D barcode capture technology on several of its camera-equipped phones.

The technology advances efforts to link the physical world with the digital world, using camera phones as the bridge. And it promises to dramatically increase the capability of mobile phones to provide information or commerce opportunities.

A number of companies are active in the area of what's known as quick-response advertising using cell phones, including NeoMedia Technologies, Semacode, Tagmora and Mobot. Various versions of the technology are already widely in use in Asia but not yet in the United States.

Scanbuy's ScanLife Client Application allows camera-equipped mobile phones to capture its 2D bar codes that link to Web sites offering information or purchasing opportunities. The ScanLife Barcode Management Platform allows marketers to create, manage and track the bar codes.

Of course consumers have long been familiar with traditional bar codes. A checkout scanner reads those codes from side to side, translating the thickness and placement of their lines into a numeric code that comes up as a price at the checkout counter.

The ScanLife 2D bar code, with its more geometric shapes, can be read not only side to side but up and down. It holds more information than traditional codes and can be read by the limited optics of today's camera phones.

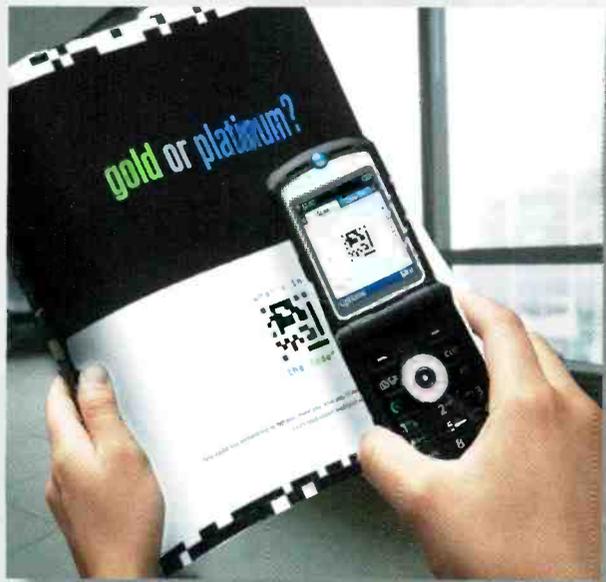
Sprint and Scanbuy have been working together on this project for the last three years, but only in the past 18 months have the hardware and software technology come together to make a broad test possible, according to Scanbuy CEO Jonathan Eulkeley.

Although Sprint is the first U.S. carrier to test Scanbuy's system widely both companies acknowledge that more carriers need to offer a common technology for bar coding to be a success.

Using the technology, several types of automated activities are possible. For example, users could access specific "deep links" on a Web site or on MySpace. Or they could scan a code associated with an event and save information about the event or their phone's calendar. In practice, the technology is straightforward:

continued on >>36

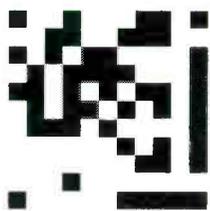
Get free wallpaper from Colbie Caillat. Here's how:



To scan the codes in this issue of *Billboard Magazine*, you will need a *Sprint* phone with a camera and a data connection*

- Text 'scan' to 70734 or go to www.getscanlife.com on your mobile device.
- Download the *free trial* application. It takes only a minute.
- Launch the application on your phone, scan any code, and see what happens!

Each 2-dimensional code, or 2D code, contains specific information.



Pilot sponsored by:

Sprint

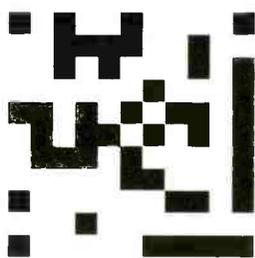
SCANLIFE

For technical assistance visit www.scanlife.com/help

*Standard data rates may apply. Available on select Sprint camera phones. This technology is available through a pilot program.

What's in the code?

Curious? Scan these codes to find out more about each of these hot Universal artists including the option to buy complete music tracks, ring tones, and call tones.



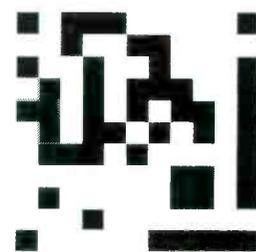
Sugarland's platinum album *Enjoy The Ride* includes their new hit song "Stay" and previous chart toppers "Want To" and "Settlin'".



PANDORA[®]

Available on select Sprint Power Vision phones.

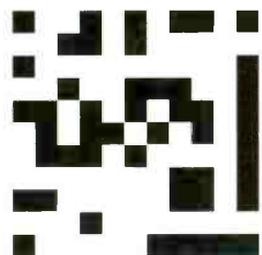
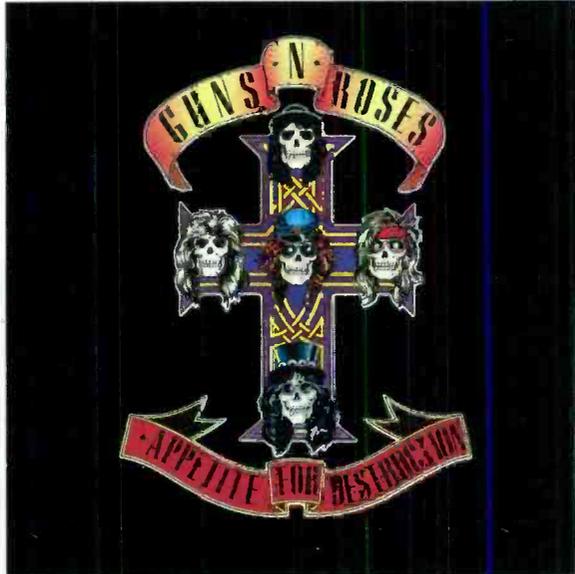
Scan here for a free trial of Pandora[†]. Personalized, streaming audio.



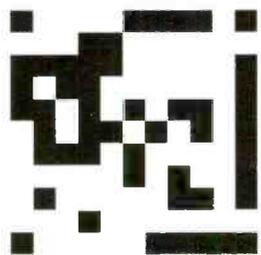
[†] Standard data rates may apply.

Why use codes?

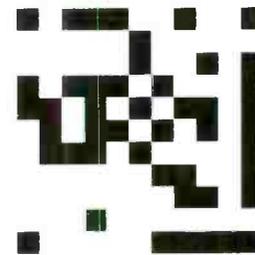
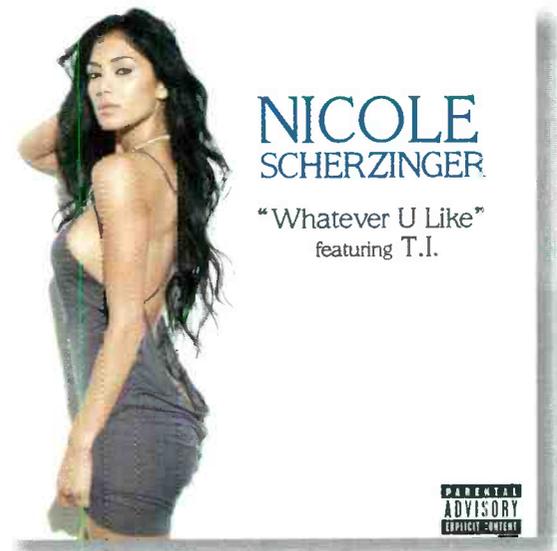
Codes are quick, easy, and relevant to what's hot today. They link posters, print ads and even CD's to new media content. Codes automatically activate a number of features on your phone saving you time and effort. Navigating from one place to the next has never been easier.



Get classic hits like "Sweet Child 'O Mine," "Welcome To The Jungle" and "Paradise City" available now from the multi-platinum Guns 'N Roses album, *Appetite For Destruction*.



Check out *Billboard's* most recent Top 10 list. Just scan the code.



Her Name Is Nicole, the solo debut from PCD's Nicole Scherzinger, hits stores on November 20th. Singles "Baby Love" and "Whatever U Like" are available on Sprint now.



Hear hits from the new album, *Songs About Girls*, from will.i.am of the Black Eyed Peas. Including "I Got It From My Mama" and "One More Chance".

from >>p33

- A user scans a 2D code in an ad or on a product using a Sprint camera phone.
- The phone then connects to the ScanLife server.
- Instructions are returned back to the phone.
- The phone implements the server's instructions, and the actions are completed.

For companies that want to publish a code, the process is just as simple. In the most common case, an advertiser identifies a Web site to which it wants to direct consumers, copies its URL into the Scanbuy Web application and a bar code is generated. The advertiser then incorporates the code's image into its ads or onto its products.

The business model is expected to follow the scenario of advertisers likely paying for the service while consumers scan the bar codes for free. However, cell phone users will pay normal data and text messaging rates that result from scanning a code.

Scanbuy has deployed its technology with various partners around the world. But no single global standard for quick-response advertising systems exists.

"Imagine how much more powerful it would be for a record label to communicate wirelessly with listeners from all carrier networks, rather than communicate only with the customers of one carrier network," Sprint emerging products manager Serge Bushman says.

"If the code just works for Sprint, will content providers even buy codes? Not likely, because they will only be reaching a portion of cell phone users. We have to figure out how to create a mass market, a shared approach for this shared opportunity," Bushman says.

Bulkeley agrees, adding that no advertiser will put three codes in its ads, each one aiming at one-third of the population using different mobile carriers.

"That scenario is what the U.S. is trying to avoid," he says. "While companies don't usually cooperate with each other, they need to work together this time."

In Europe, multiple standards are springing up, with various technologies associated with different brands. Mobile carriers know that will prevent consumers from developing the scanning habit. Users need to be confident that codes will work regardless of their choice of carrier.

But are consumers clamoring for this technology? Awareness is key, Sprint director of wireless data Alana Muller says.

"It's up to us, as well as our partners in this space, to tell customers about the product," she says. "We'll tell them through our handsets. We will tell them through the type of messaging that we do on the handset, including text-based messaging and banner ads that we put out ourselves.

"Education may include direct mail to our customer base as well as e-mails," she adds. "Of course, on our Web site, we will educate people about the capabilities of the device as well."

The potential of the new technology is clear in Japan. In a survey that it commissioned, Sprint found that 75% of Japanese wireless users are aware of the 2D bar code scanning. Among all mobile phone users, 50% have used the codes. About 44% scanned codes in the three months preceding the survey.

And of those who used the technology in that period, 20% have scanned codes at least a few times, on average, per week. Of those surveyed, 42% said that they use the feature more than they did a year ago.

"Perhaps what is most interesting," Sprint's Bushman says, is that "the technology has a promise of working for everyone, not just the younger demographic. Over the past year, use by people 55 years and over has grown more rapidly than it has among younger users."

Nearly 50% of mobile phones today are equipped with cameras, Muller adds. "This is the first time we would be offering a service that gives another compelling reason to utilize that feature.

"In addition to taking pictures and having the ability to send them right on the spot, the camera now serves as a multifunction tool," she says. "They are being used almost in a search capacity."

Sprint and Scanbuy are encouraged by the potential of its 2D bar code technology, and company officials hope the market for the application will grow.

But the future of any technology is hard to predict. Muller emphasizes that Sprint is offering the 2D bar code capture technology as "a trial, not a commitment, and it is only one potential feature among many" that Sprint is exploring. ♦♦♦

Mobile phones will scan the 2D bar codes to retrieve information and purchasing links.

POWERFUL POTENTIAL

Scanbuy's 2D Bar Codes Offer Multiple Options

Beyond the information and marketing applications already in use around the world, Scanbuy's 2D bar code capture technology has multiple possibilities.

"If you look at the trends the last couple of years, it's no longer about 'reach,' it's about engagement, getting people to pay attention to your brand," says Ed McLoughlin, managing partner/media director at Mindshare Interaction, a media-buying company.

"This is the one technique that can make print advertisements somewhat engaging," he adds. "Companies that we work with in the pharmaceutical and packaging industries are interested in doing tests" for fourth-quarter rollout.

As Sprint launches its test of the technology this month, officials from the mobile carrier and Scanbuy offer examples of the potential of bar code scanning.

- An attendee at a trade convention could scan bar codes on business cards to enter contact information directly into his or her phone.
- A musician might wear a T-shirt displaying a bar code. A fan taking the musician's picture would be guided to the musician's MySpace page.
- A traveler could consult a guide imbedded with bar codes. When they reach a point of interest, they can scan the code with a phone for information about his or her location.
- A consumer shopping for a major purchase, such as an appliance or high-definition TV set, could scan a bar code and receive a product review right in the store.
- An airline traveler rushing to the airport could scan a bar code in an airline itinerary and get updated flight information.
- A news consumer could scan bar codes in a newspaper and get updates on the printed news story or links to information about an event.

—Debbie Galante Block

SCANNING THE GLOBE

Scanbuy's ScanLife 2D bar code scanning technology, which Sprint is now testing on selected mobile phones in the United States, already has been adopted by consumers around the globe. Here are examples, highlighted by Scanbuy.

- In the Philippines, Mobitms has partnered with Scanbuy to provide a suite of services that allow consumers to access the Web, surf for content or buy products via their mobile phones with the click of their cameras.
- In Brazil, Evermobile has partnered with Scanbuy to provide mobile carriers and media companies with a bar code platform on GSM/EDGE and CDMA networks.
- In Mexico, Cineticket De Cinopolis is using a mobile commerce solution designed by Codilink for its mobile ticketing services. Consumers can download bar code images that are redeemable in theaters.
- In France, Regie Autonome Transports Parisiens, a major public transportation company in Paris, is working with Scanbuy to give commuters easy access to transportation and tourism information.
- In the United States, the U.S. Air Force and global mar-

keting agency IPSH has teamed up with Scanbuy for its Do Something Amazing tour, which makes stops at sporting events around the country. Once inside the event, consumers can use their camera phone to scan bar codes and download videos about Air Force careers.

- In Spain, Telefonica Moviles Espana selected Scanbuy to design and build an access-to-content platform so that subscribers can receive bar codes that can be redeemed to gain entrance to a venue or event.

■ In the United Kingdom, 2nd Dimension is promoting a coupon and subscription solution for the U.K. newspaper industry. The system will send consumers bar code vouchers and coupons that can be redeemed with their mobile phones via thousands of small news kiosks.

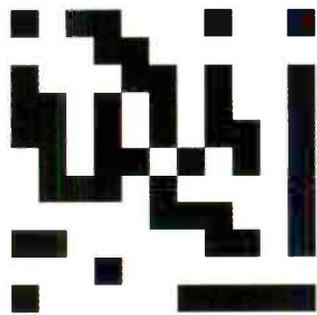
■ In Spain and the United Kingdom, Codilink S.L. developed a mobile coupon delivery and ticketing solution using Scanbuy technology. Retail outlets, restaurants and marketers can create and manage coupon and ticket distribution and redemption systems.

—Debbie Galante Block



intrigued or inspired?

what's in



the code?

This is just the beginning. What's coming in 2008 will change the landscape of many industries. More phones, more content, more everything.

It's a little code but it's a very big world.

Interested in hearing more? Visit www.scanlife.com or just scan the code above.



Perry Bashkoff

VP of digital sales and marketing, Warner Music Group



Perry Bashkoff is everywhere in the mobile market. He manages all of Warner Music Group's day-to-day sales and marketing efforts, works closely with the company's digital strategy group and even plays a sales execution and account management role for the company's WEA distribution arm.

Bashkoff is directly involved with all of WMG's artist exclusives with wireless operators, overseeing production and delivery of mobile music as well as mobile games.

That's a lot of work for a company known as being on the cutting edge of mobile music. For instance, Bashkoff was the key figure behind the mobile campaign for T.I.'s 2006 release of "King" with partner Sprint. He also created and implemented the Songs You Know initiative that highlights catalog tracks in an effort to extend the Long Tail to mobile.

He reports to Larry Matterna, senior VP of digital sales and marketing, and is based in New York.

Lauren Berkowitz

Senior VP of digital, EMI Music North America



As senior VP of digital for EMI, Lauren Berkowitz is particularly well-connected in the mobile community. Along with Jay Pomeroy, VP of digital sales for EMI Music Marketing, Berkowitz builds and maintains all of EMI's mobile industry relationships.

She is a major fixture in promoting EMI's groundbreaking digital rights management-free music strategy to digital services of all stripes, which may soon include mobile operators. EMI is also conducting a trial of ad-supported mobile music services, which could similarly shake up the mobile business model if widely applied.

Berkowitz has a solid background in digital music licensing, formerly holding the role of VP of global digital business with Sony ATV Music Publishing. Before that she was responsible for Sony BMG's European digital business development, where she dealt with such progressive European operators as Vodafone.

Based in New York, Berkowitz reports to head of EMI Music North America Roger Ames and global head of digital Barney Wragg.

Mark Collins

VP of consumer data, AT&T Mobility



AT&T Mobility has one of the more unique mobile music strategies among U.S. wireless operators. Rather than offering its own branded music download store, AT&T is partners with such existing music services as eMusic, Yahoo and Napster.

eMusic is the first of these services to establish an over-the-air service on AT&T phones, which allows users to manage their accounts and transfer songs via a connection to their PC.

AT&T also is the exclusive provider of Apple's iPhone.

Managing all these efforts is Mark Collins, who assumed the role of overseeing all of AT&T's consumer content offerings following the departure of Jim Ryan. He holds all profit and loss responsibility for the operator's entire consumer content portfolio.

"We want to wirelessly enable existing consumer

relationships," he says.

In the next year, expect wireless access to Napster and Yahoo Music as well.

John Harrobin

VP of digital media, Verizon



Few wireless operators have placed their bets on mobile music as heavily as Verizon Wireless. While it may not have been first out of the gate with an over-the-air music download service, it's certainly made the most noise about it since.

Holding the bullhorn is John Harrobin. He's the key dealmaker and most visual cheerleader behind all Verizon music initiatives. They include an exclusive digital licensing agreement with classic rock band AC/DC, another exclusive with Prince that promoted his new album before he even signed a label deal and a free Fergie concert accessible only by tickets sent to Verizon phones.

There's more. The company has the first Song ID service that allows users to immediately buy a ringtone or a song when they get their results from an artist search. Verizon also is the exclusive wireless provider for the newly merged Rhapsody and MTV Urge subscription download service. Details remain slim on how that partnership will evolve, but expect Harrobin to have a guiding hand.

John Burris

VP of wireless data, Sprint



Sprint has the first over-the-air, full-song music store in the United States. In the two years that it has been available, more than 17 million songs have been downloaded from the service. The company also recently dropped the price of each song from \$2.50 to 99 cents, matching the online pricing scheme.

John Burris oversees these and other efforts at Sprint as VP of wireless data. Any content transmitted over Sprint networks is very much in his oversight.

Additional music-related efforts include streaming radio feeds from Sirius Satellite Radio, Rhapsody and mSpot, among others. Sprint was also a pioneer in the video ringer category.

And most recently the operator embarked on an unprecedented partnership with Latin superstar Juanes, producing behind-the-scenes video of the artist and winning the exclusive mobile rights to his new album.

Sprint this month also conducted the first U.S. test of Scanbuy's 2D bar code-capture technology on several key camera phones, allowing users to more easily access Web information and buying opportunities. As Sprint ramps up its mobile broadband efforts, expect even bigger initiatives down the line.

Rob Lewis

CEO, Omnifone



While online music subscription services have struggled for an audience, many believe the mobile extension of the model will prove more successful. Rob Lewis, co-founder/CEO of startup European firm Omnifone, is one such believer.

To be sure, he has grand plans: compete with Apple for dominance in the mobile music market. With the iPhone becoming available on European shores, the company will have its work cut out for it.

Omnifone's concept is simple: provide an all-you-can-eat,

over-the-air, full-song music download subscription service that is interoperable with most mobile phones. The resulting service, MusicStation, has already beaten the iPhone to the European market. The company succeeded in embedding the service in a large number of music-capable phones across Europe, and is now convincing wireless operators there to turn it on.

First out of the gate was Sweden's Telenor, then Vodafone, in the United Kingdom and South Africa.

In announcing the South Africa rollout last month, Lewis described the logic of the Omnifone concept: "The only digital device virtually all South Africans use every day is a mobile phone."

Look for additional agreements in the year ahead, but there are no plans to bring it to the United States.

Anssi Vanjoki

Executive VP/GM of multimedia, Nokia



Few mobile phone manufacturers have stuck their flag in the entertainment ground as boldly as Nokia.

The company is attempting a massive transition from a simple provider of devices to a full-fledged Web services company, building on its dominant 40% global market share for mobile phones. Just this summer, the company went live with its Ovi service, which among other things includes a mobile music download service designed to compete with iTunes.

At the heart of these efforts is executive VP/GM of multimedia Anssi Vanjoki. He is the driving force behind the popular N-series entertainment phones, as well as Nokia's drive to converge mobility with the Internet.

Add in Nokia's N-Gage initiative to merge mobile games with computer games, an in-development mobile social networking campaign and the inclusion of place-shifting technology from Sling Media, and it's clear Nokia is not all that concerned about the iPhone.

Makoto Takahashi

VP/GM, contents and media division, KDDI



As much as the music industry has it hopes pinned on mobile music downloads, few such services have made a real impact. Except for Japan's KDDI.

The operator's chaku-uta full service, one of the first full-song music download services in the world, sold 1 million songs in less than two months, and shows no sign of slowing. Since KDDI launched the chaku-uta full service in 2004, users have downloaded more than 100 million songs.

The wireless operator has since signed music content bundling deals with major labels. Nokia also has partnered with Gracenote for song recognition services and launched an MTV-branded mobile entertainment social networking service.

Behind it all is Makoto Takahashi, VP/GM of KDDI's contents and media division. He is responsible for all of KDDI's efforts to merge the mobile space with what is traditionally considered PC/Internet content.

And it's working. KDDI now overshadows its once-dominant competitor—NTT DoCoMo, which introduced the world to the mobile Internet through its popular imode service.

Next up is a mobile e-mail partnership with Google's Gmail service, as well as a U.S. service launch with domestic partner Sprint.

LEVERAGE YOUR BRAND

LEVERAGE OUR TECHNOLOGY

Javien Drives Commerce Convergence

When you choose the right marketing partners you leverage your brand for success.

The same holds true when choosing your commerce technology partner. Choosing Javien means you leverage the leading platform that drives commerce for online and mobile sales of digital music and merchandise.

Javien. The commerce platform for the music industry.

www.javien.com/bb

US toll-free 866-383-4586

+1 703-286-0777

**Stop by Javien's booth at Billboard
ME Live on October 22, 2007**



THE OFFICIAL MOBILE ENTERTAINMENT EVENT OF

CTIA The Wireless Association™

Billboard AND

THE REPORTER PRESENT

ENTERTAINMENT LIVE!

HOSTED BY QUINCY JONES

BE SEEN, BE HEARD, DO BUSINESS!

REGISTER TODAY!

PROGRAM HIGHLIGHTS

Intimate Q&A Sessions With Industry Experts Including ▶▶



QUINCY JONES
Entertainment Icon
www.quincyjones.com



COURTNEY JANE ACUFF
Director, denovo
(a Publicis Groupe Company)



RICHARD BENGLOFF
President, American Association of Independent Music



RIO CARAEFF
EVP, eLabs/GM Universal Music Group



MARK COLLINS
VP Consumer Data
AT&T Wireless



SANDI ISAACS
SVP, Interactive & Mobile, Paramount Pictures



DR. MARK OLLILA
Director, Technology & Strategy, Games, Mufimedia, Nokia



MIKE WEHRS
Vice President, Evangelism, Nuance Communications



JOHN ZEHR
SVP Digital Video & Mobile, ESPN

PLUS...

JOHN HADL, Managing Director, BrandinHand
ALICE KIM, SVP Digital Distribution & Marketing, MTV Networks
BLAKE KRIKORIAN, CEO, SlingMedia

DON'T MISS... JOSH KELLEY

PERFORMING AT THE

bash

SPONSORED BY



OCTOBER 22, 2007 • MOSCONE SOUTH • SAN FRANCISCO

Mobile Entertainment Live! hosted by Quincy Jones brings together the best and brightest from the wireless and entertainment industries to debate and discuss the barriers separating the mobile world from the rest of the digital universe. Find out what the future will hold for the mobile entertainment business at this one-day conference - the official mobile entertainment event of CTIA-The Wireless Association, guided by Billboard's global editorial team and an advisory board on industry experts.

Don't miss your chance to be part of this unique event featuring interactive interviews with key industry influencers, a full exhibit floor, and structured networking opportunities!



Register Today!

\$499 Registration Rate

For more information call:
Registration: 646.654.4643
Sponsorships: 646.654.4613

www.MobileEntertainmentLive.com



INDUSTRY SPONSORS



PLATINUM SPONSORS



CONFERENCE SPONSORS



GOLD SPONSORS



MEDIA SPONSORS



CTIA WIRELESS I.T. & Entertainment 2007

CTIA WIRELESS I.T. & Entertainment 2007, the largest wireless event in the industry, truly embodies the ever-changing, dynamic and innovative world of wireless data in Enterprise and in Entertainment. Register Now! www.ctia.org/wirelessIT
Oct 23-25, 2007 | Moscone Center, San Francisco

EXPERIENCE THE BUZZ



Modular/Universal Australia act **WOLF MOTHER** had a self-titled release that was one of the three top-selling Aussie albums of 2006.

THE VIEW FROM DOWN UNDER

While Industrywide Challenges Have Affected The Australian Market In 2007, Digital Growth And Domestic Talent Fuel Optimism

BY CHRISTIE ELIEZER

Rising digital sales and support for domestic acts have Australian executives predicting growth through 2008.

The value of the Australian market shrunk by 13.64% in the six months ending in June, to \$185.9 million Australian wholesale (\$159 million), according to figures released by the Australian Recording Industry Assn. (ARIA).

Unofficial figures from July to September show a further 10% drop in physical sales, while digital sales rose 50%. But as the Australian music industry prepares for the annual ARIA Awards Oct. 28 in Sydney, the mood is optimistic for several reasons.

Broadband usage is widening, and consumers have less resistance to paying for downloads. Digital sales now account for 9.5% of business, up from 5.5% in early 2006. In the first half of this year, single-track downloads rose 61.6% to 7.9 million units, a 63.73% rise in value to \$8.3 million Australian (\$7.1 million). Album downloads jumped 150% to 383,245 units, while physical albums fell 13% to 17.6 million.

Through 2007, major and independent labels have been a hive of structural changes, as they forged new partnerships with the technology sector, actively surveyed customer profiles and tapped new-media executives to consolidate their digital direction.

When such acts as the Sick Puppies, Old Man River and Operator Please can find international deals via exposure on the Web, the future seems bright.

"This incredible change is creating opportunities for us to diversify and innovate," says Sony BMG Music Entertainment Australia chairman/CEO Denis Handlin, who is also chairman of ARIA. "We are in a very exciting period of innovation."

This year, Sony BMG developed new brand alliances and promotion platforms. Its new Headlock Media developed

such shows as the weekly "Music Jungle" and its "Live and Intimate" series on broadcast TV; two new weekly shows launch in November. Next year, Sony BMG pushes into artist management, touring and live events, and Internet and mobile phone episodes and programs.

Universal Music Australia managing director George Ash is equally upbeat. "We have great people in retail, radio, management, publishers and labels that are making things happen," he says. Universal this month launched a new consumer Web site, Get Music, which combines music, social community and e-commerce features. Last month it rebranded the Island and Mercury imprints as homes for local signings. Ash aims to raise his Australian quota of business from 15%-20% to 50% in three years.

It is a strategy that Warner Music Australia adopted in early 2006 to great success. It relaunched the iconic Mushroom label for domestic signings and drove success for such acts as Eskimo Joe, the Veronicas, Thirsty Merc and Evermore. The A&R and marketing focus saw the domestic roster rise from 18% to 34% of total sales. Warner president Ed St. John this year ramped up the company's digital sales and production teams, and launched aggressive strategies to build content and new partnerships, as well as redesign its marketing approach.

St. John says, "We dismantled our digital department and dispersed digital roles throughout our organization; in essence, we wanted to create an environment in which everyone would be responsible for the digital agenda."

EMI Music Australia also restructured to embed digital into its sales, marketing and promotions, and increased its online marketing from 3% to 15% two years ago. "We've had a cracking year in terms of sales and profit," chairman John O'Donnell says. "Our [sales] from Australian acts rose to 40%-45%, compared to 24% in 2006."

The independent sector now accounts for 25% of the local music market, according to the Australian Independent Record Labels Assn. (AIR). "The fact that 70% of the artists nominated for this year's ARIA Awards were on indie labels speaks volumes," AIR chief executive Stuart Watters says.

continued on >>p46

SYDNEY HARBOUR BRIDGE



AUSTRALIA FACTS

POPULATION: 20,434,176

CAPITAL: Canberra (population: 332,789)

OFFICIAL LANGUAGE: English

BROADBAND USERS PER 100 PEOPLE: 26

CELL PHONE OWNERS PER 100 PEOPLE: 82

MUSIC FACTS

TOTAL PHYSICAL SALES FOR 2006:

59.4 million units

TOTAL PHYSICAL SALES REVENUE FOR 2006: \$483.9 million Australian wholesale value (\$423.2 million)

MARKET SHARE IN 2006 FOR

INTERNATIONAL REPERTOIRE: 73.8%

MARKET SHARE IN 2006 FOR DOMESTIC REPERTOIRE: 26.2%

MARKET SHARE IN 2006 FOR CLASSICAL REPERTOIRE: 4.5%

TOP THREE BEST-SELLING AUSTRALIAN ALBUMS OF 2006:

- 1 "REACH OUT: THE MOTOWN RECORD," Human Nature (Columbia/SBME)
- 2 "WOLF MOTHER," Wolfmother (Modular/Universal Music Australia)
- 3 "THE WINNER'S JOURNEY," Damien Leith (Sony BMG Music Entertainment)

TOP THREE BEST-SELLING INTERNATIONAL ALBUMS OF 2006:

- 1 "BACK TO BEDLAM," James Blunt (Atlantic/Warner)
- 2 "I'M NOT DEAD," Pink (Sony BMG Music Entertainment)
- 3 "STADIUM ARCADIUM," Red Hot Chili Peppers (Warner Music)

MEDIA FACTS

LEADING RADIO OUTLETS: Triple J (alt-rock), 2 million listeners nationally; AUSTEREO'S TRIPLE M (contemporary rock) and 2Day (AC) networks, combined listenership of 6 million per week
KEY MUSIC PUBLICATIONS: The Music Network, music industry and radio weekly (1,000 readers); Rolling Stone Australia (34,000); J-Mag (40,000)

RETAIL FACTS

KEY BRICK-AND-MORTAR RETAILERS

SPECIALISTS: Sanity Entertainment, HMV Australia, JB Hi Fi, Leading Edge Group, Virgin, Borders

DEPARTMENT STORES: Myer, David Jones, Kmart, Woolworths

KEY LEGITIMATE ONLINE RETAILERS: iTunes Australia, DestraMusic.com, Sanity.com, ninemsn Music, Telstra BigPond, MuleMusic, Chaomusic.com, Soundbuzz, Musicplug.net, MP3.com.au, Creativemusic

SOURCES: Australian Bureau of Statistics; Australian Department of Communication, Information, Technology and the Arts; Australian Department of Foreign Affairs and Trade; Australian Recording Industry Assn.

from >>p45

Independent companies widened operations. Mushroom Group, which pioneered the concept of multiple divisions in the 1970s, added videogames and book publishing.

Chairman Michael Gudinski says, "With acts having more control over their careers, it gives them a stronger chance abroad. New technology won't necessarily mean our acts like Josh Pyke, the Hot Lies and Lowrider will automatically break overseas. But there are more opportunities."

Shock Records moved into touring and merchandising. Next year it will announce an act management partnership. "Our definition of success is not chart places but the deals we have with our artists," CEO Marcus Seal says.

Another indie, Inertia, which began strictly as a distributor, moved into touring, promotion and publicity.

The future income from the Australian digital world will be from cell phone music. The trend will start at Christmas when customers updating their phones will opt to switch to the third-generation network.

Paul Buchanan, GM of digital download service Soundbuzz, predicts sales will rise 15%-20% this Christmas, with a further 10% rise through 2008. Handset manufacturers will sell music, videos and ringtones directly to consumers. "We're expecting digital consumption to overtake physical sales in three years," Buchanan says.

In-store kiosks will play a larger role and incorporate more services. The Sanity chain will expand kiosks to 37 of its 200 stores nationally. The digital music service Destra will launch kiosks "through a major retailer," Destra CEO Domenic Carosa says.

There has also been record growth in publishing. The Australasian Performing Right Assn. (APRA) and the Australasian Mechanical Copyright Owners Society announced this month a 12.8% rise to \$189.7 million Australian (\$162.2 million) in sales.

AMCOS' digital delivery royalties, excluding settlement recoveries, increased by 179% to \$2.7 million Australian (\$2.3 million), and mobile ringtone revenue is up 35% to \$6.8 million Australian (\$5.8 million).

APRA chief executive Brett Cottle expects the society's digital revenue to double next year, "but I think ringtones, which made up much of the digital delivery royalties, have peaked," he says. APRA's online and mobile revenue grew by 134%, to \$2.9 million Australian (\$2.4 million).

Strong support for domestic acts continues unabated. Albums by Silverchair (Eleven A Music/EMI), Missy Higgins (Eleven A Music/EMI), Damien Leith (Sony BMG), Powderfinger (Universal) and the John Butler Trio (Jarrah/MGM) sold at a faster pace than international superstar releases.

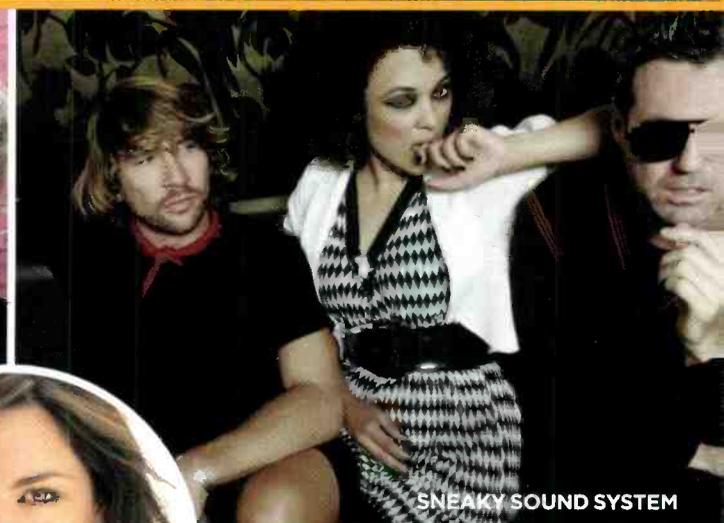
Such acts as Katie Noonan (Mushroom/Warner), the Waifs (Jarrah/MGM), Angus & Julia Stone (EMI) and Grinspoon (Universal) also sold strongly in 2007.

"Many of the Australian content is much better than what we're getting from overseas," according to Greg Milne, CEO of Brazin, which operates the Sanity, HMV and Virgin music retail brands.

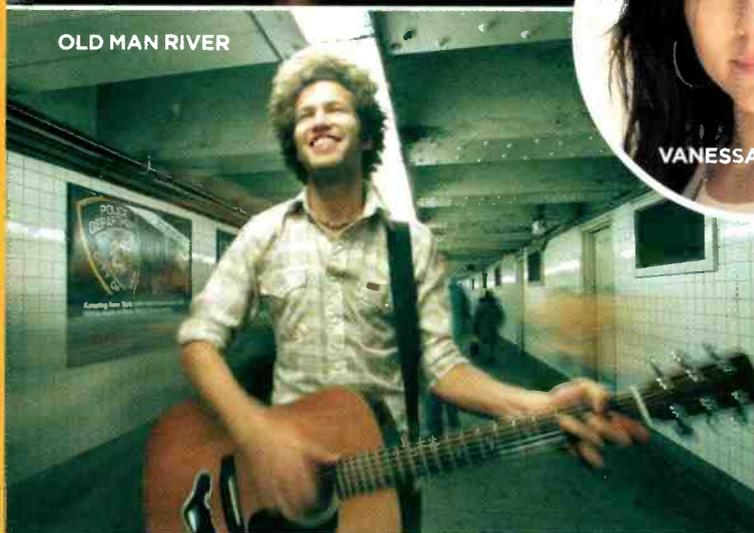
Through 2008, among the major issues that the Australian biz has to face are multitiered pricing for digital tracks and pressuring Internet service providers to take responsibility for illegal transactions on their networks.



GYROSCOPE



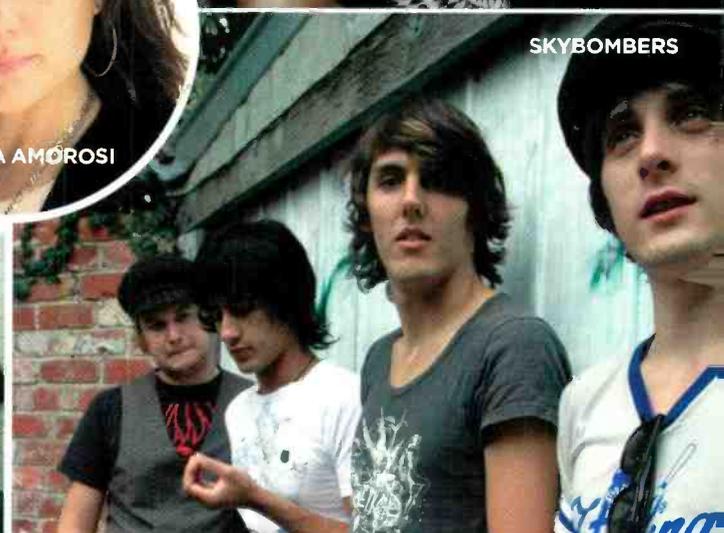
SNEAKY SOUND SYSTEM



OLD MAN RIVER



VANESSA AMOROSI



SKYBOMBERS

THE WIZARDS OF OZ

Australia's Acts To Watch Are Casting Spells At Home And Abroad

SNEAKY SOUND SYSTEM

In September, Sydney dance trio Sneaky Sound System was midway through its first European dates when the band heard it had received the leading six nominations for the Australia Recording Industry Assn. Awards. Fronted by sassy singer Connie Mitchell (Kanye West asked her to guest on a track), the band's relentless touring saw its self-titled debut album (Whack Recordings) cross over to sell 100,000 units. (Platinum in Australia is 70,000 units.) An appearance on the Live Earth telecast in July sparked U.S. label interest. While negotiating label deals, the act released "Pictures" in the United Kingdom through Pinnacle, and will visit the United States in January. "You need to see them live to get what they're about," manager Amber Zada of Bacon Fat Mamma Management says.

OLD MAN RIVER

Israel-born and Sydney-raised Ohad Rein, aka Old Man River, returned from a walkabout around the world and threw himself into writing songs about his experiences. His debut album, "Good Morning" (Red/Sony BMG), had an infectious quality that helped it gain airplay on the national Triple J radio network. The track "Sunshine" was used as the theme to Seven Network's "Sunrise" show. "La," written during OMR's weekly music workshops with disadvantaged kids, was used in promos on Seven's travel show "The Great Outdoors." Red's Italian subsidiary heard the song on Sony BMG's Web site and turned it into a chart hit. "That was of major assistance in setting up the record for the rest of the European Union," Sony BMG chairman/CEO Denis Handlin says.

GABRIELLA

Sixteen-year-old Gabriella's debut single, due early next year through Warner Music Australia, is hotly anticipated at radio and retail. At the age of 12, she signed a development deal with Warner A&R president Michael Parisi and a publishing deal with Mushroom Music. Her debut album, "Lessons to Be Learned," was recorded in the United Kingdom during school vacations with producer Brian Higgins. Earlier this year, she relocated to London to play clubs and set up for the album's U.K. release through Island and its U.S. debut through Mercury. Parisi's strategy is to use TV appearances: "When people hear that old soul-rock voice coming out of a young body, they'll know she's the real deal," he says.

SKYBOMBERS

Placing a demo of their first single, "It Goes Off," on MySpace led to Melbourne rock band Skybombers' appearances on Australian TV shows. But the band, its Australian record label Albert Music and Fur Management have their eyes firmly set on the U.S. market. After showcases in Southern California this year, the act picked up U.S. co-management (Ron Stone from Gold Mountain Management), a booking agent (Val Wolfe at the Agency Group), airplay on the influential alternative KDLA (Indie 103.1 FM) Los Angeles, and had its music licensed by EA Games. A U.S. deal will be finalized by year's end, Albert A&R manager Danny Keenan says, just as its debut album is recorded. "They're an energetic, exciting band who are not afraid of melody," he says.

VANESSA AMOROSI

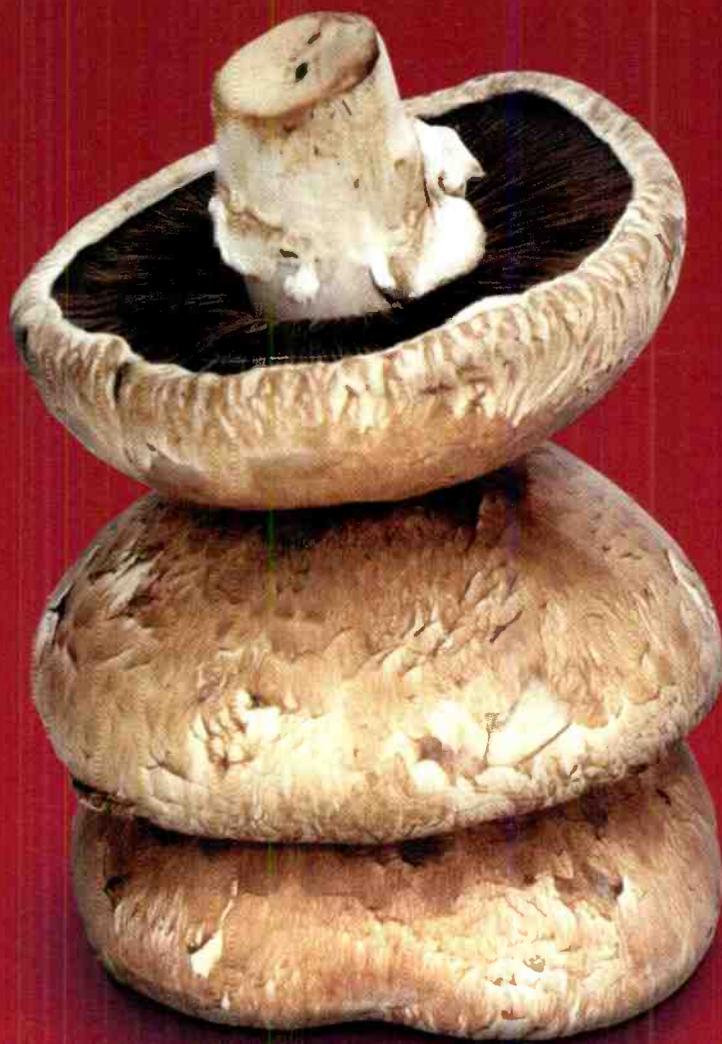
The return to the chart last month of Melbourne soul-rock singer/songwriter Vanessa Amorosi with the single "Kiss Your Mama!" (Universal Music Australia) broke a five-year hiatus. As a teen prodigy, Amorosi sold 1.4 million albums in Europe and Australia. Her new manager, Ralph Carr, sent her to Los Angeles to write, record and produce her new album, "Somewhere in the Real World." The set is scheduled for release in the first half of 2008 in Europe and the United States. Amorosi will tour clubs and festivals in Europe extensively, booked by London-based Primary Team, before dates in the States. "Audiences are going to respond to the fact she's a dynamic performer in the Pink vs. Janis Joplin vein," Carr says.

GYROSCOPE

Sydney-based rock band Gyroscope originally created a buzz on social networking sites. The video for the band's new single "Snakeskin" (Warner Music Australia) was shot near Stonehenge in the United Kingdom. In the clip, the band plays in the middle of a crop circle on the same farm where the Led Zeppelin crop circle was made for the cover to its "Remasters" release. The band's third album, "Breed Obsession," out in early 2008, was recorded in Liverpool with Manic Street Preachers producer Dave Erving. Singer/guitarist Daniel Sanders says, "Spending eight months in hibernation whilst writing this album has made for some great progressions."

—Christie Eliezer

From little things, big things grow.



Freshly Seeded

Eskimo Joe, Evermore, Thirsty Merc, Katie Noonan, Scribe, Gyroscope, Gabriella Cilmi, The Whitlams, The Mint Chicks, The Hampdens, Whiskey Go Go's, Kylie Minogue, Shihad, Atlas.

Mushroom is a proud member of the Warner Music family.

For more information on our artists go to www.warnermusic.com.au



PEARL JAM
WITH SPECIAL GUESTS *Kings of Leon*

12 SELL OUTS
130,000
TICKETS SOLD

ANOTHER BRICK IN THE WALL >>> MONEY >>> SHINE ON YOU CRAZY DIAMOND >>> MOTHER
ON THE RUN >>> THE GREAT GIB IN THE SKY >>> US & THEM >>> ANY GROUND YOU WALK >>> SMASH DAMAGE >>> EQUATOR >>> BIRMAINE
SOUTHAMPTON DOCK >>> VERA >>> BRING THE BOYS BACK HOME >>> SHEEP >>> IN THE FLESH >>> TIME >>> SPEAK TO ME
WISH YOU WERE HERE >>> COMFORTABLY NUMB >>> HAVE A CIGAR >>> SE* THE CONTROLS >>>

ROGER WATERS
THE CREATIVE GENIUS OF PINK FLOYD PERFORMING THE COMPLETE
THE DARK SIDE OF THE MOON

8 SELL OUTS
90,000
TICKETS SOLD

ERIC CLAPTON
PLUS SPECIAL GUEST
MIA DYSON

10 SELL OUTS
125,000
TICKETS SOLD

WHEELCHAIR WARRIORS LIVE
STARRING MATT LUCAS & DAVID WALLIAMS

32 SHOWS
135,000
TICKETS SOLD

EVANESCENCE

50,000
TICKETS SOLD

Beyoncé

5 SELL OUTS
50,000 TICKETS SOLD

Good Charlotte

WITH SPECIAL GUESTS
KISSCHASY **THE HOT LIPS**

5 SELL OUTS
40,000
TICKETS SOLD

Dave Matthews Band

With Special Guests
XAVIER RUDD

4 SELL OUTS

ROE THA BLOCK
THE ULTIMATE URBAN EXPERIENCE

JAY-Z
with **RIHANNA** and **ne-Yo**
WITH AUSTRALIA'S NEW HIP HOP SENSATION **TYREE**

3 SELL OUTS

**AFTER SELLING MORE THAN 2 MILLION TICKETS
MICHAEL COPPEL PRESENTS IS ONE OF
THE TOP 5 INTERNATIONAL PROMOTERS OF 06/07**

U2
VERTIGO 2006
TOUR



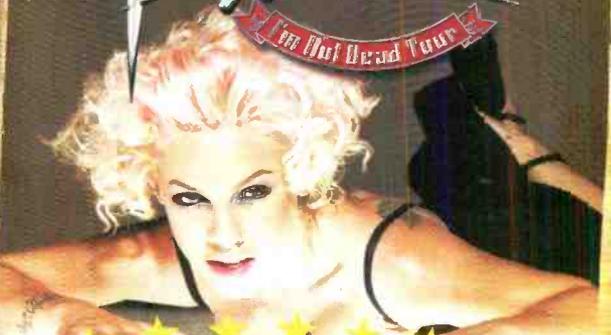
523,000
TICKETS SOLD
FOR AUSTRALIA'S
BIGGEST EVER
CONCERT TOUR

**RED
HOT
CHILI
PEPPERS**



TOUR SELLS OUT
IN 30 MINUTES
130,000
TICKETS SOLD

pink
I'm Not Dead Tour

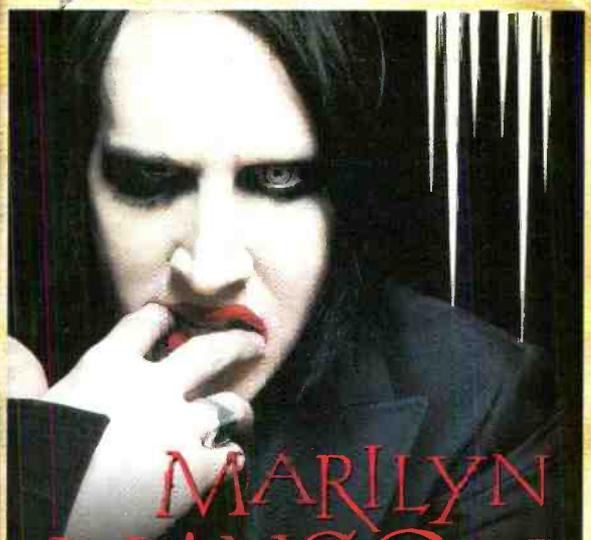


36 SOLD OUT ARENAS
308,000
TICKETS SOLD

**LINKIN
PARK**



WITH SPECIAL GUEST
CHRIS CORNELL
INSTANT SELL OUTS
85,000
TICKETS SOLD



**MARILYN
MANSON**
INSTANT SELL OUTS
23,000 TICKETS SOLD

**drift
punk**

and friends in
NEVEREVERLAND
THE PRESETS • CUTCOPY
SEBASTIAN AND XVIN 101 (BRANCO)
MUSCLES • THE BANG GANG DEEJAYS

5 SHOWS
75,000
TICKETS SOLD

With thanks to all of our artists, managers & agent friends for your support

MICHAEL COPPEL PRESENTS

1st Floor, 716-718 High Street, Armadale, Victoria, Australia 3143

Phone 61-3-9509 7666 • Fax 61-3-9509 4944

mcpinfo@coppel.com.au • www.coppel.com.au

Festival MARCH 29 - APRIL 6, 2008

Virgin mobile

STREETS AHEAD IN AUSTRALIA & NEW ZEALAND

IT'S BEEN A BIG YEAR!

KATE CEBERANO

Winner "Dancing with the Stars" 2007
(national audience 2.1 million viewers)
Top 5 platinum album: 'Nine Lime Avenue'
National theater tour
Capital city tour
National "Countdown" stadium tour

www.kateceberano.com



VANESSA AMOROSI

Relaunched career in 2007
Worldwide deal with Universal Records
National Top 20 single on debut
Hugely anticipated 2nd album...
'Somewhere In The Real World'
due for release in early 2008

www.vanessaamorosi.com



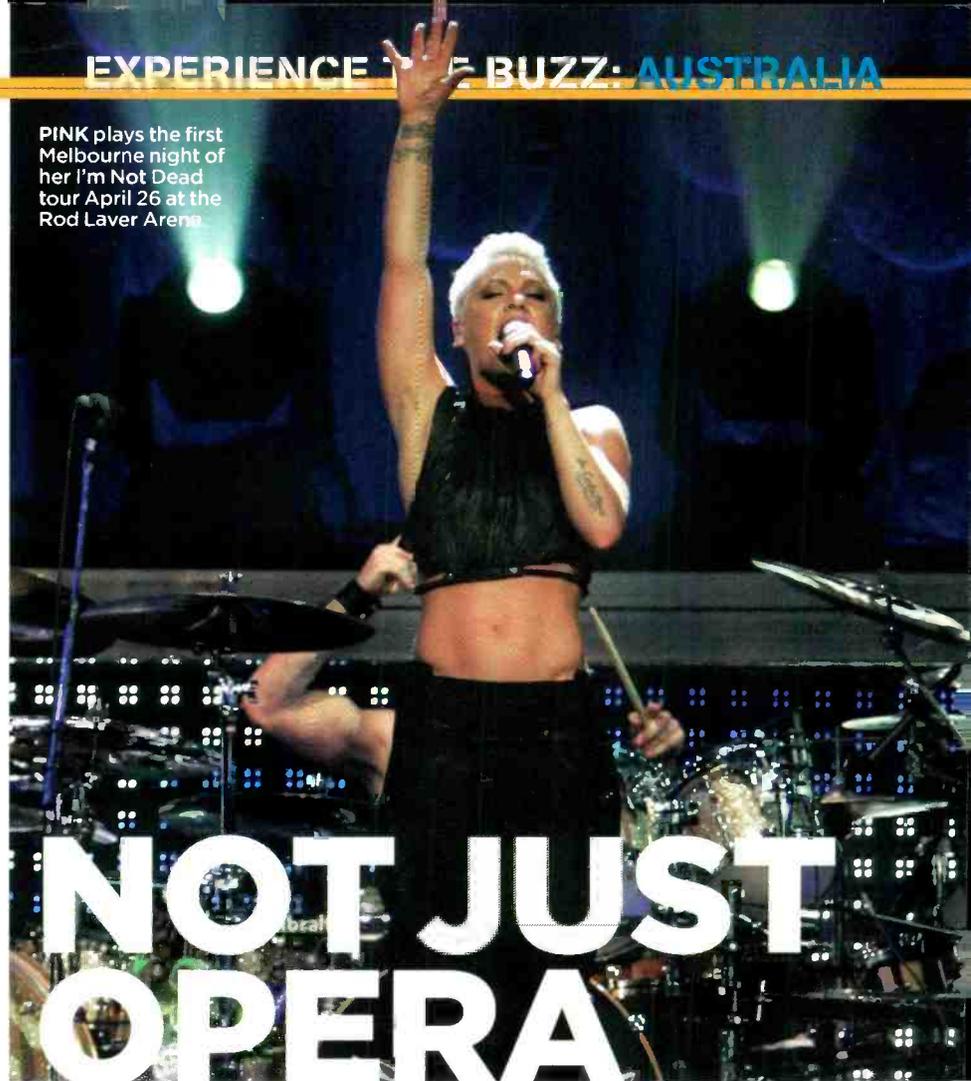
RALPH CARR MANAGEMENT

Lennox House, 229 Lennox Street, Richmond, VIC 3121, Australia
phone (61-3) 9428 4862 • email rc@ralphcarr.com • www.ralphcarr.com

MANAGEMENT

EXPERIENCE THE BUZZ: AUSTRALIA

PINK plays the first Melbourne night of her I'm Not Dead tour April 26 at the Rod Laver Arena



NOT JUST OPERA

Australia's Live Market For International And Domestic Acts Is Thriving

The buoyancy of the Australian live scene continued unabated through 2007. ■ Pink led the way with 225,000 tickets sold, followed by the British comedy duo Little Britain, who has a hit TV show here (135,000 tickets); the Red Hot Chili Peppers (130,000); and Eric Clapton (125,000). ■ "It was our biggest year in our history," says Michael Coppel of Michael Coppel Presents, the promoter for those four tours. Coppel, who ranked among Billboard's top 10 promoters of the year in 2006, is on track to rake in that tally again in 2007 with \$200 million Australian (\$177 million) in ticket sales this year. Coppel estimates overall concert ticket sales have increased 10% from 2006. ■ Other top ticket sellers in Australia this year were Justin Timberlake (120,000 tickets), Elton John (100,000), Gwen Stefani (95,000), Roger Waters (90,000) and Bob Dylan (75,000).

Australia's strong dollar keeps the local concert circuit a priority for international artists. Already for 2008, the Police and Rage Against the Machine are confirmed, and Iron Maiden's upcoming tour has sold out. Bruce Springsteen, Bon Jovi, Brooks & Dunn, Fleetwood Mac and Barbra Streisand are rumored to have the continent in their sights.

Promoters are ecstatic that a new generation of consumers, who discover music through file sharing, also want the live experience.

"I don't know how it'll last or where it'll go, but right now the tour and festival scene is incredible," says Michael Chugg, managing director of Sydney-based Chugg Entertainment.

"Age is no longer an issue," he adds. "You put on a tour expecting an age group of 20-30, and you get [a] 15-60 [demographic]. People are not thinking in terms of styles, only in good music."

Promoters doubt that the bubble will burst

in the near future. Mid-level and baby acts still return to build up fan bases. "The result is we're seeing the rise of two generations of future superstars who can replace those who are retiring," says Michael Jacobsen, CEO of promoter Jacobsen Entertainment and venue manager Arena Management.

The Internet has proved to be a boon to live entertainment.

"With kids finding new acts so quickly, the live sector has the capacity to grow 10 times within the next five years," says Don Elford, GM of business development at Sydney's Acer Stadium. It also slashes marketing budgets.

For instance, by just working the database on the Chugg Entertainment site, Kings of Leon presold 10,000 tickets before they went public, and Rufus Wainwright sold out two Sydney shows.

But Frontier Touring managing director Michael Gudinski warns, "Touring is strong, but it's also highly

Promoters are ecstatic that a new generation of fans want the live experience.

continued on >>p52

the artist's choice

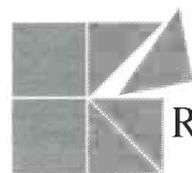
Accounting
Taxation
Merchandising
Royalties
Audits
Contracts
GST

These are not words which find their way into compositions, written or musical. But they are concepts which artists, musicians, actors, sportspeople, and their associated technicians and managers should be mindful of if they wish to maximize their incomes and minimize their costs and tax obligations.

We have, over the past 30 years, established a global network of legal and accounting specialists who work with us to address and resolve all financial or taxation issues which will confront the entertainer or sportsperson during his/her career.

Our list of entertainer clients worldwide, in both the music and film industries, is formidable and simply attests to the extent of the confidence and trust they have placed in us over time.

We are always ready and able to assist you in protecting your interests while in Australia, New Zealand, Japan, and South East Asia. We will also refer you to the most appropriate professionals to address any fiscal/tax matter which may arise while working in the USA, the UK, or Europe.



ROSEBY
ROSNER
&
YOUNG
CERTIFIED PRACTISING ACCOUNTANTS

Contact: Michael Roseby
Michael Waters

Level 3,
199 Toorak Road. (PO Box 131)
South Yarra 3141,
Melbourne, Australia
Telephone: 61 3 9827 3366
Facsimile: 61 3 9827 7888
Email: msr@rosroy.com.au

www.rosroy.com.au

Accountants

International Taxation Advisors

Tax Agents

ON TOP DOWN UNDER!



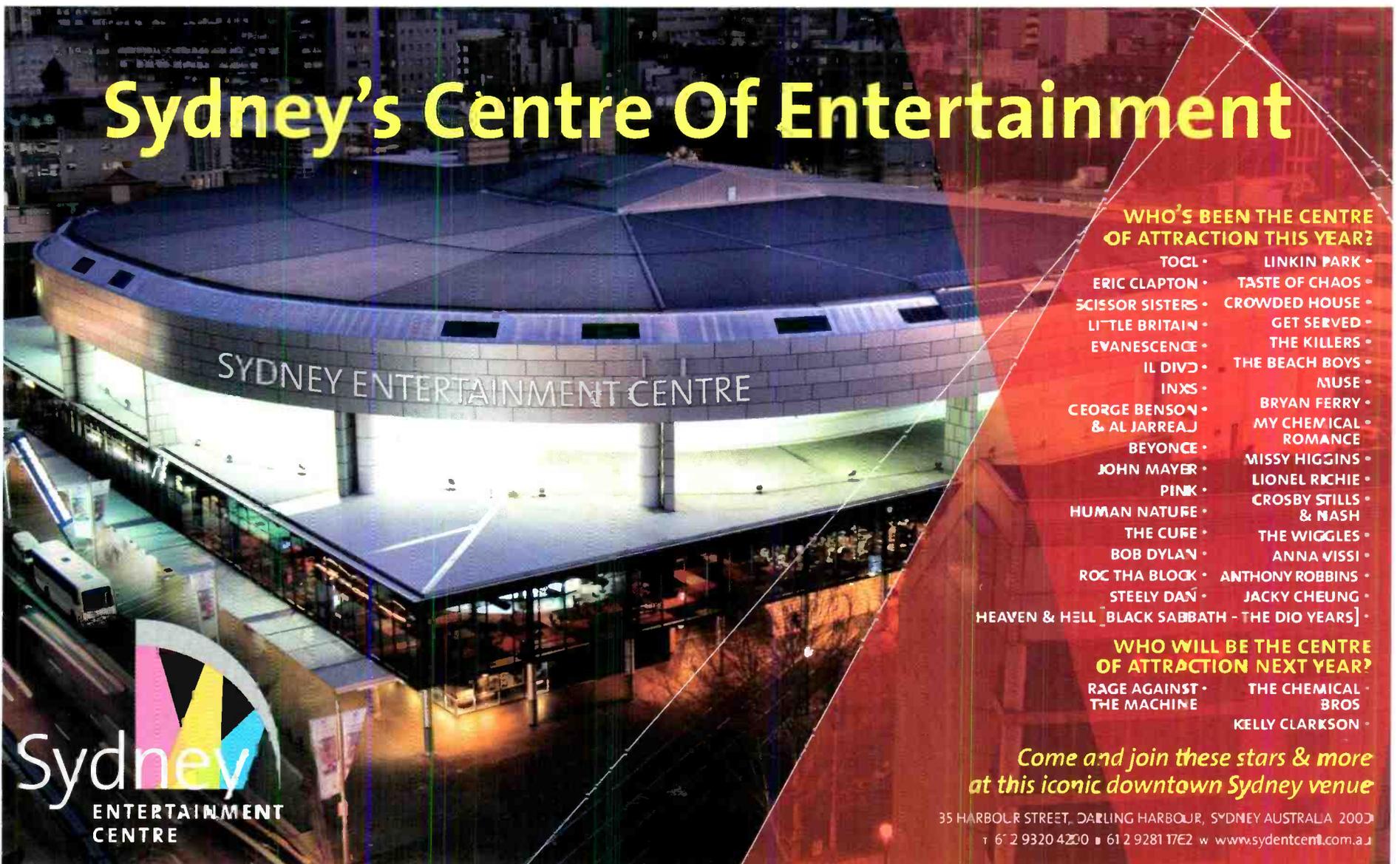
SONY & BMG
MUSIC ENTERTAINMENT
AUSTRALIA

HITS & STARS!

ADAM HARVEY | ANTHONY CALLEA | AUGIE MARCH
DAVID CAMPBELL | DELTA GOODREM | HUMAN NATURE
DAMIEN LEITH | JOHN FARNHAM | KATE MILLER-HEIDKE
PETE MURRAY | THE MISSING HOURS
NATALIE BASSINGTHWAIGHTE | SHANNON NOLL
OLD MAN RIVER | AMY PEARSON | ROGUE TRADERS
SEANY B | GUY SEBASTIAN | SMALL MERCIES | YOUNG DIVAS

WWW.SONYBMG.COM.AU

Sydney's Centre Of Entertainment



WHO'S BEEN THE CENTRE OF ATTRACTION THIS YEAR?

TOUL	LINKIN PARK
ERIC CLAPTON	TASTE OF CHAOS
SCISSOR SISTERS	CROWDED HOUSE
LITTLE BRITAIN	GET SERVED
EVANESCENCE	THE KILLERS
IL DIVO	THE BEACH BOYS
INXS	MUSE
GEORGE BENSON & AL JARREAJ	BRYAN FERRY
BEYONCE	MY CHEMICAL ROMANCE
JOHN MAYER	MISSY HIGGINS
PINK	LIONEL RICHIE
HUMAN NATURE	CROSBY STILLS & NASH
THE CURE	THE WIGGLES
BOB DYLAN	ANNA VISSI
ROC THA BLOCK	ANTHONY ROBBINS
STEELY DAN	JACKY CHEUNG
HEAVEN & HELL [BLACK SABBATH - THE DIO YEARS]	

WHO WILL BE THE CENTRE OF ATTRACTION NEXT YEAR?

RAGE AGAINST THE MACHINE	THE CHEMICAL BROS
	KELLY CLARKSON

Come and join these stars & more at this iconic downtown Sydney venue

35 HARBOUR STREET, DARLING HARBOUR, SYDNEY AUSTRALIA 2009
T 61 2 9320 4200 ■ 61 2 9281 17E2 W www.sydentent.com.au



FINGER PICKING GOOD

10 NIGHTS, 40 EVENTS,
70+ OF THE WORLD'S
BEST GUITARISTS

ADELAIDE FESTIVAL CENTRE'S

ADELAIDE
INTERNATIONAL

GUITAR
FESTIVAL
23 NOV-2 DEC

adelaideguitarfestival.com.au

from >>p50 competitive. Agents, managers and promoters have to keep a lid on ticket prices spiraling out of control because of ego and greed."

At least 220 festivals are staged per year. The Homebake Music Festival, Meredith Music Festival and the Falls Festival, all in December, sell out three months in advance. Byron Bay's East Coast Blues & Roots Festival drew a record 80,000 fans this Easter, and is moving to a larger site next year. Six months ahead, it has sold \$1 million Australian (\$850,000) worth of tickets. V Fest is returning in March and expanding from two cities to four.

Splendour in the Grass, which draws 14,000 fans to Byron Bay in July, is also moving to larger premises. But the idea is not to get more people through the gates, co-promoter Paul Piticco of Secret Service says. "You're selling an experience, so it's about giving people more space to feel relaxed, not to increase profits."

Secret Service's star act, Powderfinger, and Silverchair, represented by John Watson Management, are on a 31-date tour that has sold 220,000 tickets.

"That tour is a benchmark that other Australian acts will imitate," Acer Stadium's Elford says. "No one's tried this kind of pairing since Midnight Oil and Cold Chisel in the 1980s. It's not only pulled amazing numbers but it's lived up to fans' expectations."

Surveys by Live Performance Australia show

that the performing arts have a larger audience than football, rugby and cricket combined.

"Consumers are price-conscious, but they're very loyal to their bands and their festivals," says Anna Joy Hoffman, a policy and strategy adviser with Live Performance Australia.

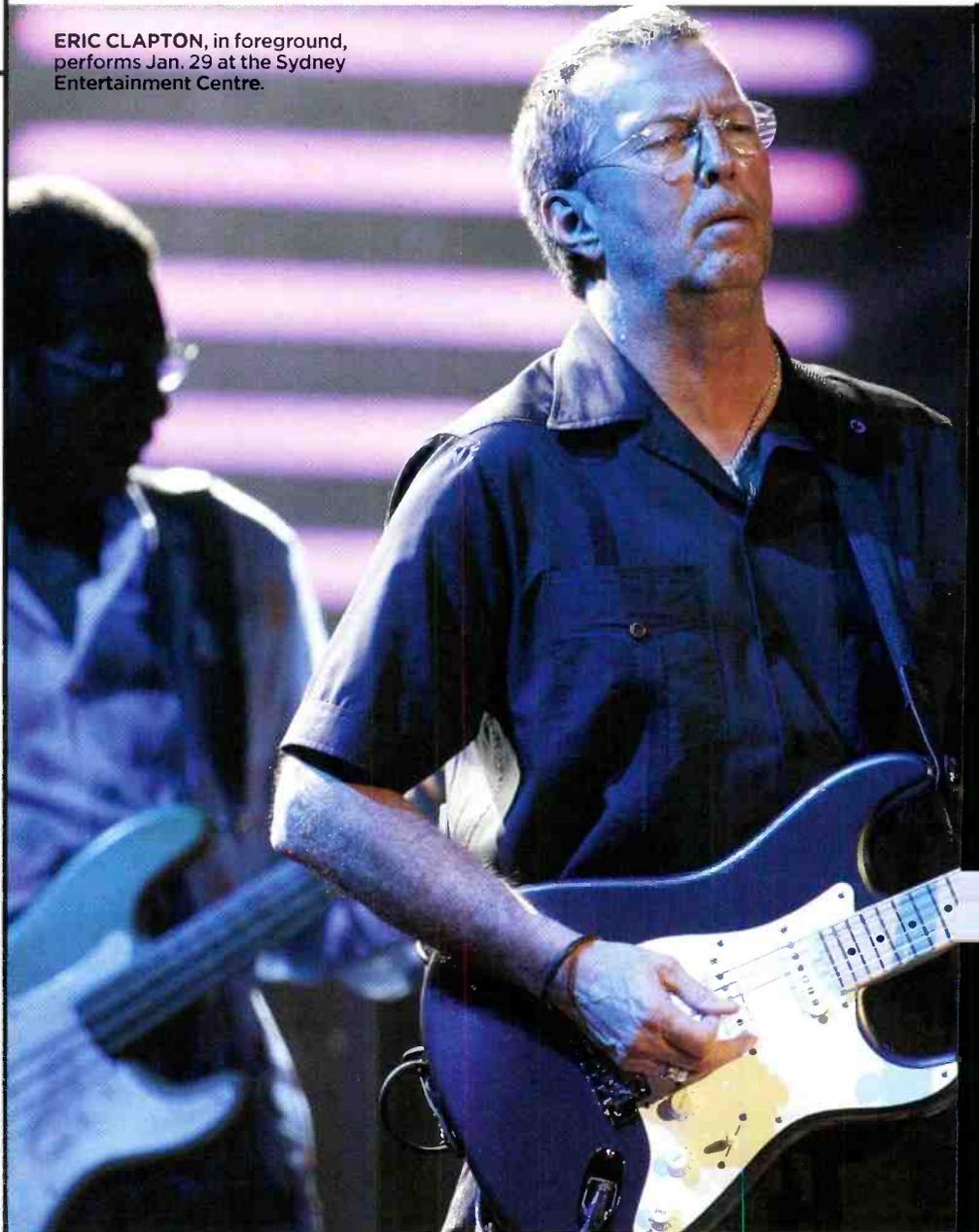
A survey published in July by Web-based ticketing company moshtix found that 41% of those surveyed thought that local music was better than it was 10 years ago, 33% preferred to listen to a local act and 48% are listening to more local acts than they did five years ago.

The financial buoyancy of the touring and festival business has pushed growth in other areas. Sponsorship dollars are moving from sports to music events, promoters say. Frontier's Gudinski reports record sales for his merchandising arm, ATM, and his Mushroom Music Publishing.

Arena Management announced a \$5 million Australian (\$4.4 million) revamp of the Sydney Entertainment Centre and is expanding its venue operations in Australia and into Asia.

Australian performance event travel and freight service provider Stage and Screen Travel Service is opening an office in Hollywood in November and in New York and London next year. Its GM Gregory Lording says that not only is the move inspired by the volume of international tours coming to Australia, but also "the growing international travel needs of Australian artists like Eskimo Joe." —Christie Eliezer

ERIC CLAPTON, in foreground, performs Jan. 29 at the Sydney Entertainment Centre.



America's Credential Company



- Lams & Satins
- Promo Passes
- Credentials
- Lanyards
- Barcodes
- Tickets
- Wristbands
- Accessories



Access Pass & Design
1.800.4.PASSES
www.accesspasses.com

COMING SOON IN RED, WHITE AND BLUE.

OPENING IN LOS ANGELES
NOVEMBER 2007 // stageandscreen.travel

SYDNEY

MELBOURNE

BRISBANE

AUCKLAND

LOS ANGELES

Proudly a company of Flight Centre Limited.

stageandscreen
TRAVEL SERVICES

"GREAT, NOW ANOTHER SEVEN PEOPLE HAVE HEARD MY SONGS."

NO POOPER, BUT NO RICHER... ANDY WALKED HOME FROM ANOTHER GRUELLING SIG.

BUT THEN, SHINING THROUGH THE GLOOMY BREAK OF DAWN...

"HUH? WHAT'S THIS... S³?"



A SUCCESSFUL COUPLE OF DAYS AT S³, NETWORKING, FINDING OUT HOW TO GET HIS SONGS OUT THERE, YARNING WITH INDUSTRY GREATS, MAYBE EVEN A FEW DEALS IN THE PIPELINE, ANDY HEADS HOME TO MAKE IT ALL HAPPEN.



Song Summit Sydney

3 - 5 April, 2008

Moore Park, Sydney, Australia



conference :: retail exhibition :: showcases

APRA is proud to present the inaugural Song Summit Sydney - S³. A major music expo for songwriters and composers.

APRA is a not-for-profit organisation that collects royalties on behalf of its 47,000+ members, and by agreement, for all the copyright owners around the world (www.apra.com.au). S³ will deliver three dynamic days of learning, networking, workshops and performances bringing together creators, managers, publishers, technicians, marketers, lawyers and deal makers.

- 3 day conference and workshop program
- Over thirty sessions aimed at developing your song writing career
- International and Australian songwriters
- International and Australian business leaders
- Performances
- Retail exhibition

Sponsorship packages and exhibition booth space now available! Contact Sarah Cattell at S3@apra.com.au to for further information and to register your interest.

Song Summit Sydney Locked Bag 3665 St Leonards NSW 1590 Australia • T: +61 2 9935 7900 • F: +61 2 9935 7970 • E: s3@apra.com.au • W: www.songsummit.com.au

RESERVE YOUR DISCOUNTED HOTEL ROOM BY OCT. 22!

THE *Hollywood Reporter* **Billboard** **FILM & TV** MUSIC CONFERENCE

Now in its 6th year, this two-day conference provides a dynamic forum for the exchange of ideas among film/TV and music professionals.

JUST ANNOUNCED!



**THE COMPOSER
KEYNOTE Q&A WITH
ALAN MENKEN**
Sponsored By BMI

**THE SONGWRITER SPOTLIGHT
PANEL WITH
GLEN BALLARD
JESSE HARRIS
SONDRE LERCHE**

THE MASTER CLASS PANEL

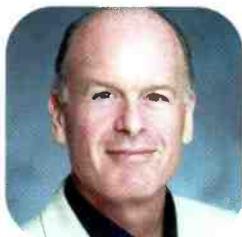
An intimate discussion on the state of the business with some of today's top film & television music executives and composers including:

Laura Engel, Kraft-Engel Management

Jay Faires, President of Music & Publishing, Lionsgate, **Plus...**



Harry
Gregson-Williams
Composer



Robert Kraft
President
Fox Music



Mitchell Leib
President of Film Music
& Soundtracks,
Walt Disney Studios



Steven Schnur
Worldwide Executive
of Music and Marketing,
Electronic Arts



Randy Spendlove
President of
Motion Picture Music,
Paramount Pictures

CONNECT WITH KEY INDUSTRY HEAVYWEIGHTS

NOV 1-2, 2007 • BEVERLY HILTON • LOS ANGELES

Register Today!

\$425
Registration Rate
REGISTER BY
OCT 31

Registration: 646.654.4643
Sponsorships: 646.654.4718
Hotel: 310.274.7777

www.BillboardEvents.com

FOUNDING SPONSOR



CONFERENCE SPONSORS



MEDIA SPONSORS





DOUBLE TROUBLE
Say Anything's two-disc
concept album



SERJ AND DESTROY
System of a Down's
Tankian goes solo



FAMILY AFFAIR
The Clark Sisters return
to the road



BRICE IS RIGHT
Country songwriter
tests artist waters



LEFT OF THE DIAL
Shooter Jennings
courts country radio

56

57

57

58

58

MUSIC

YEARWOOD



COUNTRY BY DEBORAH EVANS PRICE

Just Like 'Heaven'

Shows With Hubby Garth, TV Blitz Tee Up New Yearwood Album

Street week is always a busy time for an artist, but the week leading up to Nov. 13 is going to be especially crazy for Trisha Yearwood.

In addition to promoting the arrival of her Big Machine Records debut, 'Heaven, Heartache and the Power of Love,' Yearwood will be performing nine sold-out shows for her husband Garth Brooks in Kansas City, Mo.

Yearwood admits she was initially hesitant about pulling double duty. "I'd been saying I couldn't open the show because I have my album coming out the 13th," she says. "Then I started thinking, 'I just don't want to miss it. He's retired and doesn't do shows. I'd love to be a part of it. But all the things I'm doing

for street week, I'm still doing."

During the Kansas City shows, Yearwood will perform for more than 150,000 fans, but even that pales in comparison to the millions of impressions she'll garner appearing on "Late Show With David Letterman," "Today" and "The View," not to mention the radio promotions and online initiatives Big Machine has lined up.

The activity is complemented by the strong performance of the single/title track, which is No. 23 on Billboard's Hot Country Songs chart this issue. Beginning Oct. 15, stations were able to offer a free download of the single for 30 days.

"It's one of the fastest-moving singles of her career," Big Ma-

chine president/CEO Scott Borchetta says. "People are thrilled to have something new from her, and there's been a very warm welcome at radio."

The new album is a diverse collection that runs the gamut from the playful Western yarn "Cowboys Are My Weakness," which she admits reminds her of Brooks, to the poignant "This Is Me You're Talking To," a strong contender for the yet-to-determined second single.

"I love songs that tell stories, but when you do those songs, you become the narrator," the Monticello, Ga., native says. "When you start singing, 'This happened to me,' instead of, 'This happened to her,' you instantly become a lot more vulnerable."

That emotion is best felt on "Sing You Back to Me," which deeply affected Yearwood. "The song says, 'If I could write a song that would bring you back to me, it would be the only song I'd ever sing,'" says the artist, who lost her father in September 2005. "Listening to the demo, I would just cry and cry. It's so personal to me."

The new album will join Yearwood's recently issued MCA greatest-hits package in the marketplace. But Borchetta says that rather than cannibalizing sales, the latter CD will "bring awareness to the fact that Trisha is alive and well and in play. We're going to make it clear that Trisha has a new studio album."

Retailers are counting on Yearwood's loyal fan base to snap up "Heaven." "Given that the first single has been received well at radio and the fact that we are getting regular requests at store level, I think it is a perfect time for the new album," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts.

During street week, Yearwood will fly back and forth between the Kansas City shows and events in New York and Nashville.

There will be two flyaway contests involving radio: 10 stations are sending winners to Atlanta Nov. 3 for a show at the Fox Theatre, and about 30 separate winners will be sent to Nashville on street date.

There, Yearwood will "give them a tour of the Country Music Hall of Fame, where she used to be a tour guide," Big Machine director of national promotion and new media John Zarling says. "They'll get a chance to interview her the next morning on their respective station's morning shows."

In addition, Yearwood will play a live acoustic concert the night of Nov. 13, which is being offered for simulcast on radio stations and Web sites. A Lon Helton-hosted radio special will also be serviced in conjunction with Westwood One.

As for touring, Yearwood says she'll perform theater dates in February and March, then take time in April to promote a cookbook she has coming out through Random House that she wrote with her mom, Gwen, and her sister, Beth Bernard. Fair dates are in the works for next summer.

"Somewhere in the back of my mind, I felt like this album as a whole had to be undeniable," Yearwood says. "After 15 years, you've got to find a way to make people say, 'I know you've heard her sing for 15 years, but you need to hear this.' And that's a hard thing to do."

ROCK BY JEFF VRABEL

LATEST BUZZ

>>>A 'TREE' GROWS

To celebrate the 20th birthday of its landmark album "The Joshua Tree," U2 is reissuing the set in four different incarnations Nov. 20 via UMe. The album will be available as a remastered single CD, a two-CD set, a two-CD/one-DVD collectible box and a double-vinyl package. Demos, alternate versions and B-sides from the period are expected for inclusion on the expanded editions, while the DVD will feature a July 4, 1987, show from Paris.

>>>NEED A 'LIFT'?

Latin rapper Pitbull's new album, "Boatlift," is on target for a Nov. 27 release via TVT. First single "Secret Admirer" features R&B up-and-comer Lloyd, while Trina guests on "Go Girl" and Jim Jones appears on "Sticky Icky." "Boatlift" is the follow-up to last year's "El Mariel," which has sold 214,000 copies in the United States, according to Nielsen SoundScan.

>>>COVER ME

Cat Power has settled on the track list for "Jukebox," her second covers album. The 12-track set is due Jan. 22, 2008, via Matador and includes a new original, "Song for Bobby," plus a fresh rendition of Power's own "Metal Heart." The album is rounded out by James Brown's "Lost Someone," Bob Dylan's "I Believe in You," Creedence Clearwater Revival's "Fortunate Son" and Hank Williams' "Ramblin' (Wo)man."

>>>SWITCHEROO

Just as he's reached the top of the album charts for the first time, Kid Rock has made a major change at the top of his business operations. Rock's manager, Detroit-based Ed "Punch" Andrews, who also handles Bob Seger, has resigned after seven years of working with the Michigan rocker. Sources tell Billboard that Andrews has decided to retire after shepherding Rock's latest album, "Rock N Roll Jesus," to release last week.

Reporting by Jonathan Cohen and Gary Graff.

'Genre' Drama

Two-Disc Concept Album Builds On Say Anything's Success

Say Anything isn't particularly known for doing little things. So it's logical that for what's essentially its major-label debut, "In Defense of the Genre" (out Oct. 23 on J Records), the band has delivered a guest-jammed, double-album concept record about, among other things, the rise and disintegration of love, a comprehensive mental breakdown, the pleasures and pains of life on the road and one man's evolution from a precocious young songwriter into an unusually ambitious adult.

"I knew that once all the songs were done that I wouldn't be able to cut [the record] down," says Say Anything singer and mastermind Max Bemis, whose personal travails once again provide the lyrical fodder for "Genre." "It all formed the story."

Drummer Coby Linder, who formed the band with Bemis in middle school, says that a concept record seemed almost expected at this point. "Our last record [2004's "... Is a Real Boy"] was a concept record, and we wanted to do everything with it—make it a musical, that sort of thing. But we realized we really couldn't with our budget. Then we got on a major label, which was like, 'OK, now we have the opportunity to make the record we want to make.'"

Bemis is no stranger to throwing himself out there, a penchant that paid great dividends on "... Is a Real Boy," originally released on Doghouse Records and repackaged with seven new songs by J in February 2006. The set has sold 190,000 copies in the United States, according to Nielsen SoundScan, and scored

the band its first Modern Rock airplay with "Alive With the Glory of Love."

"Writing personal songs has never really been an issue for me," he says. "But at this point it's more of a challenge to see how much more personal, more truthful I can get. You can never have too much honesty in music."

Gerard Way, Chris Carrabba, Pete Dinklage, Saves the Day's Chris Conley, Paramore's Hayley Williams and



SAY ANYTHING

DJ Swamp are among the guests helping flesh out Bemis' vision.

Bemis says the challenge of packing so much into the two-disc "Genre" was always in the back of his head, but that he was "sort of thinking the whole time, 'This is a double-album, so we have to man up if people are going to sit through the whole thing.'"

J is positioning "Genre" less like a new release and more like a continuation of the campaign behind "... Is a Real Boy."

Because of the rerelease, "we never really stopped marketing the last record," RCA Music Group VP of marketing Max Flaherty says. "We've consistently had something going with this band, so we're sort of tying the two campaigns together."

"Genre" will be sold at a developing-artist price, according to RCA Music Group VP of A&R/marketing Matt Shay, and three of the album's songs have been available on the band's MySpace page and iTunes in advance of the release. First single "Baby Girl, I'm a Blur" impacts radio Nov. 5.

Taking the album concept a step further, J is inviting fans to "build the biggest army 'in defense of the genre'" via a mobile and online widget. Characters from the album's cover art can be sent to mobile phones as wallpaper or Facebook profiles. The fan who sends the most pictures will receive a personalized voice-mail greeting from the band.

Say Anything, which has been a road warrior in the past year-and-a-half, is previewing "Genre" on the MySpace Music tour this fall alongside Hellogoodbye. A European headlining tour is on tap for late fall.

For his part, Bemis isn't worried about the accessibility of a double-album in an age driven by singles.

"I think all the songs are pretty accessible," he says. "If people slowly discover the record—if they focus on one song at first and then find the rest of them—there's nothing wrong with that."



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Paradis Found

Singer/Actress Still A Top Seller In France

Seven years after her previous album, "Bliss," topped the French chart, singer/actress **Vanessa Paradis** just repeated the feat with "Divinidylle" (Barclay/Universal).

The album topped the IFOP/Tite Live French album chart for two weeks after its Sept. 3 release and has already been certified platinum (200,000 copies shipped).

Paradis' biggest seller to date is her self-titled **Lenny Kravitz**-produced third album, which Barclay says shipped 600,000 in France and 745,000 worldwide. Paris-based Barclay product manager **Jérôme Marroc-Latour** says "Bliss" sold 250,000 copies in France and 60,000 more internationally.

Marroc-Latour reckons the uptempo pop of "Divinidylle" will appeal to a younger audience in addition to Paradis' 30-

to 45-year-old fan base. "We're targeting at least 300,000 copies, hopefully 400,000 [domestically]," he says.

Paradis wrote or co-wrote five of the new set's 11 songs—published via her own company, Bliss—with a team of French lyricists and songwriters contributing the others. But the biggest name connected with the album is her partner, actor **Johnny Depp**, who contributed the painting of Paradis on the cover.

Paradis launches a 27-date French tour Oct. 26, booked through Nantes-based Olympic Tour. —Aymeric Pichevin

MATINEE IDOL: British singer/songwriter **Jack Peñate** knew what he wanted when planning his debut album, "Matinee." Indeed, he turned down an offer to produce it from

'70s pop maverick **Todd Rundgren** in favor of **Jim Abbiss**, who has helmed sets by **Arctic Monkeys** and **Editors**.

The 23-year-old Peñate, who scored his first U.K. top 10 single in July with "Tom on the Platform," embarks on a string of European shows booked through London-based ITB Oct. 20.

"Matinee" is set for a Jan. 22, 2008, U.S. release. "Jack is the real deal," XL head of A&R for America **Kris Chen** says. "When we first met [him] last year, we were all struck by his sincerity, soulfulness and the immediacy of his songs." Peñate is published by Universal Music Publishing. —Richard Smirke

JOYFUL SOUNDS: "Joy" (Bollettino/Sony BMG), the fourth album by Italian jazz/classical pianist **Giovanni Allevi**, has just been certified platinum (80,000



PARADIS

units) in Italy, one year after its September 2006 release. It is still on the FIMI album chart, but looks about to be replaced by Allevi's new double live CD, "Allevilive," released Oct. 12.

Bollettino managing director **Riccardo Vitanza** describes the success of "Joy" as "a remarkable achievement for an instrumental-only artist."

Vitanza, who is also managing director of Milan-based PR agency Parole & Dintorni, says he entered the music business when Allevi left the Soleluna

label, which released his first two albums. "When Giovanni said he was without a label, I told him, 'Don't worry. I'll start one.'"

Vitanza says Allevi has been promoted "in the way you would a pop artist, rather than a classical musician. This has helped us reach a broader audience than would normally be the case. If you go to his concerts, you'll see a lot of fans under the age of 25."

Vitanza says overseas licensing deals for "Joy" are lining up for "early 2008."

—Mark Worden



TANKIAN

ROCK BY MITCHELL PETERS

Better Off 'Dead'

System Of A Down's Tankian Gets Personal On Solo Debut

When System of a Down (SOAD) frontman Serj Tankian goes solo, he really goes solo.

On "Elect the Dead," due Oct. 23 via Serjical Strike/Reprise, "I wrote all the music, perform the majority of it, I produced it myself and it's on my label—it can't get more solo than that," Tankian says while lounging in a North Hollywood practice studio.

The artist is exhausted on this drizzly evening in late September, having just finished a day-long rehearsal session for his current U.S. theater tour. But a hectic schedule of writing songs, promoting his album, overseeing Serjical Strike, volunteering his time to political/social causes, publishing books, producing albums and scoring music for films and videogames doesn't seem to slow him down.

"They're all things in my vision that I know I'm supposed to do," he says. "I'm just trying to enjoy it, and when I feel overwhelmed I try to gain objectivity, walk away and breathe."

But life's path wasn't always as clear. When SOAD released its self-titled debut in 1998, Tankian, a former software developer, says, "I had no clue we'd have this kind of popularity." Indeed, before the Los Angeles four-piece went on "indefinite hiatus" last year to focus on solo projects, its five albums had sold nearly 10 million units in the United States, according to Nielsen SoundScan. "We were doing things our way, trying to be true to our music and ourselves," he says. "I still look at things that way."

With "Elect the Dead," Tankian hasn't strayed far from SOAD's politically edgy lyrical themes and guitar-heavy riffs, spiced with hints of his Armenian musical heritage. To help achieve that sound, he tapped SOAD drummer John Dolmayan and former Primus drummer Bryan "Brain" Mantia, along with guitarist/bassist Dan Monti, to contribute.

The 12-track set reveals a softer side of Tankian, demonstrated through songs about love and heartbreak, accompanied by classical piano, acoustic guitar, stringed instruments and operatic harmonies from soprano Ani Maldjian.

SOAD "had the political and humorous stuff, but didn't have the personal stories or philosophical theorization that this album does," Tankian says. He adds, however, that "The Un-

thinking Majority"—"the closest song to what System has done"—was first released on MySpace not only because of its "blatant political message," but as an homage to SOAD fans "who carried my band . . . for the past 11 years."

And fans have responded positively. The album's first radio single, "Empty Walls," a shred fest that includes references to "bodies burning" and "choking from intoxication," has climbed to No. 9 on Billboard's Modern Rock chart. Tankian's manager, Dave Holmes of 3D Management, says the strategy was to launch with a song that would appeal to SOAD listeners. "As we move into the record a little more, we'll start working the more left-of-center tracks for radio, showing the diversity of the record," he says.

As a unique marketing effort, keeping in sync with the album's "Elect the Dead" title, political-themed "campaign headquarters" will be set up around street date in a handful of major U.S. cities. The hubs will be open to the public, offering promo materials, album listening stations and an area to watch music videos.

"It's more or less to raise awareness of the record and get people excited about it," Serjical Strike label manager George Tonikian says, noting that the album won't be available for purchase at the stations.

In addition, Tankian recruited independent filmmakers to produce videos for each of the album's 12 songs ("Empty Walls" and "The Unthinking Majority" had been released online at press time. Another video, which is to be determined, will arrive before Oct. 23.) The remainder will slowly be rolled out on his Web site or released through various partners. Viewing parties will also be held at select U.S. movie theaters.

After completing his stateside tour in late October, Tankian will head overseas to open for the Foo Fighters in U.K. arenas. Then he'll return for a handful of TV spots and radio shows in December, to be followed by a full-fledged tour in 2008.

As for future solo albums, expect to hear much more. "I have hundreds and hundreds of pieces of music, from electronic to experimental to classical to rock to punk to noise—whatever," Tankian says. "Anything that I say I want to do, I already have a record's worth of songs." ●●●



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Sisters Doin' It For Themselves

Clark Siblings Regroup For First Tour In Two Decades

Once in a great while, there's a concert that's so much more than a tour kickoff—it's a historic event. Such was the case on a warm autumn evening in Nashville when the legendary **Clark Sisters** launched their 25-city reunion tour. **Twinkie Clark, Jacky Clark-Chisolm, Dorinda Clark-Cole** and **Karen Clark-Sheard** had the sold-out crowd on its feet during the show at the Cathedral of Praise Church. The tour marks the first time all four sisters have joined together on a cross-country trek in 20 years.

"God blessed them with a gift," says **CeCe Winans**, a longtime friend and fan of the siblings. "They love God. They have great hearts. They are sweet people. They are in a class by themselves."

Winans is just one of many artists influenced by the Clark family legacy. The sisters are the daughters of Dr. **Mattie Moss Clark**, the legendary singer/songwriter and choir director/arranger who served as president of the National Music Department of the Church of God in Christ for 25 years and founded the Clark Conservatory School of Music in Detroit.

Needless to say, the sisters grew up surrounded by music. They went on to become gospel music's most successful female group, thanks to such hits as "You Brought the Sunshine" and "Is My Living in Vain."

In recent years, they have pursued solo endeavors, but reunited last spring on "Live—One Last Time," an EMI Gospel release that hit No. 1 on Billboard's Top Gospel Albums chart. The companion DVD also debuted at No. 1 on Billboard's Christian Music Video chart. On Oct. 2, the label issued a double-disc, limited-edition gift package that combines the two releases and features added

bonus footage.

"We were pretty nervous," Twinkie Clark recalls of taping the DVD. "But because we'd been doing this for so many years, once we got started with everything, it kind of moved along like it was supposed to."

The Gospel Music Hall of Fame members are pleased with the reception their reunion has received and say support from their fans is one factor that prompted them to hit the road again. "Our fans that have supported us, even in our solo careers, and then again by putting us at No. 1," Clark-Cole says. "That gave us the stamina to keep going. That's why we are doing the tour—because of the fans. There's a new generation out there that's picking up on the Clark Sisters and giving us more encouragement to keep going."

The tour, which runs through Nov. 16, is promoted by Tate & Associates president **Shawn Tate**. World Vision and the Gospel Music Channel are sponsoring the outing.

The sisters are particularly excited about partnering with World Vision, a Christian humanitarian organization aiding families in nearly 100 countries. "What they are doing is ministry," says Clark-Sheard, whose daughter, **Kierra "Kiki" Sheard**, is an EMI Gospel artist. "We are actually getting the people to sponsor children that are less fortunate."

Whether the sisters will keep working together or resume their solo careers after the tour remains to be seen. "I don't think we've ever been apart. We've always sang, just not as much as we used to," Clark-Chisolm says. "We always come back together and do things together. As far as the future is concerned, we'll see what God says and what he tells us. Then that's exactly what we'll do." ●●●

THE CLARK SISTERS





BRICE



Nashville Scene

KEN TUCKER ktucker@billboard.com

Walking In His Footsteps

Brice Has Garth In His Corner As Solo Debut Launches

Despite what should be a nice royalty check from co-writing the first song in Billboard's Hot Country Songs chart history to debut at No. 1, **Garth Brooks'** "More Than a Memory," Curb/Asylum artist **Lee Brice** is staying the course when it comes to his music career.

On an early October day when he's up at 5 a.m. to do phone interviews, then head to the studio, then board a plane for Charlotte, N.C., where he'll finish his day by performing late into the night at a local club, Brice is adamant that he's happy with the life he chose.

"I got onstage in high school and played some stuff that I wrote, and I fell in love with it," he recalls. "When I was 17, I saw Garth in Charleston [S.C.], and I haven't been able to quit thinking about doing this since. It's tough sometimes, but if I'm going to work hard at something, it might as well be this."

A native of Sumter, S.C., Brice came to Nashville in 2001 while on spring break from Clemson University, where he was pursuing a degree in civil engineering. After hearing him sing some original songs, **Autumn McEntire**, **Reba McEntire's** niece, suggested Brice meet with her boss at Still Working Music, **Lisa Hensley**. Like McEntire, Hensley was taken with his talent and introduced him to her future husband and noted Nashville producer/songwriter **Doug Johnson**. "That meeting turned into the start of my career," Brice says.

Equally impressed, Johnson suggested Brice make the move to Music City. A few months later he did, leaving Clemson a year shy of his degree. "I've never looked back. I wouldn't tell anyone else to do that, but I did," he says.

Success didn't come immediately. Like other Nashville wannabes, Brice spent his share of

time waiting tables and playing for half-interested crowds at local restaurants.

When Johnson took a job at Curb Records, he signed Brice to a record and publishing deal. "He's been like a big brother," Brice says of Johnson. "He let me know right off the bat, 'You need to know what you're getting yourself into.'"

Brice was in California when he got a call telling him that his hero Brooks was cutting "More Than a Memory" as one of four new songs on his forthcoming "Ultimate Hits" package. "I got to talk to him for the first time at an airport over a cell phone," Brice says.

He finally met Brooks at a No. 1 party for the song. "He was so awesome and inviting," Brice says. "He'd even back out of the picture sometimes to make sure [the songwriters] got the [spot]light."

Brice says he knew "More Than a Memory," which he co-wrote with **Kyle Jacobs** and **Billy Montana**, was a hit well before Brooks cut it. Having only recently written it, he played it during his first performance at the Grand Ole Opry. "When I got to the middle of the first chorus, I got a standing ovation," Brice says. "That's when I knew the song was special."

As for his own project, "Picture of Me," it's a rangy collection that reflects Brice's varied influences, which include **the Kingsmen**, **Alabama**, **3 Doors Down**, **Coldplay** and **Hank Williams Jr.** The album's title cut is the swampy story of his South Carolina upbringing. First single "She Ain't Right," which peaked at No. 29 on Hot Country Songs in August, is the rocking tale of a crazy girlfriend. Second single "Happy Endings," the story of a man who hopes against hope that his woman isn't really leaving, is No. 53 after two weeks on the chart.

"It's a lot of stuff about who I am and where I'm from and the people I've been around my whole life," he says. "There's a big range of music because that's what moves me." ◆◆◆

COUNTRY BY RAY WADDELL

OUTSIDE SHOT

Jennings Still Hopeful For Country Radio Support

Shooter Jennings wants Nashville to know he's not out to blow up country music.

Over burritos and a couple of tequila shots at a Music Row Mexican restaurant on the afternoon before his Grand Ole Opry debut, Jennings pondered his place in the genre.

"I love real country music, and I want to see country music last forever," says Jennings, son of country legend Waylon. "I don't want to bring down the system—I want to perpetuate it."

Jennings knows his new album "The Wolf" (Oct. 23, Universal South) isn't exactly mainstream country, but he wouldn't mind a little love from the mainstream country business. His top-selling album, 2005's "Put the 'O' Back in Country," spent 63 weeks on the Top Country Albums chart, and the single "4th of July" peaked at No. 26 on Hot Country Songs.

Since then, he hasn't charted a single, and two successive albums (one live) have sold 137,000 copies combined, according to Nielsen SoundScan.

"Of course I'd like it to do well, because I honestly am broke and I've got a baby on the way. I'm hungry," he says. "There's a whole bunch of good music in country that's out there and not being heard because of the way that the industry is."

In Jennings' view, "the country music business is a total extension of exactly what it's like in high school. There's two or three bullies, then there are a bunch of weak people that are going to join in with the bullies that will pick on you and not accept you because they are afraid to do something different. Then there's a couple that say, 'Hey, maybe there's more to this guy.'"

Universal South senior VP/GM Fletcher Foster says that

sometimes country radio and the industry at large can have a "missed perception" of what an artist really is or wants to be, and may think Jennings isn't interested in being part of mainstream country.

"That may be a reflection of some of the music he's made in the past. It may be a reflection of his father's kind of anti-Nashville establishment stance that can pass down from generation to generation," Foster says. "I think part of it is, Shooter is taking a musical journey. This is his third record, and he's still finding his voice."

Indeed, while "The Wolf" is not as rife with drug references and salty language as prior albums, it still owns enough edgy themes and painful honesty to put it in an alternative universe from what's typically on mainstream country radio.

The leadoff single, however, is a twang-fest ver-



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Fountain Of Youth

Classic FM Gramophone Awards Honor Up-And-Comers

There were definitely a few surprises among the winners at this year's Classic FM Gramophone Awards. Held in early October in London, these honors are arguably the most prestigious in the classical music industry. (Full disclosure: I am a Gramophone contributor. But I am not directly connected to these awards, nor did I vote for them.)

While several industry veterans were among the winners, a bevy of twenty- and thirtysomethings won as well—and their prizes will certainly help amp up their international profiles.

For starters, there was violinist

Julia Fischer's "people's choice" prize as artist of the year. Another winner poised to become better-known is **Jonas Kaufmann**, whose album of **Richard Strauss** lieder on Harmonia Mundi with pianist **Helmut Deutsch** won the prize for solo vocal album. The 38-year-old German tenor just signed an exclusive recording contract with Decca; his first album for the label, which will include arias by **Verdi**, **Gounod**, **Bizet**, **Wagner** and **Puccini**, is anticipated for release next spring.

The Royal Liverpool Philharmonic Orchestra and its youthful conductor, 31-year-old **Vasily Petrenko**, picked up two wins between them: the Classic FM





sion of the Dire Straits hit "Walk of Life." Jennings sees the cover "as a vehicle so that people can adjust to my sound and voice, and go, 'I get it. Here's a song I know and this is how they do it.' That kind of opens the door to understanding the other songs."

Radio isn't exactly running "Walk of Life" up the charts, with Nielsen BDS registering just 31 spins this week. But radio pros say it's noth-

ing personal. Country KMP5 Seattle PD Becky Brenner says her station isn't on "Walk of Life," but has played Jennings in the past and would again with the right single.

"I do think some of his material has been a little out there for mainstream country, but we have certainly played edgy material in the past," Brenner says. "Part of the challenge at the moment is that there is so much good

music out there, [and] we only have so many minutes each hour. Listeners still want to hear their favorite gold and recurrent music too."

Ironically, the title cut of "The Wolf" is all about alienation.

"It's almost this feeling of coming to terms with the fact that I'll always be an outsider," Jennings says. "I will never be accepted, so I forever now will be a wolf in a pack of dogs." ...

Magazine Award for audience innovation and the young artist award, respectively.

The Liverpool Phil has been earning a fair amount of ink of late for a live concert it gave in the online world of Second Life in September. According to the orchestra, 9 million Second Life denizens watched the performance live on Second Life's own cable network, and the broadcast now repeats every couple of hours through November. (It's available on demand to Second Life residents.) Seeing the Liverpool Phil's success, it seems likely that other orchestras and classical performers will follow the orchestra's lead into virtual reality.

Special recognition went to conductor **Gustavo Dudamel** and the **Simon Bolivar Youth Orchestra of Venezuela**. Given jointly by classical WQXR New York and Gramophone magazine, this award acknowledged the worldwide influence these players have had on listeners and even the life-changing impact "El Sistema" has had on its own musicians. Since its founding 30 years ago, "El Sistema" has helped bring music to underprivileged and at-risk players and listeners throughout their home nation, and inspired similar programs in other countries.

For the complete list of award winners, go to gramophone.co.uk.

GOOD MUSIC FOR A GREAT CAUSE:

For the past 14 years, Classical Action: Performing Arts Against AIDS has done great work to raise funds for AIDS-related services in communities across the United States, first as an independent organization and later as a fund-raising part of Broadway Cares/Equity Fights AIDS.

This fall, Classical Action is releasing its first recording as a new means of raising money for this great cause. "Flesh & Stone" (Americus Records) features a starry lineup of such artists as mezzo-sopranos **Joyce Castle** and **Mary Philips**, as well as flutist **Eugenia Zukerman**, performing songs by noted composer **Jake Heggie**.

As one might expect from the imaginative Heggie, the songs draw upon a diverse set of texts that range from letters written by **Vincent van Gogh** to **Emily Dickinson's** poetry to material written by Sister **Helen Prejean**, whose work with a death row inmate was the inspiration for the movie (and, later, the Heggie opera) "Dead Man Walking."

All proceeds from the album benefit Classical Action; "Flesh & Stone" can be purchased at broadwaycares.org. ...



Rhythm & Blues

GAIL MITCHELL gmitche1@billboard.com

We Know You've Got Soul

Awards Show Spotlights Soul Up-And-Comers

Between the Grammy Awards, the BET Awards, the American Music Awards and the MTV Video Music Awards, to name some of the biggies, the last thing anyone needs is another music awards show, right? Wrong.

There's still a contingent of talented artists flying under the mainstream radar who deserve to vogue in the spotlight: independent

live awards show was the next logical step after factoring in reader queries (from here and overseas), the re-formation of the legendary Stax label and the proliferation of soul music conferences/festivals.

"There has been increased growth on the site," he adds, noting that his site averages 100,000 visitors per month. "But whereas a couple of years ago, visitors were coming mainly for the old-school material, more and more people are checking out the new soul acts."

In addition to major support from the city, Rizik is working in tandem with lifestyle/promotion firms Jordine's Corner, Mosaictump and Urban Organic. The principals behind two burgeoning soul festivals staged in the spring and fall—Frances Jaye (Dallas' I Got Soul) and Terry Bello (Atlanta's Soul Summit)—are also lending a helping hand.

As an added plus, residents and visitors can enjoy an entire soul weekend. That's because the awards show doubles as the lead-in to the Urban Organic Festival (Nov. 17-18). Now in its sixth year, the music, culinary, fashion and film fest is an outgrowth of founder Drake Phifer's Urban Organic promotion firm, which has worked with such artists as Dwele, Raheem DeVaughn, Kem, Leela James and Goapele. "Connecting the Dots" is this year's festival theme. Among the scheduled events: Roy Ayers headlining a Saturday night concert hosted by Amp Fiddler and featuring emerging acts from Detroit and other markets.

With nominations determined by a select group of artists, publishers, writers and others working in the music industry, the SoulTracks awards comprise six categories: song, album, female, male, duo or group, and new artist of the year. Leading this year's field with three nominations apiece are Roberson, Rahsaan

Patterson and Anthony David.

Though Rizik is intent on making the SoulTracks Readers' Choice Awards the awards show for indie soul artists, he's just as concerned with maintaining its grass-roots vibe. Thus, tickets sold to the public cost an affordable \$25 while artists will sell their CDs outside.

"These are artists, at least for now, who aren't going to be recognized by the Grammys," he says. "The idea is to give them an evening to celebrate what they do and receive some of the attention they deserve. It also gives people the opportunity to listen to what most of radio isn't playing—and let them know these artists are worth taking a chance on." ...



soul artists. Making sure that happens is SoulTracks.com. The soul music Web site is staging its third annual Readers' Choice Awards, but this time it's with a twist indicative of the indie soul scene's growing popularity.

Evolving from virtual to actual, the 2007 awards show will rev up Nov. 16 at the 500-seat Riverfront Ballroom in Detroit's Cobo Center. A rotating group of hosts will welcome a performance lineup including such indie soul beacons as **Eric Roberson**, **Gordon Chambers**, **Maya Azucena** and **Conya Doss**. Participating in the special lifetime achievement tribute to **Stylistics** lead singer **Russell Thompkins** will be **Maysa** and **Phil Perry**. Among the presenters is '70s-era R&B singer **Linda Clifford**.

SoulTracks publisher **Chris Rizik** says the

THE BILLBOARD REVIEWS

ALBUMS

ROCK

NEIL YOUNG

Chrome Dreams II

Producers: Neil Young, Niko Bolas
Reprise

Release Date: Oct. 23

If Neil Young has been consistently inconsistent throughout his career, he is rarely as all over the map on the same album as he is on "Chrome Dreams II," named akin to a 1976 album that never materialized. The humble, sweet strummer "Beautiful Bluebird" conjures the mid-'70s acoustic classic "Comes a Time"; the steel guitar-soaked "Ever After" recalls the pure country of "Old Ways"; and "Ordinary People" and "No Hidden Path"—which together clock in at nearly 33 minutes—offer an electric swirl of "Greendale," "Broken Arrow" and "After the Gold Rush." It's a hodge-podge that presents Neil the fighter, Neil the philosopher, Neil the husband, Neil the softie and Neil the hippie. "Ordinary People" is the dividing line: a rambling, piano- and horn-encrusted portrait of America sure to be loved and hated equally. Overall though, is the album better than "Prairie Wind" or "Living With War"? Yes.—WO

SEETHER

Finding Beauty in Negative Spaces

Producer: Howard Benson
Wind-up

Release Date: Oct. 23

▶ Angst mongers are likely licking their chops over the prospect of Seether's new album. After all, Shaun Morgan, who leads this trio of South African expatriates, has been through the ringer in the past 18 months, with a public breakup with girlfriend Amy Lee (who vented her feelings on much of Evanescence's "The Open Door") and a stint in rehab counted among his struggles. So Morgan theoretically had a few issues of his own to work out in song, and he doesn't disappoint. The singer/guitarist claims that only "Breakdown" deals with Lee, but you can't help but figure she crossed his mind while writing such fury-filled diatribes as "FMLYHM" and the single "Fake It." Regardless of the inspirations,

Morgan simply lets his rage rock, infusing the album with the same kind of active/alt-rock straddling approach that's vaulted Seether's previous releases to gold status.—GG

SERJ TANKIAN

Elect the Dead

Producer: Serj Tankian
Serjical Strike/Reprise

Release Date: Oct. 23

System of a Down may be on hiatus, but its sound isn't thanks to frontman Serj Tankian. "Elect the Dead," his first full-length solo effort, boasts the same kind of arty arrangements and cascading dynamics as SOAD's oeuvre, a sign that while guitarist Daron Malakian is often considered the band's mad genius, Tankian's elastic, expressive vocals are as integral to its character. "Empty Walls" charges out at full metallic speed, then pulls back and maintains that course throughout the song's three minutes and 50 seconds. That pattern becomes Tankian's stock in trade here, from the staccato attack and Eastern European flavors of "The Unthinking Majority" to the Meat Loaf-style bombast of "Money" and the jazz-inflected rumble of "Praise the Lord and Pass the Ammunition." At one point, Tankian claims, "We are the cause of a world that's gone wrong." On "Elect the Dead,"

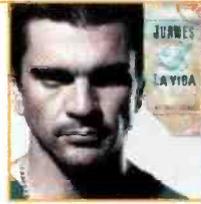
JUANES

La Vida Es . . . Un Ratico

Producers: Juanes, Gustavo Santaolalla, Anibal Kerpel
Universal Music Latino

Release Date: Oct. 23

This album's pensive name and introspective title track belie a project with stronger rock undertones and more outright romanticism than previous Juanes efforts. What remain are the memorable melodies guaranteed to become hits and the distinctive guitar riffs, but with a decidedly more pronounced edge. The lyrics, which have always been a Juanes strong suit, are more developed and often gorgeous. "Minas Piedras," a duet with Argentine rocker Andrés Calamaro, boasts a barcarolle rhythm that underscores the sadness of land mine devastation, while "Bandera de Manos" has German rock star Campino singing in German and Spanish. Those yearning for more along the lines of Juanes' world hit "La Camisa Negra" can get a good dose of Colombian folk on "Tres." But overall, this is a more universal album, befitting a more universal star.—LC



however, he makes it sound pretty right.—GG

BABYSHAMBLES

Shooter's Nation

Producer: Stephen Street
Parlophone

Release Date: Oct. 23

It has been quite some time since the music of Babyshambles leader Pete Doherty received more notoriety than his drug arrests. That won't change with "Shooter's Nation," though there are a few instances where the songs man-

age to make the listener forget about the court appearances and remember Doherty's uniquely skewered way around a guitar line and lyric. Though there's nothing here that reaches the highs of Doherty's work with the Libertines, opener "Carry On Up the Morning" comes close, with its ramshackle guitar opening and the singer's apparent perspective on his nebulous public persona. But too often the songs sound like half-baked fragments ("Side of the Road") or third-rate Beatles outtakes ("Crumb Begging Baghead"). Here's hoping Doherty can overcome his problems and return his focus to songwriting.—RT

COUNTRY

DWIGHT YOAKAM

Dwight Sings Buck

Producer: Dwight Yoakam
New West

Release Date: Oct. 23

▶ Dwight Yoakam's long friendship with, and admiration for, the late Buck Owens is well-documented, which makes this heartfelt tribute to his mentor a natural. And Yoakam's treatment of 15 Owens classics is spot on, which is not to say he mimics Owens note for note. At times Yoakam clearly channels his mentor ("Act Naturally," "Crying Time"), and at others he cuts a fresh path. The result is a refreshing blend of authenticity and new life. A slowed-down

version of "Close Up the Honky-Tonks" features congas, maracas and a Hammond B-3 organ. Yoakam's soulful rendering of "Together Again," though different from the original, fits perfectly, and his mournful and lonesome take on "Only You" is another highlight. Recorded with his road band, Yoakam does his idol proud on this exceptional collection.—KT

RISSI PALMER

Rissi Palmer

Producers: various
1720 Entertainment

Release Date: Oct. 23

▶ "Country Girl"—the song that has famously made Missouri-bred Rissi Palmer the first black woman in two decades to hit the Hot Country Songs chart—is a propulsive, soul-fueled stomp offering a useful lyric lesson about how you don't have to be "a Georgia peach from Savannah Beach" to identify as country. But her groove doesn't end there. "Mr. Ooh La La," with Palmer's vocals serving as rhythm hooks, could stir up even more dancefloors. Older R&B influences are audible as well—"All This Woman Needs" has a Dionne Warwick prettiness, "I'm Not of This World" is tough blues rock and the melody of "Leavin' on Your Mind" recalls the Drifters' "This Magic Moment." Throughout,

Palmer shows off a soul-country smokiness that proves genres aren't as segregated as they sometimes seem on paper.—CE

ELECTRONIC

DAVE GAHAN

Hourglass

Producers: Dave Gahan, Christian Eigner, Andrew Phillipott
Mute

Release Date: Oct. 23

▶ On "Hourglass," Dave Gahan wisely returns to the highly synthesized electronica of his main band Depeche Mode. Unlike his more guitar-centered solo debut, 2003's "Paper Monsters," the follow-up is on the whole dark and moody, filled with thick, dense beats and pulsating grooves. The ambient "Saw Something" is a haunting, echoey opener, followed by the glam rock-ish "Kingdom." "21 Days" and "Use You" sound almost industrial, while the bass-heavy "Deeper and Deeper" is strikingly gritty and fierce. Lyrically, Gahan gets personal, musing on inner struggles and religion ("I don't believe in Jesus, but I'm praying anyway," he sings on "Miracles"). The best songs here evoke classic Depeche Mode ("Kingdom," "Use You"), but the slower, sparse numbers ("Insoluble," "Down") lack a sense of urgency that almost feels necessary.—JM

ROBERT PLANT AND ALISON KRAUSS

Raising Sand

Producer: T Bone Burnett
Rounder

Release Date: Oct. 23

On the coattails of Emmylou Harris and Mark Knopfler's genre-busting "All the Roadrunning" collaboration comes "Raising Sand," the intriguing pairing of Led Zeppelin's Robert Plant with bluegrass queen Alison Krauss. Produced by T Bone Burnett, who contributes his keen knack for proffering compelling, off-the-beaten-path tunes, the CD traverses multifarious roots styles, from country (the heart-rending Gene Clark waltz "Through the Morning, Through the Night") to Kurt Weill-like balladry (Sam Phillips' enchanting "Sister Rosetta Goes Before Us") to haunting melody (Tom Waits and Kathleen Brennan's "Trampled Rose") to folk rock (the Plant/Jimmy Page beauty "Please Read the Letter"). But soft rockers rule, including the chugging "Rich Woman" and the Everly Brothers' "Gone Gone Gone (Done Moved On)." Key to the magic is the delicious harmony vocals of the unlikely duo, best displayed on the swaying "Killing the Blues," given trad-country depth by steel pedal ace Greg Leisz.—DO



WEEN

La Cucaracha

Producer: Andrew Weiss
Rounder

Release Date: Oct. 23

Ween fans have come to expect the

unexpected from this act, but even diehards will be thrilled by the sheer musical schizophrenia of "La Cucaracha," the band's debut for Rounder and first album in four years. Only in Ween's world can the good-ole-boy bluegrass of "Learnin' to Love" comfortably sit next to the lewd garage rock of "My Own Bare Hands" and the cheap, stoned reggae of "The Fruit Man." Elsewhere, the band continues mastering the expression of its softer side, from the '70s AM radio love song "Sweetheart" to the alternate-universe smooth jazz of closer "Your Party" (with David Sanborn on sexy sax). In between, Ween walks its trademark annoying/captivating tightrope with panache (the odd noises on the effervescent "Blue Balloon," the faux mystic, out-of-tune "Spirit Walker") but never forgets to rock out, particularly on the 11-minute brain scrambler "Woman and Man."—JC



SINGLES

CHRISTIAN

STEVEN CURTIS CHAPMAN

This Moment

Producers: Matt Bronleewe, Steven Curtis Chapman
Sparrow Records

Release Date: Oct. 23

Since debuting 20 years ago, Steven Curtis Chapman has set the standard for Christian pop with such compelling anthems as "The Great Adventure," "For the Sake of the Call" and "Heaven in the Real World." This new CD showcases a singer/songwriter still at the peak of his game. Such tunes as "Children of God" and "Miracle of the Moment" are buoyant anthems, powered by Chapman's warm, accessible vocals. "Cinderella" is a tender ballad from a father who knows all too well his little princess will soon be grown and gone, while "One Heartbeat at a Time" is a tender tribute to the power of a mother's love. When it comes to celebrating faith and family, no one does so with more passion than Chapman, and this album is among the best of his career.—*DEP*

JAZZ

STACEY KENT

Breakfast on the Morning Tram

Producer: Jim Tomlinson
Blue Note

Release Date: Oct. 2

This jazz disc is vocalist Stacey Kent's first recording project for Blue Note, and it's a thoroughly captivating debut. The album comprises a dozen tunes, with the pivotal songwriting contributions coming from novelist Kazuo Ishiguro and Jim Tomlinson, who collaborated on four brilliantly eccentric numbers. Ishiguro penned lyrics for "So Romantic," the title track,

"The Ice Hotel" and "I Wish I Could Go Traveling Again," touching on subject matter that just doesn't appear in jazz songs. But ultimately, the beauty of this disc lies in Kent's vocals. Her voice has a startling clarity, turning phrase after phrase with subtlety and an impeccable feel for the music. Also note her jazz-wise covers of Stevie Nicks' "Landslide," Serge Gainsbourg's "La Saison des Pluies" and the lovely "Samba Saravah."—*PVV*

NEW & NOTEWORTHY

CARBON/SILICON

The Last Poet

Producers: Tony James, Mick Jones
Carbon/Silicon Records/Caroline

Release Date: Oct. 23

"The Last Poet" is the sound of Mick Jones excited again about music. And, as such, it's exactly the kind of record his diehards expect from him, one full of accessible guitar rock with plenty of melodic solos, singable choruses and lyrics that are conscious while sweetly idealistic. Sparked by his production work with the Libertines, his songwriting reunion with former Generation X guitarist Tony James (Carbon/Silicon's other driving engine) and the passing of Joe Strummer, the enthusiasm heard on this album is something Jones hasn't displayed for some 15 years. Songs like the irresistibly poppy "War on Culture" recall the spirit of "Stay Free," while "The Whole Truth" conjures the stomp of the first Clash album. It's a mélange of his loves for glam, punk and pop through which Jones sounds full of the ideas, determination and the sheer thirst for fun that he had at 25.—*WO*

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Jonathan Cohen, Chuck Eddy, Gary Graff, Jill Menze, Wes Orshoski, Dan Ouellette, Charles Perez, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Robert Thompson, Ken Tucker, Philip Van Vleet

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

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

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

R&B

FLO RIDA FEATURING T-PAIN

Low (3:53)

Producer: DJ Mcentay
Writers: T. Dillard, M. Humphrey, F.R. Najm
Publishers: various
Poe Boy/Atlantic

With massive underground and mixtape success with label owner Rick Ross and Miami's No. 1 DJ Khaled, Flo Rida has generated a buzz destined for national attention. T-Pain assists on "Low," a strip club-friendly single where Flo Rida takes his shot at revealing his fantasies for a lady vixen. Production is on point, and although initial attention may be isolated in the South, with proper promotion the rest of America will soon be shaking to the track, either in the clubs or the bedroom. Already a hit dance craze and YouTube fan favorite, Flo Rida should be prepared for great rewards, with plenty of female admirers along the way.—*CP*

COUNTRY

TRAVIS TRITT

Something Stronger Than Me (3:30)

Producer: Randy Jackson
Writers: D. Poythress, D. Skaggs, M. Little
Publishers: various
Category 5

The second single from Travis Tritt's powerful new collection "The Storm" is one of those meaty ballads that he turns into grace. A country. Penned by Don Poythress, Donnie Skaggs and Michelle Little, it's an aching portrait of a man struggling with a headache that shatters his tough-guy veneer and leaves him weak. Tritt turns in a potent, soul-baring performance that should remind listeners why this guy has sold millions of records and logged so much time atop the charts. He's a country balladeer of considerable depth and soul, and this memorable and poignant single is among his best work.—*DEP*

ROCK

MUDVAYNE

Dull Boy (4:05)

Producers: Dave Fortman, Mudvayne
Writers: M. McDonough,

G. Tribbett, R. Martinie, C. Gray

Publisher: not listed

Epic

The formation of supergroup Hellyeah—which shares members with Mudvayne—didn't push the latter group by the wayside. The quirky metal band officially resurfaces Nov. 27 with "By the People," a live/rarities record whose playlist consists of fan favorites. Heralding the album's arrival is "Dull Boy," one of two new tracks. Chad Gray's hurried, whispered chanting of "All work and no play makes me a dull boy" may have been inspired by the horror flicks "Identity" or "The Shining," enabling the song to neatly coincide with Halloween. Mudvayne remains true to its erratic style of time and mood changes, grinding out the disjointed metal and smart lyrics that made it the odd duck of the nu metal class—one of the few from that contingent that has remained afloat. An album of fan favorites is a nice way to stay relevant, but we hope another one of new material is soon to follow.—*CLT*

CHARLOTTE MARTIN

Constant Craving (4:43)

Producers: Charlotte Martin, Ken Andrews
Writers: k.d. lang, B. Mink
Publishers: Bumstead/Universal PolyGram
International Publishing (ASCAP), Zavion Enterprises c/o MizMo Enterprises

TREY SONGZ

Can't Help but Wait (3:27)

Producer: StarGate
Writers: J. Austin, M.S. Eriksen, T.E. Hermansen
Publishers: various
Song Book/Atlantic

Twenty-two-year-old Trey Songz is an underrated young R&B talent with lackluster first-album sales, despite an armful of quality singles. The launch single from his sophomore self-titled effort, "Can't Help but Wait," exposes his maturity and hunger to achieve the notoriety he deserves. With magnificent production from the European duo with soul, StarGate, and co-writing sorcery from Johnta Austin, Songz pours out his emotions for a woman that he is trying to convince to leave an abusive relationship—and if you pay close attention, there also are a couple of clues on how to give a lady the respect she deserves. This time around, there should be no reason why Songz need "Wait" to find the level of fame he deserves.—*CP*



Echo Field

Charlotte Martin's dreamy treatment of k.d. lang's biggest hit, "Constant Craving," signals that her upcoming covers album, "Reproductions," is another quality addition to her catalog of charming alternative pop. Martin authentically conveys the feeling of longing with imploring vocals, letting her sweetly feminine tone propel the lyric of desire. This muse is armed with keyboards that gently pipe in flute-like notes and a softly bubbling organ that gives an aural counterpoint of serenity, as if floating in an underwater realm. The drums crash just loud enough to give off a sense

of discontent, reminding you of how bittersweet yearning for someone or something can be. Martin has shown she's got solid chops as a songwriter and interpreter alike, and choosing the path of an independent artist continues to suit her just fine.—*CLT*

NEW & NOTEWORTHY

LINDA KIRALY

Can't Let Go (3:52)

Producer: Rodney Jerkins
Writers: R. Jerkins, D. Mike 11, L. Daniels, A. Birchett, A. Birchett, D. Thomas
Publishers: various
Universal Republic

Newcomer Linda Kiraly may have Rodney Jerkins in her back pocket on debut single "Can't Let Go," but the 24-year-old already brings a world of experience to her upcoming 2008 debut. Born in the Bronx, her musical parents emigrated from Hungary, leading Kiraly to a career singing in classical style in their native language that carried her across Europe as a teen. With an itch to sing contemporary English, her signing with Universal Republic now primes her for stateside flight. The beatbox-buxom "Can't Let Go," about a toxic relationship, conjures Natasha Bedingfield with its pure soul/pop template and a hook big enough to catch a mountain bass. An auspicious debut from an artist with the physical charms to foster a serious crush or two along the way.—*CT*

DOLLY PARTON

Better Get to Livin' (3:33)

Producer: Dolly Parton
Writers: D. Parton, K. Wells
Publishers: Velvet Apple/Lap of Luxury, BMI
Dolly Records

Dolly Parton's latest album might be titled "Backwoods Barbie," but this uplifting single reveals the timeless entertainer to be more sage philosopher than country kewpie. She introduced this buoyant anthem during a recent prime-time appearance on ABC's "Dancing With the Stars," and country programmers would do well to keep it in the limelight. At the heart of the track is Parton's sweetly distinctive vocal, backed by the angelic voices of acclaimed gospel songbirds Sonya and Becky Isaacs. The well-crafted lyric finds Parton encouraging others to live life to the fullest. Full of Parton's signature wit, wisdom and personality, it's the musical equivalent of getting a much-needed pep talk from your favorite aunt.—*DEP*



COUNTRY BY KEN TUCKER

Daddy And Daughter Duet

Adding Miley Helps Billy Ray's Current Hit Climb

After lingering in the lower levels of Billboard's Hot Country Songs chart for 11 weeks, Billy Ray Cyrus' previously solo version of "Ready, Set, Don't Go" jumps 48-33 thanks largely to his Oct. 9 performance of the song on ABC's "Dancing With the Stars" with daughter Miley Cyrus, aka TV sensation Hannah Montana. Walt Disney Records, label home to father and daughter, has rereleased the song to radio as a duet.

KPLX Dallas PD John Sebastian has added the new version to the station's playlist. "When the opportunity came up for us to 'play off of' their duet on 'Dancing With the Stars,' have Billy on the morning show, do an in-store and present him at the State Fair of Texas, the duet version seemed to be a natural," Sebastian says.

WBCT Grand Rapids, Mich., PD Doug Montgomery says, "The song is generating a good amount of buzz and Miley is hot now, too." Both stations are giving away tickets to upcoming Miley Cyrus/Hannah Montana concerts in their markets.

Meanwhile, Billy Ray Cyrus' album

"Home at Last" is the Greatest Gainer on Top Country Albums with a 2,000-unit increase. It jumps 37-22 with 5,000 copies sold and re-enters The Billboard 200 at No. 159.

Additional reporting by Wade Jessen.

READY, SET, JUMP

After 11 weeks in the lower reaches of Billboard's Hot Country Songs chart, "Ready, Set, Don't Go" catapulted 15 spaces when Walt Disney rereleased it as a duet.



MILEY and BILLY RAY CYRUS

RADIO 1 NO. 1: LIFE BEGINS AT 40 FOR BBC RADIO NETWORK



It's been a long time since the Kinks or Roxy Music hit No. 1, but now they find themselves—or their songs at least—back at the summit of the U.K. charts, thanks to a new compilation celebrating 40 years of top 40 network BBC Radio 1.

"Radio 1 Established 1967"—which features contemporary artists covering hits from each of the last 40 years, including Robbie Williams' version of the Kinks' "Lola" (1970) and Kylie Minogue's take on Roxy Music's "Love Is the Drug" (1975)—debuted at No. 1 on the Official U.K. Charts Co.'s compilations chart Oct. 7. In the process, the CD-only compilation, licensed to Universal Music TV, became the fastest-selling album for the corporation's commercial arm, BBC Worldwide. It held at No. 1 the following week, with total over-the-counter sales now in excess of 127,000.

"As a youth brand, we wanted to reflect our history but still have meaning to a young audience," says Radio 1 head of music George Ergatoudis, who came up with the concept.

The tracks were premiered to Radio 1's 10.87 million listeners in the two weeks prior to the network's 40th anniversary on Sept. 30. But, due to public service broadcasting rules, DJs were not allowed to mention the album release on the air.

BBC Worldwide Audio and Music head of licensing Dominic Walker credits the success of the album to its "unique content" and predicts it will eventually sell 500,000-800,000 units.

—Mark Sutherland

FOR TILA TEQUILA, MILLIONS OF TV VIEWS AND FRIENDS STILL DON'T TRANSLATE TO SALES

Tila Tequila's new TV show may be atop the ratings, but it hasn't led to significant sales for her new single. "All My Stripper Friends," which was released digitally Oct. 9, sold less than 1,000 downloads in its first week, according to Nielsen SoundScan. Her previous single, "I Love U," was released in March and has sold 17,500 copies. Neither song entered any of Billboard's charts.

MTV show "A Shot at Love With Tila Tequila" also premiered Oct. 9, and ranked No. 1 in its time slot for people ages 12-34 across all cable competition, according to Nielsen. The show did especially well among women ages 18-24 and female teens, MTV says. An estimated 1.8 million people tuned in to the reality dating show, which centers on Tequila's quest to choose a mate from a panel of 16 men and 16 women.

The show makes little mention of Tequila's musical career; the first episode noted her music videos (where she is often scantily clad) but not her new single or forthcoming album. A release date and label for that album have not been announced.

Tequila calls herself "the queen of MySpace" and counts more than 2 million "friends" on her page.

—Cortney Harding



TEQUILA

GLOBAL BY PAUL SEXTON

Punk Alive, But Not Clicking

Sex Pistols Fans Snub Downloads, Opt For Vinyl

British music weekly NME may have failed in its campaign to make the Sex Pistols' "God Save the Queen" a No. 1 single 30 years after it first missed the target, but EMI still regards its accompanying vinyl reissue program as a success.

Boosted by endorsements by such Sex Pistols devotees as Foo Fighters, Klaxons and the Beastie Boys, an NME campaign urged fans to buy the track as a download via iTunes and 7digital.com, or as part of the series of vinyl 7-inch Pistols singles issued on the EMI and Virgin labels in replica artwork, exactly as they were in 1976 and 1977.

"God Save the Queen" peaked at No. 2 in the United Kingdom in the week of the monarch's silver jubilee, ostensibly outsold by Rod Stewart's "I Don't Want to Talk About It"/"The First Cut Is the Deepest" amid dark rumors that the "establishment" had kept it from the top spot.

No such maneuvers were required this time, as "Queen" peaked at an anticlimactic No. 42. But, while downloads underperformed, EMI notes it was the best-selling vinyl single of the week, with sales of some 3,100.

EMI product manager Tom Wegg-Prosser says the vinyl sales fed the campaign leading to the Oct. 29 rerelease of the iconic "Never Mind the Bollocks... Here's the Sex Pistols"

album, 30 years and one day after its first appearance. That comes in heavyweight vinyl and replicates the original insertion of a "Submission" single and poster. The album is also available digitally for the first time in the United States, via iTunes.

"We've tried to re-create what happened 30 years ago in a respectful and authentic way, and the fans have bought into that," Wegg-Prosser says. "Aside from anything the NME have done, we're proud of how the vinyl has sold."

Wegg-Prosser says the reissue program is

taking place with the approval of the band and that it dovetails well with the Pistols' brief reunion, which starts Oct. 25 at the Roxy in Los Angeles and includes seven U.K. shows beginning Nov. 8.

"There's loads of Pistols fans out there. That's shown by the phenomenal gig uptake," he says. "Fans haven't been able to get the album in this format for 30 years. Obviously downloads are the way lots of things will go, but there'll always be a place for a nice slab of vinyl."



SEX PISTOLS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



Over the Counter

Geoff Mayfield gmayfield@billboard.com

To Chart, Or Not To Chart; Rock Rocks First No. 1

Recent headlines about the likes of **Radiohead**, **Madonna** and the **Eagles** make it abundantly clear that the music business finds itself in a high-speed evolution, if not a revolution. But, to paraphrase a compelling 1974 anthem by **Gil Scott-Heron**, will this revolution be televised?

Billboard's charts department and our data partners at Nielsen Music are being as nimble as we can to provide the broadest view possible of the music industry's fast-changing landscape. However, our ability to do so is somewhat dependent on the objective and verifiable information that emerges from new business models.

Certainly music fans and critics are dying to know how many downloads Radiohead sold on its name-your-price album, "In Rainbows," but the band's camp has not been eager to share that information. Some published reports put it at 1.2 million-1.3 million worldwide, but Courtyard Management's **Bryce Edge**, who shepherds the band, says, "The only people who have the figures are us, and all the figures being bandied around are incorrect. And they're all exaggerated."

Courtyard declined an invitation from Nielsen SoundScan to report U.S. sales

for "In Rainbows."

Keeping that information shrouded is certainly the band's prerogative and lends mystique to a buzz-worthy story. Indeed, the reams of press attention accorded "In Rainbows" only adds leverage to negotiations with label suitors (see Retail Track, page 23).

From several accounts of Radiohead's album launch, I'll give the band credit for one notable feat: getting critics to pay for music. Despite the no-cost option, reporters on at least three of the stories I ran across said they offered about \$10 for the download.

Although ruled ineligible to chart by the Official U.K. Charts Co., "In Rainbows" would have qualified for Billboard's Top Digital Albums and Top Comprehensive Albums.

Likewise, the Eagles' upcoming "Long Road out of Eden" would be eligible for the comprehensive chart during its exclusive window at Wal-Mart (Billboard, Oct. 20), that is, if the chain is willing to report the title's numbers. Wal-Mart chose not to provide data on its **Garth Brooks** offerings, and preliminary indications are that it will not report figures on the Eagles set.

Fact is, most large chains stock proprietary titles of one fashion or another,

although not typically by acts with the stature of Brooks or the Eagles. But, with the notable exceptions of Best Buy and Starbucks, merchants have not been eager to place their exclusives on Top Comprehensive Albums, which launched on Billboard's Web sites in late 2003.

That tide might be turning. Until the summer, Target had been one of the chains that would not allow its proprietary albums on the comprehensive list, yet did see fit to chart **Collective Soul's** "Afterwards" (Over the Counter, Sept. 15).

If more retailers experience the change of heart that Target did, we might rethink whether proprietary titles should be excluded from most of Billboard's album charts.

In the meantime, one of our obvious dilemmas is that if we don't know it, we can't show it.

STILL ROCKING: While Radiohead went high-tech with the digital-only launch of "In Rainbows," **Kid Rock** goes old school with his new "Rock N Roll Jesus." Without a download sold, he nabs his first career No. 1 on The Billboard 200.

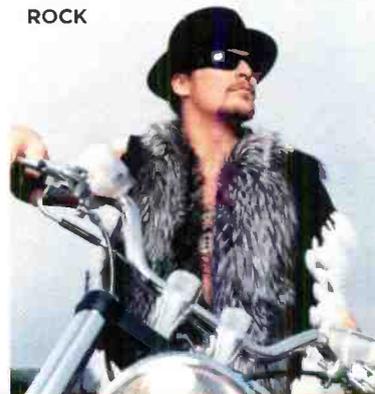
It has been more than a year since an album stood atop the big chart without

the benefit of digital sales. The last to do so was **Prince's** "3121," which led the page in last year's April 8 issue. Most of Prince's albums are found at iTunes, but "3121" remains absent. Rock has withheld all of his Atlantic-era albums and tracks from digital distribution.

"Rock N Roll" posts 172,000 sales. That's down from his career-best week of 457,000 for sophomore outing "The History of Rock," which peaked at No. 2 in 2000, but not far off the pace of his last studio album, "Kid Rock," which began at No. 8 with 189,000 in November 2003.

Next issue could bring another career-first No. 1, as first-day sales placed **Jimmy Eat World** atop Nielsen SoundScan's Oct. 17 Builing Chart.

ROCK



THE FIRST NOEL

>> **José Groban's** "Noel" debuts at No. 10 on The Billboard 200 (54,000 sold). When was the last time a Christmas album reached the top 10 this early in the year? Way back in 1992, when **Garth Brooks'** "Beyond the Season" started its chart life at No. 5 in that year's Sept. 12 issue.

SWEETNESS

>> **George Harrison's** music became available at iTunes and other download stores, giving the late Beatle his first link on Hot Digital Songs. "My Sweet Lord" bows at No. 59 with 15,000 sold.



MONK'S DAY

>> Oct. 10 would have been **The Monks' Monk's** 90th birthday. Pieces that day on NPR's "Jazz Profiles" and "All Things Considered" help his "Live at the 1964 Monterey Jazz Festival" re-enter Top Jazz Albums at No. 21. "At Carnegie Hall," with **John Coltrane**, reaches Nielsen SoundScan's Jazz catalog chart at No. 20.

CHART BEAT

>> **Frankie Valli's** new solo album, "Romancing the '60s," debuts at No. 177 on The Billboard 200, 45 years to the day after the first Four Seasons album, "Sherry and 11 Others" made its first appearance on the Billboard album chart. Valli's career chart span is longer, dating back 57 years to 1956 when the **Four Lovers** debuted on a Billboard pop singles chart with "You're the Apple of My Eye." Full details, including the No. 1 status of the "Jersey Boys" CD on Top Cast Albums, in Chart Beat.

>> **Fred Bronson** also reports on how "Crank That (Souja Boy)" by **Souja Boy** stands among the longest-running No. 1 songs of 2007 on The Billboard Hot 100 and the return of **Deniece Williams** to a Billboard singles chart for the first time in 18 years.

Read Fred Bronson every week at billboard.com/fred

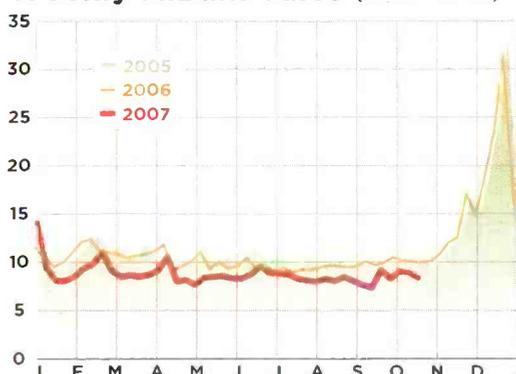
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,342,000	987,000	14,966,000
Last Week	8,906,000	1,055,000	14,895,000
Change	-6.3%	-6.4%	0.5%
This Week Last Year	10,097,000	621,000	9,595,000
Change	-17.4%	58.9%	56.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	413,667,000	354,592,000	-14.3%
Digital Tracks	438,203,000	642,084,000	46.5%
Store Singles	3,051,000	1,808,000	-40.7%
Total	854,921,000	998,484,000	16.8%
Albums w/TEA*	457,487,300	418,800,400	-8.5%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

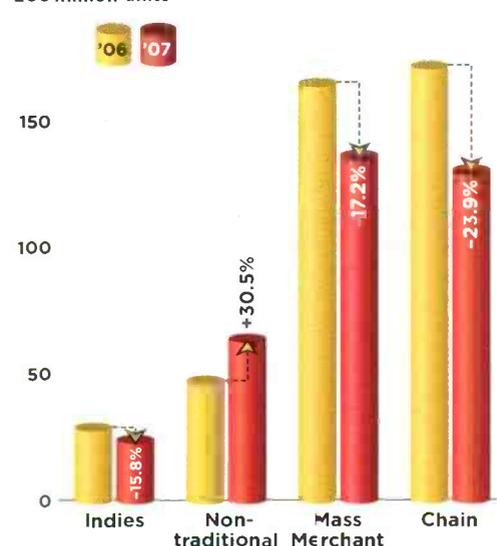
CD	388,038,000	315,743,000	-18.6%
Digital	23,978,000	37,811,000	57.7%
Cassette	935,000	242,000	-74.1%
Other	716,000	796,000	11.2%

For week ending Oct. 14, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type

200 million units



OCT 27 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	KID ROCK TOP DOG/ATLANTIC 290556*AG (18.98)	Rock N Roll Jesus		1
2	1	2	BRUCE SPRINGSTEEN COLUMBIA 17060 SONY MUSIC (18.98)	Magic		1
3	2	1	RASCAL FLATTS LYRIC STREET 00384 HOLLYWOOD (18.98)	Still Feels Good		1
4	NEW	1	LEANN RIMES CURB 78994 (18.98)	Family		1
5	3	2	MATCHBOX TWENTY MELISMA/ATLANTIC 297340/AG (19.98) ⊕	Exile On Mainstream		1
6	7	5	KANYE WEST ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation		1
7	8	6	REBA MCENTIRE MCA NASHVILLE 008903 UMG (13.98)	Reba Duets		1
8	NEW	1	SARA EVANS RCA NASHVILLE 08770/SBN (18.98)	Greatest Hits		8
9	13	7	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2		2
10	NEW	1	JOSH GROBAN 143 REPRIS 231548/WARNER BROS (18.98)	Noel		10
11	6	2	KEYSHIA COLE CONFIDENTIAL (MANI)/GEPHEN 009475*1GA (13.98)	Just Like You		1
12	NEW	1	JENNIFER LOPEZ EPIC 07754/SONY MUSIC (18.98) ⊕	Brave		12
13	NEW	1	ALTER BRIDGE UNIVERSAL REPUBLIC 009955 UMRG (10.98)	Blackbird		13
14	NEW	1	ERIC CLAPTON DUCK/REPRIS 294332/WARNER BROS (25.98)	Complete Clapton		14
15	4	3	SOULJA BOY TELLE'M COLLIPARK/INTERSCOPE 009962*1GA (13.98)	souljaboytellem.com		1
16	23	23	GREATEST COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		5
17	16	3	FOO FIGHTERS ROSWELL RCA 11516*RMG (18.98)	Echoes, Silence, Patience & Grace		1
18	15	4	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		1
19	17	9	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*1GA (13.98)	Curtis		2
20	5	2	J. HOLIDAY MUSIC LINE 11805*CAPITOL (12.98)	Back Of My Lac'		1
21	9	2	ANNIE LENNOX ARISTA 15260/RMG (18.98)	Songs Of Mass Destruction		1
22	21	19	MILEY CYRUS WALT DISNEY/HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		2
23	NEW	1	THE NAKED BROTHERS BAND NICK/COLUMBIA 16228 SONY MUSIC (11.98)	The Naked Brothers Band (Soundtrack)		23
24	22	20	NICKELBACK ROADRUNNER 61300 (18.98) ⊕	All The Right Reasons		7
25	14	2	JOHN FOGERTY FANTASY 30001*CONCORD (18.98)	Revival		14
26	19	10	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
27	NEW	1	PUDDLE OF MUDD FLAWLESS/GEPHEN 009377/1GA (13.98)	Famous		27
28	26	25	FERGIE WILL I AM/A&M/INTERSCOPE 007490/1GA (13.98)	The Dutchess		2
29	31	33	TIMBALAND MOSLEY BLACKGROUND/INTERSCOPE 008594*1GA (13.98)	Timbaland Presents Shock Value		1
30	11	2	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		1
31	13	2	BROOKS & DUNN ARISTA NASHVILLE 11163/SBN (18.98)	Cowboy Town		13
32	12	2	FAITH HILL WARNER BROS (NASHVILLE) 44230/WRN (18.98) ⊕	The Hits		12
33	34	37	TAYLOR SWIFT BIG MACHINE 12072 (18.98)	Taylor Swift		13
34	33	35	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		2
35	NEW	1	BAND OF HORSES SUB POP 745* (15.98)	Cease To Begin		35
36	32	31	LINKIN PARK MACHINE SHOP 44477/WARNER BROS (18.98) ⊕	Minutes To Midnight		1
37	24	11	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203/VG (13.98)	Trav'lin' Light		1
38	42	45	JONAS BROTHERS HOLLYWOOD 000282 (18.98)	Jonas Brothers		1
39	36	41	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry		3
40	25	12	JAMES BLUNT CUSTARD/ATLANTIC 286398/AG (18.98) ⊕	All The Lost Souls		1
41	29	29	JUSTIN TIMBERLAKE JIVE 88062*ZOMBA (18.98)	FutureSex/LoveSounds		3
42	44	52	SUGARLAND MERCURY (NASHVILLE) 007411/UMGN (13.98)	Enjoy The Ride		1
43	35	39	MAROON 5 A&M OCTONE 008917/1GA (18.98)	It Won't Be Soon Before Long		1
44	NEW	1	VANESSA CARLTON THE INC./UNIVERSAL MOTOWN 009991/UMRG (13.98)	Heroes & Thieves		44
45	76	67	SOUNDTRACK INTERSCOPE 01027/1GA (19.98)	Across The Universe: Deluxe Edition		24
46	57	56	SOUNDTRACK INTERSCOPE 009801/1GA (13.98)	Across The Universe		43
47	20	8	JAGGED EDGE SO SO DEF ISLAND URBAN 039483/IDJMG (13.98)	Baby Makin' Project		1
48	NEW	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1227 (18.98)	Christmas Song		48
49	37	36	VARIOUS ARTISTS UNIVERSAL EMI SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		1
50	18	2	DASHBOARD CONFSSIONAL VAGRANT 477 (13.98)	The Shade Of Poison Trees		18



A \$7.99 sale tag at Best Buy, along with a performance on "Today" (Oct. 12), push Colbie Caillat up 22% at No. 16.



This is the 11th Clapton compilation to reach The Billboard 200. The 36-song set includes hits from Derek & the Dominos, Cream and Blind Faith.



Album doubles as a quasi-soundtrack to band's self-titled Nick TV show. It starts with 34,000.



Aided by an Oct. 12 feature on NPR's "Morning Edition," band's second album bows with act's best sales week.



The newest member of the elite VH1 You Oughta Know crowd zooms with a 47% increase.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	39	28	FEIST CHERRYTREE/POLYDOR/INTERSCOPE 008819/1GA (10.98)	The Reminder		16
52	28	13	MELISSA ETHERIDGE ISLAND 009463/IDJMG (13.98)	The Awakening		13
53	45	49	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		4
54	47	40	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		2
55	27	14	JONI MITCHELL HEAR 30457 (18.98)	Shine		14
56	43	42	DIANA KRALL VERVE 009412/VG (13.98) ⊕	The Very Best Of Diana Krall		19
57	NEW	1	VAN ZANT COLUMBIA (NASHVILLE) 06198/SBN (15.98)	My Kind Of Country		57
58	NEW	1	SHE WANTS REVENGE PERFECTKISS/FLAWLESS/GEPHEN 010042/1GA (10.98)	This Is Forever		58
59	36	2	BOB DYLAN LEGACY COLUMBIA 05928 SONY BMG (18.98)	Dylan		36
60	53	51	MICHAEL BUBLE 143 REPRIS 100313/WARNER BROS (18.98)	Call Me Irresponsible		1
61	72	65	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!		15
62	61	64	SOUNDTRACK WALT DISNEY 861698 (18.98) ⊕	Hannah Montana		3
63	49	43	SOUNDTRACK NEW LINE 39089 (16.98)	Hairspray		2
64	63	54	EDDIE VEDDER MONKEY WRENCH J 15944/RMG (18.98)	Into The Wild (Soundtrack)		11
65	46	27	CHRIS BOTTI COLUMBIA 07606/SONY MUSIC (15.98) ⊕	Italia		27
66	60	2	VARIOUS ARTISTS WORD/CURB/PROVIDENT/NIGHTMARE/EMI CHRISTIAN 96677/SPARROW (19.98)	WOW Hits 2008		60
67	56	53	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
68	54	24	IRON AND WINE SUB POP 710* (15.98)	The Shepherd's Dog		24
69	58	53	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
70	86	2	SOUNDTRACK ATLANTIC 30772/AG (18.98)	Tyler Perry's Why Did I Get Married?		70
71	66	61	AVRIL LAVIGNE RCA 03774/RMG (18.98) ⊕	The Best Damn Thing		1
72	40	15	CHAKA KHAN BURGUNDY 09022 SONY BMG (17.98)	Funk This		15
73	48	30	CHAMILLIONAIRE CHAMILLIARY/UNIVERSAL MOTOWN 008812/UMRG (13.98)	Ultimate Victory		8
74	64	47	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		6
75	82	70	BON JOVI MERCURY/ISLAND 008902/UMGN/IDJMG (13.98)	Lost Highway		1
76	41	17	BARRY MANILOW ARISTA 10034/RMG (18.98)	The Greatest Songs Of The Seventies		4
77	69	57	TIM MCGRAW CURB 78974 (18.98)	Let It Go		1
78	67	21	DETHKLOK WILLIAMS STREET 0002/ADULT SWIM (13.98)	The Dethalbum (Soundtrack)		21
79	52	32	KT TUNSTALL RELENTLESS 95618/VIRGIN (18.98) ⊕	Drastic Fantastic		9
80	50	18	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAO BOY 293180/AG (18.98)	Welcome To The Zoo		18
81	68	50	GLORIA ESTEFAN BURGUNDY 09055 SONY BMG NORTE (17.98)	90 Millas		25
82	74	46	RASCAL FLATTS LYRIC STREET 16588/HOLLYWOOD (18.98)	Me And My Gang		4
83	59	2	LOS TEMERARIOS AFG SIGMA FONOVISA 352162/UG (12.98)	Recuerdos Del Alma		59
84	79	60	COMMON G O O D GEPHEN 009382*/1GA (13.98)	Finding Forever		1
85	80	66	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		3
86	85	73	PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead		8
87	55	34	PAUL POTTS SYCO/COLUMBIA 15517/SONY MUSIC (18.98)	One Chance		30
88	71	22	DAVID CROWDER BAND SIX STEPS 92884/SPARROW (17.98)	Remedy		22
89	116	17	CHRISTETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		29
90	75	59	MARK KNOPFLER WARNER BROS 281660 (18.98)	Kill To Get Crimson		26
91	89	75	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		6
92	90	80	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X		5
93	95	86	FINGER ELEVEN WIND-UP 13112 (18.98)	Them Vs. You Vs. Me		31
94	81	72	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
95	73	44	THE CHEETAH GIRLS HOLLYWOOD 000305 (18.98)	TCG		44
96	88	74	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted		2
97	62	16	TONY BENNETT Tony Bennett Sings The Ultimate American Songbook Vol. 1 RPM/LEGACY/COLUMBIA 15320/SONY BMG (18.98)			16
98	91	103	A FINE FRENZY VIRGIN 73825 (12.98)	One Cell In The Sea		91
99	NEW	1	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 50237/EMI TELEVISION (16.98)	NOW Latino 3		99
100	51	2	BOYZ N DA HOOD BLOCK/BAD BOY SOUTH 135996/AG (18.98)	Back Up N Da Chevy		51

THE BILLBOARD 200 ARTIST INDEX

50 CENT	19	AS I LAY DYING	194	BEYONCE	190
THE 101 STRINGS	120	ATREYU	130	BIG & RICH	139
ORCHESTRA	120	RODNEY ATKINS	161	JAMES BLUNT	40
AKON	96	BAND OF HORSES	35	BON JOVI	75
JASCANALDEAN	151	THE BEATLES	117	CHRIS BOTTI	65
ALL TIME LOW	179	BEIRUT	118	CASTING CROWNS	44
ALTER BRIDGE	53	TONY BENNETT	97	BOYS LIKE GIRLS	104
ALY & AJ	115			BOYZ N DA HOOD	100
				BREAKING BENJAMIN	181
				BROOKS & DUNN	31

MICHAEL BUBLE	60	CHIODOS	176	DASHBOARD	50
BUCKCHERRY	155	ERIC CLAPTON	14	CONFSSIONAL	39
		KELLY CLARKSON	149	DAUGHTRY	50
		KEYSHIA COLE	11	EDMONDS	165
		COMMON	84	EVERY	78
		CROSS CANADIAN	84	GLORIA ESTEFAN	81
		DAVID CROWDER BAND	127	FLYLEAF	109
		THE CULT	132	FINGER ELEVEN	93
		BILLY RAY CYRUS	159	FOO FIGHTERS	25
		MILEY CYRUS	22	JOHN FOGERTY	17
				JOHN MAYER	15
				KENNY CHESNEY	26
				MARK KNOPFLER	26
				CHICAGO	134

STEVE EARLE	186	FALL OUT BOY	124	GORILLA ZOE	80
KEVYN "BABYFACE" FEIGE	58	FEIST	51	ANY GRANT	195
		VICENTE	28	JOSH GROBAN	10
		FERNANDEZ	103	HINDER	166
		A FINE FRENZY	98	GUCCI MANE	144
		FINGER ELEVEN	93		
		FLYLEAF	109		
		FOO FIGHTERS	25		
		JOHN MAYER	15		
		CRIMINALS	150		
		PJ HARVEY	114		
		NELLY FURTADO	162		

HELLYEAH	141	J. HOLIDAY	20	DIANA KRALL	56
FAITH HILL	32	JONAS BROTHERS	38	ALISON KRAUSS	131
HIM	160				
HINDER	166				

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 99 adult contemporary stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

OCT 27 2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
2	2	12	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
3	3	13	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
4	4	18	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
5	8	6	NO ONE	ALICIA KEYS (J/RMG)
6	10	5	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
7	5	22	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
8	9	14	WHO KNEW	PINK (LAFACE/ZOMBA)
9	7	18	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)
10	11	19	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
11	6	18	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
12	16	5	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
13	14	5	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
14	12	8	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
15	19	5	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
16	13	11	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
17	22	6	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
18	17	22	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
19	15	13	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
20	23	7	DON'T BLINK	KENNY CHESNEY (BNA)
21	18	17	ROCKSTAR	NICKELBACK (ATLANTIC/ROADRUNNER/LAVA)
22	21	8	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)
23	20	21	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
24	34	6	WAKE UP CALL	MARON 5 (A&M/OCTONE/INTERSCOPE)
25	26	27	HOME	DAUGHTRY (RCA/RMG)

30 stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats. *are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	17	#1 WHO KNEW	PINK (LAFACE/ZOMBA)	☆
2	1	19	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
3	4	15	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
4	3	24	FIRST TIME	LIFHOUSE (GEFFEN)	☆
5	5	13	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
6	7	11	OVER YOU	DAUGHTRY (RCA/RMG)	☆
7	9	11	WAKE UP CALL	MARON 5 (A&M/OCTONE/INTERSCOPE)	☆
8	6	24	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
9	11	13	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆
10	8	40	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
11	10	29	MAKES ME WONDER	MARON 5 (A&M/OCTONE/INTERSCOPE)	☆
12	12	28	HOME	DAUGHTRY (RCA/RMG)	☆
13	13	11	HER EYES	PAT MONAHAN (COLUMBIA)	☆
14	14	18	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
15	18	5	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	☆
16	16	12	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
17	15	16	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
18	19	12	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)	☆
19	17	18	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
20	20	11	1973	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
21	23	8	LOVE SONG	SARA BAREILLES (EPIC)	☆
22	24	12	CALLING YOU	BLUE OCTOBER (UNIVERSAL MOTOWN)	☆
23	25	14	HOLLYWOOD	COLLECTIVE SOUL (EL)	☆
24	26	4	LOST HIGHWAY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
25	27	6	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	#1 HOME	DAUGHTRY (RCA/RMG)	☆
2	2	16	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
3	4	14	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
4	3	26	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
5	5	18	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
6	7	26	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
7	8	15	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
8	6	29	EVERYTHING	MICHAEL BUBLE (143 REPRISE)	☆
9	9	52	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
10	11	8	HOW LONG	EAGLES (ERC)	☆
11	12	22	MAKES ME WONDER	MARON 5 (A&M/OCTONE/INTERSCOPE)	☆
12	15	11	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
13	18	9	BAND OF GOLD	KIMBERLEY LOCKE (CURB/REPRISE)	☆
14	16	10	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
15	14	22	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
16	17	4	TAKING CHANCES	CELINE DION (COLUMBIA)	☆
17	19	11	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)	☆
18	20	8	FIRE AND RAIN	KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)	☆
19	21	21	IF EVERYONE CARES	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
20	23	3	LOST	FAITH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)	☆
21	22	5	SOMEBODY'S ME	ENRIQUE IGLESIAS (INTERSCOPE)	☆
22	24	4	NOTHIN' BETTER TO DO	LEANN RIMES (CUBB/REPRISE)	☆
23	26	5	INCONSOLABLE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
24	25	6	FIRST TIME	LIFHOUSE (GEFFEN)	☆
25	29	2	DREAM ON	KELLY SWEET (RAZOR & TIE)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	14	#1 CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
2	4	11	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
3	2	3	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	
4	3	12	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
5	5	13	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
6	13	5	NO ONE	ALICIA KEYS (J/RMG)	
7	10	12	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
8	8	25	ROCKSTAR	NICKELBACK (ROADRUNNER)	
9	9	10	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
10	6	6	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	
11	12	19	THE WAY I ARE	TIMBALAND FEAT. Keri Hilson (MOSLEY/BLACKGROUND/INTERSCOPE)	
12	20	4	DO IT WELL	JENNIFER LOPEZ (EPIC)	
13	15	5	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	
14	18	26	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
15	14	5	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
16	11	3	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	
17	7	5	1234	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)	
18	16	11	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	
19	21	9	WAKE UP CALL	MARON 5 (A&M/OCTONE/INTERSCOPE)	
20	26	14	PARALYZER	FINGER ELEVEN (WIND-UP)	
21	28	8	OVER YOU	DAUGHTRY (RCA/RMG)	
22	22	3	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	
23	23	28	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
24	19	11	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
25	24	21	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	11	#1 THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	2	18	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	☆
3	4	15	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	☆
4	3	21	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
5	5	35	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
6	6	7	BIG CASINO	JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)	☆
7	7	7	FAKE IT	SEETHER (WIND-UP)	☆
8	8	19	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	☆
9	11	5	EMPTY WALLS	SERU TANKIAN (SERJICAL STRIKE/REPRISE)	☆
10	12	8	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD)	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	☆
11	9	28	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
12	10	25	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	☆
13	15	12	THRASH UNREAL	AGAINST ME! (SIRE REPRISE)	☆
14	13	15	STRAIGHT LINES	SILVERCHAIR (ELEVEN/ILG ATLANTIC/LAVA)	☆
15	17	6	EVERYTHING'S MAGIC	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	☆
16	14	9	SO HOTT	KID ROCK (TOP DOG/ATLANTIC)	☆
17	19	13	I GET IT	CHEVELLE (EPIC)	☆
18	18	11	TIME IS RUNNING OUT	PAPA ROACH (EL TONAL/GEFFEN)	☆
19	16	24	SUPERMASSIVE BLACK HOLE	MUSE (WARNER BROS.)	☆
20	21	12	WELL THOUGHT OUT TWINKLES	SILVERSON PICKUPS (DANGERBIRD)	☆
21	23	13	ISLAND (FLOAT AWAY)	THE STARTING LINE (VIRGIN)	☆
22	24	9	BECOMING THE BULL	ATREYU (HOLLYWOOD)	☆
23	25	8	THAT'S THE WAY (MY LOVE IS)	THE SMASHING PUMPKINS (MARTHA'S MUSIC/REPRISE)	☆
24	31	2	ALMOST EASY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	☆
25	28	4	3'S & 7'S	QUEENS OF THE STONE AGE (REKORDS/REKORDS/INTERSCOPE)	☆

OCT 27 2007 POP Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
2	3	16	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
3	2	2	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
4	22	2	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
5	4	22	BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	5	7	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
7	6	28	WHO KNEW	PINK (LAFACE/ZOMBA)
8	38	3	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
9	18	9	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
10	11	12	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
11	10	26	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
12	12	8	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
13	15	12	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
14	17	14	WAKE UP CALL	MARON 5 (A&M/OCTONE/INTERSCOPE)
15	16	12	OVER YOU	DAUGHTRY (RCA/RMG)
16	13	26	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
17	14	10	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
18	22	5	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
19	30	5	NO ONE	ALICIA KEYS (J/RMG)
20	18	3	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
21	32	19	PARALYZER	FINGER ELEVEN (WIND-UP)
22	21	30	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
23	19	19	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
24	23	28	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
25	20	19	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
26	27	12	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
27	23	3	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
28	1	1	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
29	30	1	DO IT WELL	JENNIFER LOPEZ (EPIC)
30	31	1	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
31	7	7	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
32	12	12	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
33	17	17	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)
34	29	22	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
35	1	1	FIRST TIME	LIFEHOUSE (GEFFEN)
36	1	1	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
37	1	1	1234	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)
38	5	5	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
39	1	1	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
40	1	1	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
41	1	1	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
42	46	10	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
43	45	1	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
44	2	2	MAKES ME WONDER	MARON 5 (A&M/OCTONE/INTERSCOPE)
45	53	1	BABY DON'T GO	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
46	42	1	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
47	36	1	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
48	48	1	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
49	27	2	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
50	4	4	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	5	21	PARTY LIKE A ROCKSTAR	SHOP BOYZ (QNDCK/UNIVERSAL REPUBLIC)
52	5	10	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
53	5	24	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
54	7	3	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
55	6	9	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NINA (COLUMBIA)
56	5	28	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
57	6	2	SOULJA GIRL	SOULJA BOY TELLEM FEAT. I-15 (COLLIPARK/INTERSCOPE)
58	5	11	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
59	5	7	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)
60	4	23	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
61	6	3	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
62	5	17	A BAY BAY	HURRICANE CHRIS (POLD GROUNDS/J/RMG)
63	8	3	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
64	7	2	LOVE LIKE THIS	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
65	5	3	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
66	6	23	LIKE THIS	MIMS (CAPITOL)
67	7	3	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
68	7	3	I'M LIKE A LAWYER... (ME & YOU)	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
69	7	4	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
70	6	5	DON'T BLINK	KENNY CHESNEY (BNA)
71	7	7	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
72	6	16	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
73	6	4	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
74	7	5	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
75	7	1	BABY LOVE	NICOLE SCHERZINGER FEAT. WILL.I.AM (INTERSCOPE)
76	7	15	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
77	11	12	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)
78	29	18	TIME AFTER TIME	QUETDRIVE (RED INK/EPIC)
79	5	5	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY)
80	4	7	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
81	4	1	BLUE MAGIC	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
82	5	2	STAY	SUGARLAND (MERCURY (NASHVILLE))
83	11	2	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
84	1	1	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
85	1	1	FAKE IT	SEETHER (WIND-UP)
86	1	1	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
87	1	1	AS IF	SARA EVANS (RCA NASHVILLE)
88	1	1	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
89	1	1	NOTHIN' BETTER TO DO	LEANN RIMES (CUBB/REPRISE)
90	1	1	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
91	3	1	1973	JAMES BLUNT (CUSTARD/ATLANTIC)
92	1	1	MY DRINK N' MY 2 STEP	CASSIOY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)
93	1	1	WADSYANAME	NELLY (DERPTY/UNIVERSAL MOTOWN)
94	7	2	RADIO NOWHERE	BRUCE SPRINGSTEEN (COLUMBIA)
95	1	1	ONLINE	BRAD PAISLEY (ARISTA NASHVILLE)
96	1	1	IF YOU'RE READING THIS	TIM MCGRAW (CUBB)
97	7	12	HOLD ON	JONAS BROTHERS (HOLLYWOOD)
98	1	1	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
99	1	1	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)
100	1	1	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)

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 Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	22	#1 THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
2	2	11	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
3	3	7	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
4	3	20	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
5	4	17	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
6	7	13	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
7	9	9	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	☆
8	6	24	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
9	3	7	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
10	7	5	BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
11	12	13	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
12	8	20	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
13	1	1	WAKE UP CALL	MARON 5 (A&M/OCTONE/INTERSCOPE)	
14	11	11	OVER YOU	DAUGHTRY (RCA/RMG)	☆
15	10	30	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
16	16	7	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	
17	14	17	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
18	23	6	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
19	27	27	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
20	19	26	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
21	21	22	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
22	22	28	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
23	18	15	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
24	34	6	PARALYZER	FINGER ELEVEN (WIND-UP)	
25	32	3	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	

☆ 7 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	1	14	#1 WHAT TIME IS IT	WALT DISNEY (HIGH SCHOOL MUSICAL 2 CAST)
2	2	7	SWERVING	TIM BOYZ (T.M.FACE2FACE)
3	3	4	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
4	4	5	FOUNDATIONS	KATE NASH (FICTION/GEFFEN)
5	5	12	SHE IS	BETTINA (TBD)
6	6	17	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
7	7	31	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
8	8	21	ONLY THE WORLD	MANDISA (SPARROW)
9	9	14	OOH WEE	AYANNA (ELESE)
10	10	23	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
11	11	9	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
12	12	32	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
13	13	1	BOSS STATUS	KUZ (AVENTURE ENTERTAINMENT)
14	14	15	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
15	15	25	BOY WITH A COIN	IRON AND WINE (SUB POP)
16	16	8	SAVE A LIFE	SMOOT FEAT. ES (KWIK/FACE2FACE)
17	17	1	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA (MUTE)
18	18	2	SHE'S HOT	ROGUE SOULJANZ (STICO & DA BANDIT) (IMAGINATION)
19	19	60	KOOL AID	LIL' BASS FEAT. JT MONIE (PIPELINE)
20	20	4	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
21	21	2	BIG GIRL (NOW)	SILVA JAGUAR (RPM)
22	22	10	D-BOY	JEDIAH FEAT. REDD EYEZZ (LCN)
23	23	12	IN THIS PLACE	M.E. PAIGE (M.E. PAIGE)
24	24	5	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
25	25	6	LISTEN	TRIN-I-TEE 3:7 (SPIRIT RISING/MUSIC WORLD)

HITPREDICTOR

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST (IMPRINT / PROMOTION LABEL) (Score) Chart Rank

POP 100 AIRPLAY

FERGIE	Clumsy	INTERSCOPE (72.2)	28
JORDIN SPARKS	Tattoo	ZOMBA (65.0)	30
MATCHBOX TWENTY	How Far We've Come	ATLANTIC (65.2)	32
PARAMORE	Misery Business	ATLANTIC (70.8)	44
FALL OUT BOY	I'm Like A Lawyer... (Me & You)	IDJMG (70.2)	47
☆ CHRIS BROWN FEAT. T-PAIN	Kiss Kiss	ZOMBA (65.9)	48
THE LAST GOODNIGHT	Pictures Of You	VIRGIN (68.7)	-
☆ NATASHA BEDINGFIELD FEAT. SEAN KINGSTON	Love Like This	EPIC (68.8)	-
SEAN KINGSTON	Take You There	EPIC (65.0)	-
☆ SANTANA FEAT. CHAD KROEGER	Into The Night	RMG (66.1)	-
☆ THREE DAYS GRACE	Never Too Late	ZOMBA (67.8)	-
☆ FEIST	1234	INTERSCOPE (69.0)	-

ADULT TOP 40

BOYS LIKE GIRLS	The Great Escape	COLUMBIA (70.0)	25
TIMBALAND FEAT. ONEREPUBLIC	Apoloize	INTERSCOPE (78.9)	29
I NINE	Seven Days Of Lonely	RMG (67.8)	31
☆ FEIST	1234	INTERSCOPE (70.0)	-

ADULT CONTEMPORARY

FAITH HILL	Lost	WARNER BROS. (74.2)	20
ENRIQUE IGLESIAS	Somebody's Me	INTERSCOPE (79.1)	31
☆ BACKSTREET BOYS	Inconsolable	ZOMBA (76.2)	33
KELLY SWET	Dream On	RAZOR & TIE (71.0)	35
A FINE FRENZY	Almost Lover	VIRGIN (80.0)	38
EMERSON HART II	You're Gonna Leave	CAPITOL (76.1)	-

MODERN ROCK

CHEVELLE	I Get It	EPIC (67.3)	17
THE SMASHING PUMPKINS	That's The Way (My Love Is)	REPRISE (78.4)	23
QUEENS OF THE STONE AGE	3's & 7's	INTERSCOPE (70.9)	35
LINKIN PARK	Shadow Of The Day	WARNER BROS. (76.6)	27

Billboard R&B/HIP-HOP

OCT
27
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	3	1	#1 KEYSHIA COLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) CONFIDENTIAL/IMAN/GEFFEN 009475*/IGA (13.98)	Just Like You		1
2	5	4	KANYE WEST ROC-A-FELLA/DEF JAM 009541/DJMG (13.98)	Graduation		1
3	6	2	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		2
4	1	2	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		1
5	4	2	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		4
6	2	2	TREY SONGZ SONG 800K/ATLANTIC 135740/AG (18.98)	Trey Day		2
7	NEW	1	HOT SHOT DEBUT JENNIFER LOPEZ EPIC 97754/SONY MUSIC (18.98) ⊕	Brave		7
8	8	7	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		2
9	7	3	JAGGED EDGE SO 50 DEF/ISLAND URBAN 009492/DJMG (13.98)	Baby Makin' Project		3
10	13	2	SOUNDTRACK ATLANTIC 307772/AG (18.93)	Tyler Perry's Why Did I Get Married?		11
11	11	6	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203/VG (13.98)	Trav'li' Light		1
12	9	5	CHAKA KHAN BURGLUNDY 09022/SONY BMG (17.98)	Funk This		1
13	14	10	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
14	22	17	GREATEST GAINER CHRISSETTE MICHELE DEF JAM 008774/DJMG (10.98)	I Am		5
15	12	8	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo		8
16	23	28	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		2
17	15	15	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		3
18	17	11	COMMON G.O.O.D./GEFFEN 009382*/IGA (15.98)	Finding Forever		1
19	19	16	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
20	10	2	BOYZ N DA HOOD BLOCK/BAD BOY SOUTH 135596/AG (18.98)	Back Up N Da Chevy		10
21	24	19	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		3
22	18	9	GUCCI MANE BIG CAT 4000/TOMMY BOY (13.98 CD/DVD) ⊕	Trap-A-Thon		1
23	16	4	CHAMILLIONAIRE CHAMILLITARY/UNIVERSAL MOTOWN 008812/UMRG (13.98)	Ultimate Victory		3
24	29	18	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		2
25	26	11	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		1
26	28	24	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You		1
27	20	13	TWISTA ATLANTIC 274044/AG (18.98)	Adrenaline Rush 2007		4
28	25	19	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
29	NEW	1	NEW THE ISLEY BROTHERS HIP-O 009140/UME (13.98)	The Definitive Collection		29
30	31	8	TALIB KWELI BLACKSMITH 277244*/WARNER EROS. (13.98)	Eardrum		2
31	NEW	1	NEW 8BALL & DEVIUS 8 WAYS 1010/RBC (17.98)	The Vet & The Rckokie		31
32	12	18	FABOLOUS DESERT STORM/DEF JAM 008162*/DJMG (13.98)	From Nothin' To Scmethin'		1
33	27	10	DIPLOMATS PRESENTS: HELL RELL DIPLOMATIC MAN 5952/KOCH (17.98)	For The Hell Of It		1
34	26	11	YUNG JOC BLOCK/BAD BOY SOUTH 157180*/AG (18.98)	Hustleno-mic\$		1
35	1	2	FOXX TRILL 290476/ASYLUM (13.98)	Street Gossip		1
36	35	21	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
37	37	31	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		1
38	40	48	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted		2
39	38	54	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		1
40	39	11	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		1
41	43	5	CUPID ASYLUM/ATLANTIC 242364*/AG (13.98)	Time For A Change		1
42	36	28	TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUSIC WORLD (15.98)	T57		12
43	46	13	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		1
44	45	33	KENNY "BABYFACE" EDMONDS MERCURY 009495/DJMG (13.98)	Playlist		1
45	33	38	LEDISI VERVE 008909/VG (10.98)	Lost & Found		10
46	44	30	RICK ROSS SUAVE HOUSE II 70020 (17.98)	Rise To Power		1
47	42	3	WILL.I.AM WILL.I.AM/INTERSCOPE 009964/IGA (13.98)	Songs About Girls		14
48	93	3	PACE SETTER KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAO (13.98)	Radio		48
49	49	44	FANTASIA J 78962/RMG (18.98)	Fantasia		3
50	51	22	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		1
51	52	59	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		3
52	NEW	1	NEW DJ ENVY & RED CAFE SHAKEDOWN/GANG BLOK 5011/KOCH (17.98)	The Co-Op		52
53	34	17	DONELL JONES LAFACE 15490/ZOMBA (17.98)	The Best Of Donell Jones		17
54	47	8	SWIZZ BEATZ UNIVERSAL MOTOWN 008895/UMRG (13.98)	One Man Band Man		1
55	55	62	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	48	5	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth		11
57	54	50	MUSIQ SOULCHILD ATLANTIC 105404*/AG (18.98)	Luvanmusiq		1
58	50	41	B5 BAD BOY 116156/AG (13.98)	Don't Talk, Just Listen		1
59	53	55	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		4
60	37	37	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
61	56	46	BYRON CAGE GOSPO CENTRIC 11114/ZOMBA (17.98)	Live At The Apollo: The Proclamation		24
62	61	21	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008728*/DJMG (10.98)	Cold Summer: The Authorized Mixtape		1
63	75	58	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
64	58	23	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008200*/IGA (13.98)	Strength & Loyalty		2
65	57	42	RAHSAAN PATTERSON ARTISTRY 7013 (17.98)	Wines & Spirits		42
66	63	15	KELLY ROWLAND MUSIC WORLD/COLUMBIA 75583/SONY MUSIC (18.98)	Ms. Kelly		2
67	NEW	1	NEW DJ BEAR HERRON & THE HO-BOY DJ QUICKSILVA LETHAL SQUAD 010085 (5.98)	Lethal Squad Mixtapes Dose #3		67
68	62	31	LLOYD THE INC./UNIVERSAL MOTOWN 00554*/UMRG (13.98)	Street Love		2
69	74	71	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		1
70	NEW	1	NEW 9TH WONDER 6 HOLE 020 (17.98)	The Dream Merchant 2		70
71	59	61	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		1
72	84	83	GUCCI MANE BIG CAT 3080*/TOMMY BOY (18.98)	Hard To Kill		13
73	72	37	ANN NESBY IT'S TIME CHILD 5769/SHANACHIE (18.98)	This Is Love		37
74	80	64	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
75	69	67	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	50	#1 BOB MARLEY 13 WEEKS MADACY SPECIAL PRODUCTS 52245/MACACY	Forever Bob Marley	
2	1	3	KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAO	Radio	
3	4	30	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	
4	3	15	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	
5	NEW	1	NEW VARIOUS ARTISTS V2 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean	
6	7	85	MATISYAHU JRI/EPIC 97695*/SONY MUSIC	Youth	
7	10	14	MAVADO V2 1781*	Gangsta For Life / The Symphony Of David Brooks	
8	6	3	WAYNE WONDER V2 1787*	Foreva	
9	NEW	1	NEW JAH CURE V2 1782*	True Reflections...A New Beginning	
10	21	11	VARIOUS ARTISTS V2 1790* ⊕	Soca Gold 2007	
11	NEW	1	NEW BOB MARLEY AND THE WAILERS QUANGO 701	Roots, Rock, Remixed	
12	99	99	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/DJMG	Africa Unite: The Singles Collection	
13	12	21	NOTCH CINCO POR CINCO 008970/MACHETE	Raised By The People	
14	15	7	TOOTS AND THE MAYTALS FANTASY 30336/CONCORD	Light Your Light	
15	14	40	MATISYAHU ONE HAVEN/ORB/EPIC 03374/SONY MUSIC ⊕	No Place To Be	

BETWEEN THE BULLETS rgeorge@billboard.com

LOPEZ LOCKS SIXTH TOP 10 SET

Jennifer Lopez has her sixth straight top 10 on the R&B/Hip-Hop Albums as "Brave" enters at No. 7 with Hot Shot Debut stripes.

tor/director Tyler Perry works his fourth soundtrack into the top 10 as "Why Did I Get Married?" rolls 13-10 (up 5%). Meanwhile, Christe-

The album sells 53,000, debuting at No. 12 on The Billboard 200. That is off from her previous pace but more than the 48,000 she sold earlier this year when Spanish-language set "Como Ama Una Mujer" hit the big chart at No. 10.



Michele shines at No. 14 with her second Greater Gainer trophy in the last three frames and sixth sales increase in seven weeks. Now helped by VH1's You Oughta Know platform, her "I Am" has sold 179,000 since its July release

—Raphael George

Thanks to a No. 1 movie, ac-

OCT 27 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT	PREMIERE
1	2	8	NO ONE	ALICIA KEYS (J/RMG)	☆	
2	1	18	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆	
3	3	30	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆	
4	5	21	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆	
5	8	6	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)	☆	
6	9	9	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆	
7	7	31	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆	
8	10	13	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/DJMG)	☆	
9	4	24	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆	
10	12	33	WHEN I SEE U	FANTASIA (J/RMG)	☆	
11	6	18	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)	☆	
12	14	10	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆	
13	15	15	SHAWTY IS A 10	THE-DREAM (DEF JAM/DJMG)	☆	
14	18	10	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆	
15	13	21	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	
16	13	13	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆	
17	23	6	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	☆	
18	11	24	DO YOU	NE-YO (DEF JAM/DJMG)	☆	
19	20	18	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆	
20	16	15	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆	
21	21	25	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆	
22	12	12	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆	
23	4	4	SOULJA GIRL	SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)	☆	
24	26	26	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆	
25	22	17	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT	PREMIERE
26	19	17	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆	
27	35	3	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN)	☆	
28	25	27	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	☆	
29	24	21	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	☆	
30	28	14	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆	
31	33	10	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆	
32	30	19	IF I HAVE MY WAY	CHRISTE MICHELE (DEF JAM/DJMG)	☆	
33	29	50	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆	
34	34	37	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆	
35	44	37	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆	
36	47	20	ME	TAMIA (PLUS 1/IMAGE)	☆	
37	31	4	BLUE MAGIC	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	☆	
38	6	6	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆	
39	27	27	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆	
40	51	51	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆	
41	9	9	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆	
42	10	10	I WANT YOU	COMMON (G.O.O.D./GEFFEN)	☆	
43	52	10	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/DJMG)	☆	
44	36	36	ONLY ONE U	FANTASIA (J/RMG)	☆	
45	37	21	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆	
46	50	7	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆	
47	45	9	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆	
48	5	5	MY LOVE	JOE (JIVE/ZOMBA)	☆	
49	42	42	WADSYANAME	NELLY (DERRTY/UNIVERSAL MOTOWN)	☆	
50	50	50	PUT A LITTLE UMPH IN IT	JAGGED EDGE FEAT. ASHANTI (SO SO DEF/ISLAND URBAN/DJMG)	☆	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT	PREMIERE
1	1	30	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆	
2	2	13	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆	
3	3	7	NO ONE	ALICIA KEYS (J/RMG)	☆	
4	27	27	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆	
5	21	21	IF I HAVE MY WAY	CHRISTE MICHELE (DEF JAM/DJMG)	☆	
6	11	11	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆	
7	7	33	WHEN I SEE U	FANTASIA (J/RMG)	☆	
8	8	54	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆	
9	10	16	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆	
10	15	15	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆	
11	14	14	MY LOVE	JOE (JIVE/ZOMBA)	☆	
12	11	16	DO YOU	NE-YO (DEF JAM/DJMG)	☆	
13	12	30	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆	
14	13	13	BRUISED BUT NOT BROKEN	JESS STONE (VIRGIN/CAPITOL)	☆	
15	8	8	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆	
16	10	10	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆	
17	21	7	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆	
18	18	12	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	☆	
19	19	19	PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆	
20	20	8	STOP BREAKING MY HEART	RAHSAAN PATTERSON (ARTISTRY)	☆	
21	19	10	ONLY ONE U	FANTASIA (J/RMG)	☆	
22	24	3	AFTER TONIGHT	WILL DOWNING (PEAK/CONCORD)	☆	
23	22	22	WALK IN MY SHOES	EMILY KING (LIFEPRINT/J/RMG)	☆	
24	30	2	HEARTSTRINGS	ELISABETH WITHERS (BLUE NOTE/CAPITOL)	☆	
25	25	25	I APOLOGIZE	ANN NESBY (IT'S TIME CHILD/SHANACHIE)	☆	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT	PREMIERE
1	6	6	SWERVING	TMI BOYZ (TMI/FACE2FACE)	☆	
2	17	17	I GET IT IN	CHADS THA COMMUNITY SERVA (FAM FIRST)	☆	
3	2	2	BIG GIRL (NOW)	SILVA JAGUAR (RPM)	☆	
4	4	2	SHE'S HOT	ROGUE SDULJAHZ (STICO & DA BANDIT) (IMAGINATION)	☆	
5	3	3	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆	
6	1	1	BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)	☆	
7	31	31	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆	
8	1	1	OOH WEE	AYANNA (ELESE)	☆	
9	1	1	SHAKE THAT BODY	PI FEAT. ELEPHANT MAN (TRACK PUSH)	☆	
10	1	1	D-BOY	JEDIAH FEAT. REDD EYEZZ (LCN)	☆	
11	9	9	STRONG ARM	J-MIZZ (T2/STREET PRIDE)	☆	
12	5	5	SAVE A LIFE	SMOOT FEAT. ES (KWIK/FACE2FACE)	☆	
13	1	1	BOUNCE IT, SHAKE IT	MEEKO (FENIX/RPM)	☆	
14	14	14	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆	
15	15	15	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆	
16	16	16	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆	
17	7	7	MY 64	MIKE JONES FEAT. BUN B & SNOOP DOGG (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)	☆	
18	20	14	BOOM DI BOOM DI	SKULL (YG)	☆	
19	18	4	I'M GETTIN MONEY	SOSA FEAT. JIM JONES (JUNGLE)	☆	
20	19	14	CASH DROP	CHAIN GANG PAROLEES FEAT. OEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)	☆	
21	25	60	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆	
22	24	24	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)	☆	
23	23	23	CHECK ME OUT REMIX (DAMN I LOOK GOOD)	B.A. BOYS (REAL/BUNGALO)	☆	
24	15	15	LISTEN	TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)	☆	
25	25	25	SUPERSTAR	JACOB LATIMORE (CROWN WORLD/FACE2FACE)	☆	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT	PREMIERE
1	13	13	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)	☆	
2	2	9	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆	
3	17	17	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆	
4	15	15	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	☆	
5	3	17	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆	
6	1	1	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/DJMG)	☆	
7	1	1	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆	
8	1	1	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)	☆	
9	1	1	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆	
10	5	5	NO ONE	ALICIA KEYS (J/RMG)	☆	
11	9	18	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆	
12	8	8	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)	☆	
13	12	12	SHAWTY IS A 10	THE-DREAM (DEF JAM/DJMG)	☆	
14	13	12	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆	
15	12	12	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆	
16	5	5	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆	
17	26	5	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆	
18	17	23	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	☆	
19	15	23	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆	
20	21	8	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	☆	
21	24	10	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	
22	28	5	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆	
23	19	19	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆	
24	22	18	BIG GIRLS DON'T CRY	FERGIE (WILL.I.A.M.&M/INTERSCOPE)	☆	
25	18	8	WADSYANAME	NELLY (DERRTY/UNIVERSAL MOTOWN)	☆	

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title /_ABEL_/Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
ALICIA KEYS No One RMG (79.1)	1
JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (88.6)	3
KANYE WEST FEAT. T-PAIN Good Life DJMG (87.9)	5
CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (84.0)	6
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	12
THE-DREAM Shawty Is A 10 DJMG (80.3)	13
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (77.7)	16
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (89.0)	17
MARY J. BLIGE Just Fine GEFFEN (70.0)	27
50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (66.7)	41
MARIO Crying Out For Me RMG (86.3)	46
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.0)	62
BIRDMAN FEAT. LIL WAYNE Pop Bottles UNIVERSAL MOTOWN (67.5)	63
RHYTHMIC AIRPLAY	
J. HOLIDAY Bed CAPITOL (68.1)	2
BABY BASH FEAT. T-PAIN Cyclone RMG (71.8)	3
KANYE WEST FEAT. T-PAIN Good Life DJMG (89.9)	8
CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (75.5)	9
ALICIA KEYS No One RMG (74.0)	10
RIHANNA FEAT. NE-YO Hate That I Love You DJMG (75.1)	12
THE-DREAM Shawty Is A 10 DJMG (71.9)	13
JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (82.5)	17
DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Buck In Here ROCK HILL (70.2) 26	-
TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (61.9)	28
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (67.4)	34
PITBULL FEAT. LLOYD Secret Admirer TVT (70.1)	39
SEAN KINGSTON Take You There EPIC (69.5)	-
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (86.3)	-
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	-
FERGIE Clumsy INTERSCOPE (68.2)	-
MARY J. BLIGE Just Fine GEFFEN (71.5)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** This data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2007 Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	8	DON'T BLINK B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)	Kenny Chesney BNA	1	31	33	13	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE	31
2	1	3	LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith SHOW DOG NASHVILLE	1	32	32	23	LAST TRAIN RUNNING WE 3, KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls MIDAS/NEW REVOLUTION	32
3	6	22	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CURB	3	33	48	12	GREATEST GAINER: READY, SET, DON'T GO F. MOLIN (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus With Miley Cyrus WALT DISNEY/CDS	33
4	7	8	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	4	34	36	40	RED UMBRELLA B. GALLIMORE, PHILL A. MAYO, C. LINDSEY, B. WARREN, B. WARREN)	Faith Hill WARNER BROS./WRN	34
5	8	9	SO SMALL M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	5	35	37	38	INTERNATIONAL HARVESTER C. MORGAN, P. O'DONNELL, K. STEGA, L. (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW	35
6	6	4	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. BROOKS (R. DUWAM, M. GREEN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE	4	36	35	13	YOU STILL OWN ME K. FOLLESE, B. ALLEN, J. FEID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION	35
7	3	1	ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE	1	37	34	10	I GOT MY GAME ON F. ROGERS (J. JOHNSON, G. G. EREN III, J. COLLINS)	Trace Adkins BROKEN BOW	34
8	9	10	MORE THAN A MEMORY A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)	Garth Brooks PEARL/BIG MACHINE	1	38	40	4	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (E. BEATHARD, M. CANNON-GOODMAN)	Rodney Atkins CURB	38
9	5	2	TAKE ME THERE D. HUFF, R. SCAL FLATTS (K. C. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts LYRIC STREET	1	39	39	41	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (B. BERG, T. AMES)	Bucky Covington LYRIC STREET	39
10	12	11	LIVIN' OUR LOVE SONG D. GERMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE	10	40	38	10	BETWEEN RAISING HELL AND AMAZING GRACE B. KENNY, J. RICH (W. K. ALPHIGIE, JAMES)	Big & Rich WARNER BROS./WRN	38
11	11	2	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait MCA NASHVILLE	11	41	41	1	WINNER AT A LOSING GAME D. HUFF, R. SCAL FLATTS (G. LEVIX, J. DEMARCUS, J. D. ROONEY)	Rascal Flatts LYRIC STREET	41
12	13	14	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. VINOR)	Clay Walker ASYLUM-CURB	12	42	41	4	ROLLIN' WITH THE FLOW J. RITCHEY (J. HAYES)	Mark Chesnut LOFTON CREEK	41
13	14	16	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner MCA NASHVILLE	13	43	44	6	I'M WITH THE BAND W. KIRKPATRICK, LITTE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADE, P. SWEET, J. WESTBROOK)	Little Big Town EQUITY	43
14	15	17	EVERYBODY D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE	14	44	43	12	JOYRIDE J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAW)	Jennifer Hanson UNIVERSAL SOUTH	42
15	16	2	OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE	15	45	4	4	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA	45
16	18	19	AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. S. HANKS)	Sara Evans RCA	16	46	47	7	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, E. R. GAN, J. RITCHEY)	Jake Owen RCA	46
17	19	20	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA	17	47	42	17	THE STRONG ONE J. STROUD, C. BLACK (D. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY	42
18	17	16	FAMOUS IN A SMALL TOWN FLIDDELL, M. WRUCKE (M. LAMBERT, L. HOWARD)	Miranda Lambert COLUMBIA	16	48	51	2	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE	48
19	16	13	NEVER WANTED NOTHING MORE B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney BNA	19	49	45	8	GOES DOWN EASY M. WRIGHT, J. NIEBAN (T. HAMBRIDGE, D. L. MURPHY, G. NICHOLSON)	Van Zant COLUMBIA	45
20	21	20	AIR POWER: NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHEREMET, D. BROWN)	LeAnn Rimes ASYLUM-CURB	20	50	49	8	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band CARNIVAL	49
21	22	21	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH	21	51	53	2	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HUFF, W. DODD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE	51
22	24	13	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE	22	52	59	3	WHAT IF IT'S ME F. MYERS (F. J. MYERS, J. STONE)	Andy Griggs MONTAGE	52
23	24	13	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDS (C. MILLS, T. SILLERS)	Trisha Yearwood BIG MACHINE	23	53	57	2	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCFE, ROY)	Lee Brice ASYLUM-CURB	53
24	25	5	STAY B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES)	Sugarland MERCURY	24	54	52	4	SINNERS LIKE ME J. JOYCE (E. CHURCH, SPILLMAN)	Eric Church CAPITOL NASHVILLE	52
25	28	8	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TERENCE III)	Chuck Wicks RCA	25	55	50	4	BETTER GET TO LIVIN' K. WELLS, O. PARTON (D. PARTON, K. WELLS)	Dolly Parton ODDLY	50
26	27	17	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNER, J. L. MURPHY)	Blake Shelton WARNER BROS./WRN	26	56	RE-ENTRY	2	ONCE A WOMAN GETS A HOLD OF YOUR HEART J. RICH (J. RICH, R. MCJANALD)	Heartland COUNTRY THUNDER	56
27	26	9	HOW LONG EAGLES (J. D. SOUTHER)	Eagles ERC/LOST HIGHWAY/MERCURY	27	57	RE-ENTRY	6	TILL WE AIN'T STRANGERS ANYMORE D. HUFF (J. BON JOVI, A. SAMBORE, B. JAMES)	Bor Jovi Featuring LeAnn Rimes ISLAND/CURB/MERCURY	48
28	29	21	WAY BACK TEXAS D. GERMAN, J. POLLARD (W. MCBLEY, C. WISEMAN)	Pat Green BNA	28	58	60	2	YOU DON'T HAVE TO GO HOME G. WILSON, J. RICH, M. WRIGHT (G. WILSON, V. MCGEE, J. RICH)	Gretchen Wilson COLUMBIA	58
29	31	18	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVEFACE, A. GORLEY)	Jason Aldean BROKEN BOW	29	59	RE-ENTRY	3	THE POWER OF ONE C. HOWARD (M. POST, J. HENGBER, B. E. NASH)	Bomshel CURB	55
30	30	17	TANGLED UP J. STROUD, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINDSEY)	Billy Currington MERCURY	30	60	NEW	1	LETTER TO ME F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE	60

Chesney's second single from "Just Who I Am: Poets & Pirates" is the third song so far this year that needed at least that many weeks to crack the top 10.

Second single from "Still Feels Good" blows in with Hot Shot Debut honors, drawing 3.1 million audience impressions at 51 monitored signals.

Included on current albums by both artists, single is being worked jointly by Mercury and Curb promotion teams to country radio.

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
KENNY CHESNEY Don't Blink BNA (85.6)	1	TAYLOR SWIFT Our Song BIG MACHINE (85.1)	15	BILLY CURRINGTON Tangled Up MERCURY (81.8)	30
TIM MCGRAW If You're Reading This CURB (94.8)	3	SARA EVANS As If RCA (89.7)	16	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	31
DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	4	MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	17	BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go WALT DISNEY (87.2)	33
CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	5	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (85.7)	18	EMERSON DRIVE You Still Own Me MIDAS (86.6)	36
GARTH BROOKS More Than A Memory BIG MACHINE (91.5)	8	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (87.1)	20	TRACE ADKINS I Got My Game On CAPITOL NASHVILLE (84.4)	37
JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	10	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (84.5)	21	☆ RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	38
GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	11	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	22	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	39
CLAY WALKER Fall ASYLUM-CURB (90.3)	12	SUGARLAND Stay MERCURY (87.4)	24	MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (88.5)	42
JOSH TURNER Firecracker MCA NASHVILLE (88.6)	13	CHUCK WICKS Stealing Cinderella RCA (76.0)	25	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	45
KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	14	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	26		
		JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	29		

Don't miss another important

R&R COUNTRY DAILY UPDATE

Visit www.radioandrecords.com to sign up for your free daily Country Radio Blast.

RadioandRecords.com

BETWEEN THE BULLETS wjessen@billboard.com

CHESNEY TIES 2007 LEAD WITH THIRD NO. 1

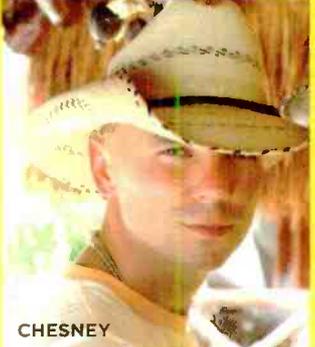
Kenny Chesney inks his third chart-topper on Hot Country Songs this year with "Don't Blink." The second single from "Just Who I Am: Poets & Pirates" gains 2.3 million impressions and steps 2-1.

Chesney led for three weeks in March with "Beer in Mexico" and for five weeks this summer with "Never Wanted Nothing More."

Chesney and Brad Paisley have scored three No. 1 songs this year, the first time two lead artists have done so since Tim McGraw and Toby Keith each collected three No. 1s in 2001.

No artist has landed atop the chart four times in a calendar year since Garth Brooks did so in 1993.

"Blink" is the 22nd song to hit No. 1 on the Country list this calendar year, a turnover rate the top slot has not experienced since 24 titles led the way at this same point in 1996. By the end of that year, 28 songs had topped the list. — Wade Jessen



CHESNEY

OCT 27 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	5	#1 ME ENAMORA G. SANTAOLALLA, J. JUANES	Juanes UNIVERSAL LATINO	1	26	30	28	4	100% MEXICANO M. A. SOLÍS (M. A. SOLÍS)	Pepe Aguilar EMI TELEVISIÓN	26
2	2	2	17	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	2	27	35	10	NO PUEDO OLVIDARLA M. A. SOLÍS (M. A. SOLÍS)	Marco Antonio Solís FONOVISA	10	
3	3	7	1	ESTOS CELOS J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3	28	31	33	SIN QUE LO SEPAS TU LOS TEMERARIOS (M. A. VAZQUEZ)	Los Temerarios FONOVISA	28	
4	4	6	12	NO TE VEO OJ. B. ASS, J. BORGES BONILLA, H. L. PADILLA, R. ORTIZ, J. MUÑOZ, M. DE JESUS BAEZ	Casa De Leones WARNER LATINA	4	29	43	34	13	GREATEST GAINER MUEVELO C. "CK" MARTINEZ (C. "CK" MARTINEZ, J. GOMEZ, M. SIFUENTES, T. BUTLER)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	11
5	5	11	11	BASTO R. MUNOZ, R. MARTINEZ (M. MENOZA)	Intocable EMI TELEVISIÓN	5	30	27	30	11	OLVIDAME TU DUELO (E. PAZ)	Duelo UNIVISION	2
6	10	5	1	ELLA ME LEVANTO MR. G (R. AYALA)	Daddy Yankee EL CARTEL INTERSCOPE	2	31	36	-	2	SI NOS DUELE NOT LISTED (V. M. RUÍZ)	Victor Manuelle SONY BMG NORTE	31
7	6	8	9	LA TRAVESIA J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISIÓN	6	32	32	44	1	5 LETRAS DOLBE, A. NALES (J. MARTINEZ, R. ORTIZ)	Alexis & Fido SONY BMG NORTE	32
8	8	4	5	DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1	33	40	40	2	MIRAME P. RIVERA (B. DANZA)	Jenni Rivera FONOVISA	19
9	12	13	15	AYER LA VI NOT LISTED (W. O. L. ANDRÓN, M. RIVERA, E. LIND)	Don Omar VI / MACHETE	9	34	26	27	15	QUIEN J. TORRES, L. LEVIN, D. WARNER (R. ARJONA, T. TORRES)	Ricardo Arjona SONY BMG NORTE	21
10	9	18	1	SOLO DIME QUE SI E. MARTINEZ (TITO EL BAMBINO)	Tito "El Bambino" EMI TELEVISIÓN	9	35	29	36	1	POR AMARTE PAGUILAN (L. ARRIAGA, J. E. MURGIA)	Pepe Aguilar EMI TELEVISIÓN	29
11	7	9	20	A TI SI PUEDO DECIRTE E. PÉREZ (J. SAN ROMÁN)	El Chapo De Sinaloa DISA	4	36	41	42	4	QUE TE PICA NOT LISTED (D. NOT LISTED)	Notch CINCO POR CINCO / MACHETE	36
12	11	3	23	BASTA YA GUILLÉN (M. A. SOLÍS)	Conjunto Primavera FONOVISA	1	37	37	-	1	ALGUIEN SOY YO J. SHANKS (E. IGLESIAS, J. SHANKS, K. DIGGUARDI)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	37
13	13	12	23	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA CISNEROS)	La Arrolladora Banda El Limón DISA / EDMONSA	2	38	33	38	17	LAGRIMAS DE SANGRE LOS TIGRES DEL NORTE (N. HERNANDEZ)	Los Tigres Del Norte FONOVISA	27
14	15	14	11	LAGRIMAS DEL CORAZON J. L. TERRAZAS (P. SOSA)	Grupo Montez De Durango DISA	4	39	42	46	3	HOT SHOT DEBUT AYER BLACK: GUAYABA (J. MORALES)	Black: Guayaba MACHETE	39
15	17	16	11	OJALA PUDIERA BORRARTE FOLVERA (F. OLIVERA)	Mana WARNER LATINA	2	40	42	46	3	BAILA MI CORAZON C. LOPEZ, P. LANOYA (D. GUERRERO, R. ARRIOLA, A. E. HUERTA)	Belanova UNIVERSAL LATINO	40
16	16	21	11	TE PIDO QUE TE QUEDES A. RAMIREZ CORRAL (A. RAMIREZ CORRAL)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA / EDMONSA	16	41	RE-ENTRY	-	-	CARITA DE ANGEL NOT LISTED (D. NOT LISTED)	Invasion Featuring Angel & Khriz VI / MACHETE	41
17	14	15	23	POR AMARTE ASI O. URBINA JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	2	42	45	41	1	NO PENSE ENAMORARME OTRA VEZ M. HERNANDEZ, J. L. PILOTO, M. LOPEZ (J. L. PILOTO)	Myriam Hernandez LA CALLE / UNIVISION	41
18	25	20	14	ZUN DADA DJ MEMO (G. A. C. PADILLA, R. DIAZ, F. G. ORTIZ, TORRES)	Zion BABY/CMG/SRC / UNIVERSAL MOTOWN	12	43	34	32	1	NUUESTRO AMOR ES ASI I. PINEIRO, G. MAGNATE (R. OLIVEIRA, A. QUILLES)	Magnate VI / MACHETE	21
19	18	25	5	SOLO PARA TI M. DOMM, TEMAS P. HURTADO (M. DOMM)	Camila SONY BMG NORTE	18	44	NEW	-	-	SOLO JUGASTE NOT LISTED (D. NOT LISTED)	Los Tucanes De Tijuana UNIVISION	44
20	20	24	1	CHUY Y MAURICIO NOT LISTED (J. ONTIVEROS)	El Potro De Sinaloa MACHETE	20	45	RE-ENTRY	-	-	DEMASIADO FUERTE J. L. PAGAN (J. L. PILOTO, H. HENRIQUEZ)	Yolandita Monge LA CALLE / UNIVISION	45
21	23	-	4	INTOCABLE A. AVILA (A. SYNTEK)	Aleks Syntek EMI TELEVISIÓN	21	46	44	48	1	THE WAY I ARE TIMBALAND, DANIA (W. MCSLEY, F. HILLS, K. L. HILSON, B. MUHAMMAD, C. NELSON, J. MAULTSBY)	Timbaland Featuring Keri Hilson MCSLEY/BLACKGROUND / INTERSCOPE	31
22	21	23	11	PAZ EN ESTE AMOR NOT LISTED (D. NOT LISTED)	Fidel Rueda MACHETE	21	47	RE-ENTRY	-	-	DUELE (CRAZY) L. CERONI (L. DOS SANTOS, ER. P. BARRY, K. M. BAR)	Kaibma SONY BMG NORTE	38
23	22	19	17	YO TE QUIERO EL NASI, NESTY (J. L. MORERA, LUNA, L. VEGUILLA, MALAVE, V. MARTINEZ, E. F. PADILLA)	Wisn & Yandel WY / MACHETE	19	48	NEW	-	-	ES DE VERDAD NOT LISTED (D. NOT LISTED)	Belinda EMI TELEVISIÓN	48
24	24	29	1	TUYA S. KRYS, J. PENA (J. PENA, O. BERMUDEZ)	Jennifer Pena UNIVISION	5	49	48	-	-	DE QUE SIRVE K. CIBRIAN (J. RAMIREZ, M. RUIZ, K. CIBRIAN)	Reik SONY BMG NORTE	48
25	28	26	17	CUANDO REGRESAS J. A. MEDINA (M. A. SOLÍS)	Patrulla 81 DISA	24	50	NEW	-	-	QUITARTE TO NOT LISTED (D. NOT LISTED)	Tego Calderon WARNER LATINA	50

Juanes holds on to the top for a fifth week, making his song the second-longest-running No. 1 of 2007.

Latin rock act Black: Guayaba enters at No. 39 with "Ayer," the chart's highest debut, on a 23% audience gain.

Bonus track tacked onto Belinda's deluxe "Utopia 2" enters at No. 48 on a 10% audience gain.

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	4	#1 GLORIA ESTEFAN BURGUINDY 09055/SONY BMG NORTE (17.98)	90 Millas	1	1	26	26	22	1	MARTINEZ CRUZ PRESENTA LOS SUPER REYES WARNER LATINA 262652 (15.98)	El Regreso De Los Reyes	3	51
2	1	-	2	LOS TEMERARIOS AFG SIGMA FONOVISA 352162/UG (12.98)	Recuerdos Del Alma	1	1	27	20	7	1	WISIN & YANDEL MACHETE 010020 (16.98) +	Tomando Control: Live	7	52
3	3	1	1	HOT SHOT DEBUT VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI UNIVERSAL 50237/EMI TELEVISIÓN (16.98)	NOW Latino 3	3	3	28	30	23	1	LOS TIGRES DEL NORTE FONOVISA 353266/UG (12.98)	Herencia Musical: 20 Comidos Prohibidos	7	53
4	3	2	4	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98)	Para Siempre	2	2	29	23	16	1	CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98) +	El Indomable	4	54
5	5	5	24	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	1	1	30	24	27	1	LOS TUCANES DE TIJUANA UNIVISION 311069/UG (10.98)	La Mejor... Coleccion: De Canciones	19	55
6	4	3	22	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion	2	2	31	34	24	1	PESADO WARNER LATINA 312828 (14.98)	Gracias Por Tu Amor	14	56
7	7	9	10	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s	7	7	32	40	41	21	PACE SETTER TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) +	Enamorado De Ti: Edicion Especial	25	57
8	10	14	1	LOS TEMERARIOS DISA 726637 (12.98 CD/DVD) +	La Mujer De Los Dos: Exitos De Pelicula	8	8	33	33	26	1	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	1	58
9	8	-	9	TITO "EL BAMBINO" EMI TELEVISIÓN 02365 (13.98)	It's My Time	8	8	34	27	21	1	BEYONCE MUSIC WORLD COLUMBIA 12804/SONY MUSIC (8.98)	Irreemplazable (EP)	3	59
10	13	10	29	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idolo	1	1	35	29	17	1	MANU CHAO BECAUSE 68496/NACIONAL (16.98)	La Radiolina	1	60
11	11	4	4	LOS PRIMOS DE DURANGO ASL 730020/MACHETE (10.98)	Voy A Convencerte	4	4	36	31	25	1	ALACRANES MUSICAL UNIVISION 311201/UG (11.98)	20 Alacranazos	25	61
12	RE-ENTRY	-	17	HECTOR "EL FATHER" VI 008043/MACHETE (14.98)	The Bad Boy	2	2	37	NEW	-	-	LOS INVASORES DE NUEVO LEON FREDDIE 1987 (11.98)	30 Comidos: Historias Nortenas	31	62
13	6	-	2	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ DISA 721112 (12.98)	Las Favoritas De Comidos, Rancheros Y Mas.	6	6	38	32	36	4	MARCO ANTONIO SOLIS FONOVISA 352290/UG (13.98) +	Trozos De Mi Alma 2	1	63
14	12	6	12	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1	39	37	35	1	VARIOUS ARTISTS MACHETE 009902 (12.98)	Bachata: Simply The Best	32	64
15	16	13	9	VARIOUS ARTISTS DISCOS 605 14450/SONY BMG NORTE (14.98)	Top Latino V3	9	9	40	35	28	1	VARIOUS ARTISTS MOCK & ROLL 63201/SONY BMG NORTE (13.98)	30 Bachatas Pegadizas: Lo Nuevo Y Lo Mejor 2007	26	65
16	17	-	16	ROCIO DURCAL DISCOS 605 16118/SONY BMG NORTE (14.98) +	Canta A Mexico	16	16	41	36	29	1	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	20	66
17	15	12	43	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) +	K.O.B.: Live	2	2	42	39	-	11	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS EMI TELEVISIÓN 73597 (15.98)	From Kumbia Kings To Kumbia All Stars	2	67
18	18	11	9	RICARDO ARJONA SONY BMG NORTE 11335 (15.98)	Quien Dijo Ayer	2	2	43	38	34	7	EL CHAPO DE SINALOA DISA 729333 (8.98)	15 Autenticos Exitos	21	68
19	14	8	8	GRUPO MONTEZ DE DURANGO DISA 721111 (12.98)	En Directo De Mexico A Guatemala: Contiene El Exito "La Procesa"	8	8	44	46	45	1	LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Los Puros Huesos Y Muchos Exitos Mas.	33	69
20	NEW	-	1	CAFE TACUBA UNIVERSAL LATINO 009986 (14.98)	Si No	20	20	45	55	40	1	LOS CUATES DE SINALOA SONY BMG NORTE 13905 (12.98)	Los Gallos Mas Caros	20	70
21	9	-	2	GLORIA TREVI UNIVISION 311057/UG (13.98)	Una Rosa Blu	9	9	46	41	30	1	LOS BUKIS FONOVISA 353263/UG (10.98)	30 Recuerdos Inolvidables	12	71
22	19	15	30	MANA WARNER LATINA 63661 (18.98) +	Amar Es Combatir	1	1	47	25	-	2	PONZONA MUSICAL ASL 730021/MACHETE (10.98)	Son De Amores	25	72
23	22	18	15	GRUPO MONTEZ DE DURANGO DISA 721115 (12.98)	Agarrese!	1	1	48	28	-	2	VICTOR MANUELLE SONY BMG NORTE 08144 (16.98) +	Live At Madison Square Garden: The World's Most Famous Arena	26	73
24	21	19	16	DADDY YANKEE EL CARTEL/INTERSCOPE 008937/IGA (13.98)	El Cartel: The Big Boss	1	1	49	NEW	-	-	VALENTIN ELIZALDE UNIVERSAL LATINO 010096 (13.98 CD/DVD) +	Homenaje A Una Vida Vol. 1	49	74
25	42	-	2	GREATEST GAINER AK-7 UNIVISION 311225/UG (12.97)	El Avion De Las Tres	25	25	50	44	64	30	JUAN LUIS GUERRA Y 440 EMI TELEVISIÓN 38392 (14.98)	La Llave De Mi Corazon	1	75

LATIN

LATIN AIRPLAY

POP		
THIS WEEK	LAST WEEK	TITLE
1	1	ME ENAMORA JUANES (UNIVERSAL LATINO)
2	2	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	3	ME MUERO LA 5A ESTACION (SONY BMG NORTE)
4	4	SOLO PARA TI CAMILA (SONY BMG NORTE)
5	6	SI NOS QUEDARA POCO TIEMPO CHAYANNE (SONY BMG NORTE)
6	9	INTOCABLE ALEKS SYNTEK (EMI TELEVISIA)
7	7	OJALA PUDIERA BORRARTE MANA (WARNER LATINA)
8	8	TODO CAMBIO CAMILA (SONY BMG NORTE)
9	12	ME DUELE AMARTE REIK (SONY BMG NORTE)
10	5	TE VOY A PERDER ALEJANDRO FERNANDEZ (SONY BMG NORTE)
11	11	TUYA JENNIFER PENA (UNIVISION)
12	13	LA TRAVESIA JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
13	10	QUIEN RICARDO ARJONA (SONY BMG NORTE)
14	14	POR AMARTE PEPE AGUILAR (EMI TELEVISIA)
15	21	AYER BLACK: GUAYABA (MACHETE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE
1	1	LA TRAVESIA JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
2	3	NO TE VEO CASA DE LEONES (WARNER LATINA)
3	2	MI CORAZONCITO AVENTURA (PREMIUM LATIN)
4	7	SI NOS DUELE VICTOR MANUELLE (SONY BMG NORTE)
5	8	DIME QUE FALTO ZACARIAS FERREIRA (M.P./VJ/NJ & N)
6	6	AYER LA VI ODON OMAR (VI/MACHETE)
7	11	CONTEO REGRESIVO GILBERTO SANTA ROSA (SONY BMG NORTE)
8	4	CUESTA ABAJO JERRY RIVERA (EMI TELEVISIA)
9	14	AGUANILE MARC ANTHONY (SONY BMG NORTE)
10	10	SOLO DIME QUE SI TITO "EL BAMBINO" (EMI TELEVISIA)
11	9	ME ENAMORA JUANES (UNIVERSAL LATINO)
12	12	MALDITO AMOR ANDY ANDY (EMI TELEVISIA)
13	19	ELLA ME LEVANTO DADDY YANKEE (EL CARTEL/INTERSCOPE)
14	15	MAS QUE TU AMIGO TITO NIEVES (LA CALLE/UNIVISION)
15	5	MI GENTE MARC ANTHONY (SONY BMG NORTE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE
1	2	ESTOS CELOS VICENTE FERNANDEZ (SONY BMG NORTE)
2	1	BASTO INTOCABLE (EMI TELEVISIA)
3	3	A TI SI PUEDO DECIRTE EL CHAPO DE SINALOA (DISA)
4	4	DE TI EXCLUSIVO LA ARROLLADORA BANDA EL LIMON (DISA/EMI/SONSA)
5	6	LAGRIMAS DEL CORAZON GRUPO MONTEZ DE DURANGO (DISA)
6	7	TE PIDO QUE TE QUEDES LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EMI/SONSA)
7	8	BASTA YA CONJUNTO PRIMAVERA (FONOVISIA)
8	5	POR AMARTE ASI ALACRANES MUSICAL (UNIVISION)
9	10	CHUY Y MAURICIO EL POTRO DE SINALOA (MACHETE)
10	9	MIL HERIDAS CUISSILLOS (MUSART/BALBOA)
11	11	PAZ EN ESTE AMOR FIDEL RUEDA (MACHETE)
12	12	CUANDO REGRESA PATRULLA B1 (DISA)
13	14	SIN QUE LO SEPAS TU LOS TEMERARIOS (FONOVISIA)
14	17	ESO Y MAS JOAN SEBASTIAN (MUSART/BALBOA)
15	13	OLVIDAME TU DUELO (UNIVISION)

LATIN ALBUMS

POP		
THIS WEEK	LAST WEEK	TITLE
1	1	VARIOUS ARTISTS NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/SONY BMG NORTE)
2	2	CAMILA TODO CAMBIO (SONY BMG NORTE)
3	1	MARCO ANTONIO SOLIS LA MEJOR... COLECCION (FONOVISIA/UG)
4	4	VARIOUS ARTISTS TOP LATINO VS (DISCOS 605/SONY BMG NORTE)
5	5	ROCIO DURCAL CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)
6	6	RICARDO ARJONA QUIEN OJO AYER (SONY BMG NORTE)
7	7	CAFE TACUBA SI NO (UNIVERSAL LATINO)
8	3	GLORIA TREVI UNA ROSA BLU (UNIVISION/UG)
9	7	MANA AMAR ES COMBATIR (WARNER LATINA)
10	8	BEYONCE IRREMPLAZABLE (EP) (MUSIC WORLD/COLUMBIA/SONY MUSIC)
11	9	MANU CHAO LA RADIOLINA (BECAUSE/NACIONAL)
12	10	MARCO ANTONIO SOLIS TROZOS DE MI ALMA 2 (FONOVISIA/UG)
13	11	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISIA)
14	13	ANA GABRIEL ARPEGIOS DE AMOR (EMI TELEVISIA)
15	12	ANA GABRIEL EN LA PLAZA DE TOROS MEXICO (DISCOS 605/SONY BMG)

TROPICAL

THIS WEEK	LAST WEEK	TITLE
1	1	GLORIA ESTEFAN 90 MILLAS (BURGUNDY/SONY BMG NORTE)
2	2	VARIOUS ARTISTS BACHATA # 1S (LA CALLE/UG)
3	3	MARC ANTHONY EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
4	4	AVENTURA K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
5	5	VARIOUS ARTISTS 30 BACHATAS PEGADITAS LO NUEVO Y LO MEJOR 2007 (MACK & ROLL/SONY BMG NORTE)
6	6	VICTOR MANUELLE LIVE AT MADISON SQUARE GARDEN: THE WORLD'S MOST FAMOUS SPINA (SONY BMG NORTE)
7	8	JUAN LUIS GUERRA Y 440 LA LLAVE DE MI CORAZON (EMI TELEVISIA)
8	9	HECTOR LAVOE A MAN AND HIS MUSIC (FANIA/EMUSICA)
9	10	HECTOR LAVOE EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA/UNIVERSAL LATINO)
10	13	JERRY RIVERA CARIBE GARDEL (EMI TELEVISIA)
11	11	MONCHY & ALEXANDRA EXITOS (J & N/SONY BMG NORTE)
12	12	MANNY MANUEL TENGO TANTO (UNIVERSAL LATINO)
13	17	MARC ANTHONY SIGO SIENDO YO (SONY BMG NORTE)
14	15	ANDY ANDY TU ME HACES FALTA (EMI TELEVISIA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE
1	1	LOS TEMERARIOS RECUERDOS DEL ALMA (AFG SIGMA/FONOVISIA/UG)
2	2	VICENTE FERNANDEZ PARA SIEMPRE (SONY BMG NORTE)
3	4	LOS TEMERARIOS LA MUJER DE LOS OOS: EXITOS DE PELICULA (DISA)
4	6	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
5	5	LOS PRIMOS DE DURANGO VOY A CONVENCERTE (ASL/MACHETE)
6	3	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ LAS FAVORITAS DE CORRIOS, RANCHERAS Y MAS... (DISA)
7	7	GRUPO MONTEZ DE DURANGO EN DIRECTO DE MEXICO A GUATEMALA: CONTIENE EL EXITO LA MUJER (DISA)
8	8	GRUPO MONTEZ DE DURANGO AGARRESE! (DISA)
9	-	AK-7 EL AVION DE LAS TRES (UNIVISION/UG)
10	12	MARTINEZ CRUZ PRESENTA LOS SUPER REYES EL REGRESO DE LOS REYES (WARNER LATINA)
11	13	LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIOS PROHIBIDOS (FONOVISIA/UG)
12	9	CHRISTIAN CASTRO EL INDOMABLE (UNIVERSAL LATINO)
13	10	LOS TUCANES DE TIJUANA LA MEJOR... COLECCION: DE CANCIONES (MUSIC WORLD/UG)
14	16	PESADO GRACIAS POR TU AMOR (WARNER LATINA)
15	19	TIERRA CALI ENAMORADO DE TI: EDICION ESPECIAL (MUSIC WORLD/UNIVERSAL LATINO)

Billboard DANCE

OCT 27 2007

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	5	5	#1 DISRESPECTFUL CHAKA KHAN FEAT. MARY J. BLIGE (BURGUNDY/COLUMBIA)
2	2	10	I'M NOT FEATURING YOU TAYLOR DAYNE SILVER LABEL/TOMMY BOY
3	10	10	WHITE LIES PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
4	4	8	LOVE TODAY MIKA CASABLANCA/UNIVERSAL REPUBLIC
5	7	5	DO IT NELLY FURTADO MOSLEY/GEFFEN
6	8	7	IN MY ARMS PLUMB CURB
7	1	6	HOLD IT, DON'T DROP IT JENNIFER LOPEZ EPIC
8	13	7	STRONGER INEZ SILVER LABEL/TOMMY BOY
9	6	7	WALK AWAY TONY MORGAN FEAT. KRISTINE W. DANCE MUSIC PRODUCTIONS INC./TOMMY BOY
10	14	6	YOUR LOVE IS MINE CORINNE BAILEY RAE SAVOY JAZZ WORLD WIDE/SAVOY JAZZ
11	24	3	AMAZING SEAL WARNER BROS.
12	11	12	LOVE VIBRATIONS BARBARA TUCKER B STAR/MUSIC PLANT
13	21	5	TWO TIMES BLUE DEBBIE HARRY VS. SOULSEEKERZ ELEVEN SEVEN
14	9	10	BUT BEAUTIFUL BILLIE HOLIDAY LEGACY/COLUMBIA
15	7	6	BE WITH YOU TAXI DOLL WWW.TAXIDOLL.COM
16	10	9	LOVESTONED JUSTIN TIMBERLAKE JIVE/ZOMBA
17	12	13	ACTIVATE MY BODY PERRY TWINS FEATURING JANIA PERRY TWINS
18	20	6	WAIT FOR YOU ELLIOTT YAMIN HICKORY
19	19	6	IT'S GOT TO BE LOVE RACHEL PANAY ACT 2/MUSIC PLANT
20	22	5	SOMEWHERE BEYOND MICHAEL GRAY FEAT. STEVE EDWARDS THRIVEDANCE/THRIVE
21	15	12	STAY SIMPLY RED SIMPLYRED.COM
22	23	6	D.A.N.C.E. JUSTICE VICE/DOWNTOWN/ATLANTIC/LAVA
23	25	6	PIECE OF MY LOVE DEBBY HOLIDAY NEBULA 9
24	18	9	GIRL, I TOLD YA VALERIA INTERSCOPE
25	28	5	I NEED A MIRACLE 2007 KLM MUSIC FEATURING COCO STAR THRIVEDANCE/THRIVE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
26	10	6	WHAT I WANT BOB SINCLAIR PRESENTS FIREBALL YELLOW/SILVER LABEL/TOMMY BOY
27	1	3	NO, NO, NO ONO MIND TRAIN
28	3	2	POWER PICK SHUT UP AND DRIVE RIHANNA SRP/DEF JAM/IDJMG
29	6	13	MAKE IT LAST DAVE AUDE FEATURING JESSICA SUTTA AUDACIOUS
30	4	5	WE ARE ONE KELLY SWEET RAZOR & TIE
31	8	3	HIGHER TIFFANY DAUMAN
32	9	1	SALALA ANGELIQUE KIDJO FEAT. PETER GABRIEL STARBUCKS/RAZOR & TIE
33	2	3	CROCODILE UNDERWORLD SIDE ONE
34	47	4	NO SUBMISSION MATT DAREY VS. TALL PAUL FEAT. ALABAMA 3 TWISTE/100%
35	POT SHOT DEBUT	1	DO IT WELL JENNIFER LOPEZ EPIC
36	6	10	EVOLUTION KORN VIRGIN
37	8	1	GIMME MORE BRITNEY SPEARS JIVE/ZOMBA
38	7	14	GIVE ME DANGER DANGEROUS MUSE SIRE WARNER BROS.
39	35	6	THE WAY I ARE TIMBALAND FEAT. Keri HILSON MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
40	13	13	EVERYBODY DANCE (CLAP YOUR HANDS) DEBORAH COX DECO
41	40	6	WHEN DID YOUR HEART GO MISSING? ROONEY CHERRY/TREE/GEFFEN
42	32	14	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/IDJMG
43	36	14	DEEP INTO YOUR SOUL FRISCIA & LAMBOY NERVOUS
44	39	6	STIFF KITTENS BLACK AUDIO TINY EVIL/INTERSCOPE
45	NEW	1	YOU JUST DON'T GET IT CHRIS THE GREEK PANAGHI DJG
46	NEW	1	SOMEBODY'S ME ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
47	14	4	STOP ME MARK RONSON FEAT. DANIEL MERRIWEATHER ALLI/O/RCAR/MG
48	NEW	1	BRAND NEW DISEASE JESSICA VALE EXPLICIT
49	NEW	1	HUSTLER SIMIAN MOBILE DISCO INTERSCOPE
50	45	5	EVERYTIME IT RAINS SEAN ENSIGN SEAN ENSIGN

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	8	#1 M.I.A. KALA XL/INTERSCOPE 009659*JGA
2	3	102	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532
3	5	9	PAUL VAN DYK IN BETWEEN MUTE 9364*
4	6	14	JUSTICE CROSS ED BANGER/BECAUSE 224892*/ICE
5	NEW	1	ELECTRIC SIX SHALL EXTERMINATE EVERYTHING AROUND ME METROPOLIS 50E
6	2	9	BLAQK AUDIO CXCCELLS TINY EVIL/INTERSCOPE 009512*/GP
7	4	49	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
8	7	6	DJ SKRIBBLE THRIVEMIX 04 THRIVEDANCE 90766/THRIVE
9	NEW	1	DJ 4 STRINGS ULTRA TRANCE 07 ULTRA 51570
10	11	48	DEPECHE MODE THE BEST OF DEPECHE MODE: VOLUME 1 SINGLE/REPRISE 4056/WARNER BROS.Ⓢ
11	9	30	LCD SOUNDSYSTEM SOUND OF SILVER DFA 85114*/CAPITOL
12	8	13	THE CHEMICAL BROTHERS WE ARE THE NIGHT FREESTYLE DUST 94158*/ASTRA.WERKS
13	12	30	DAFT PUNK MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405
14	10	76	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003*/ATLANTICⓈ
15	13	27	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
16	15	2	JOHNNY VICIOUS THRIVEMIX PRESENTS: DANCE CLASSICS THRIVEDANCE 90730/THRIVE
17	23	73	SHE WANTS REVENGE SHE WANTS REVENGE PERFECT/FLAMELESS/GEFFEN 00567*/MGM
18	16	4	STEPHANE POMPOUENAC HOTEL CUSTES V.10 PSYCHENT 47529/WAGRAM
19	19	4	METRO STATION METRO STATION RED INK 10521
20	20	23	BJORK VOLTA ELEKTRA/ATLANTIC 135868/AGⓈ
21	14	2	ERASURE STORM CHASER (EP) MUTE 69369
22	21	22	JOHNNY VICIOUS THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEDANCE 90730/THRIVE
23	24	100	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS. 4946C*
24	RE-ENTRY	1	CASCADA EVERYTIME WE TOUCH ROBBINS 75064
25	RE-ENTRY	1	ARCHITECTURE IN HELSINKI PLACES LIKE THIS POLYVINYL 139*

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	6	4	#1 GIMME MORE BRITNEY SPEARS JIVE/ZOMBA
2	1	14	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/IDJMG
3	3	12	WHITE LIES PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
4	2	10	THE WAY I ARE TIMBALAND FEAT. Keri HILSON MOSLEY/BLACKGROUND/INTERSCOPE
5	4	1	LOVESTONED JUSTIN TIMBERLAKE JIVE/ZOMBA
6	7	8	I WANT YOUR SOUL ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA
7	8	12	CARRY ME AWAY CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
8	5	1	LOVE IS GONE DAVID GUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
9	9	10	AGAIN KIM LEON ROBBINS
10	14	4	IN MY ARMS PLUMB CURB
11	10	1	STRANGER HILARY DUFF HOLLYWOOD
12	19	9	RELAX, TAKE IT EASY MIKA CASABLANCA/UNIVERSAL REPUBLIC
13	13	8	GET DOWN TOOD TERRY STRICTLY RHYTHM
14	16	14	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
15	17	8	ELECTROPOP JUPITER RISING CHIME
16	11	14	STOP ME MARK RONSON FEAT. DANIEL MERRIWEATHER ALLI/O/RCAR/MG
17	22	14	FEELS LIKE HOME MECK FEATURING DINO YOSHITOSH/DEEP DISH
18	23	6	WHO KNEW PINK LAFACE/ZOMBA
19	18	4	GIRL, I TOLD YA VALERIA INTERSCOPE
20	NEW	1	I WISH YOU WOULD MARTIN TEN VOLDEN ROBBINS
21	21	8	WAIT FOR YOU ELLIOTT YAMIN HICKORY
22	15	6	HOLD IT, DON'T DROP IT JENNIFER LOPEZ EPIC
23	25	6	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
24	24	2	HANDS UP OUT OF OFFICE NERVOUS
25	NEW	1	I WANT TO LIVE DEEFACE RED STICK/STRICTLY RHYTHM

OCT
27
2007

HITS OF THE WORLD

JAPAN 		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN) OCTOBER 16, 2007
1	NEW	SPITZ SAZANAMI UNIVERSAL
2	1	YUKI FIVE-STAR (FIRST LTD VERSION) EPIC
3	8	HIDEAKI TOKUNAGA VOCALISTS UNIVERSAL
4	15	VARIOUS ARTISTS VIP PRESENTS GIRLICIOUS EMI
5	3	AI OOTSUKA LOVE PIECE (CD/DVD) AVEX TRAX
6	2	YUZU YUZU NO NE 1997-2007 (FIRST LTD VERSION) TOY'S FACTORY
7	7	YUKI FIVE-STAR EPIC
8	NEW	SUGASHIKAO ALL LIVE BEST (LTD EDITION) BMG FUNHOUSE
9	5	AI OOTSUKA LOVE PIECE AVEX TRAX
10	10	VARIOUS ARTISTS WHAT'S UP? R&B GREATEST HITS 2 UNIVERSAL

FRANCE 		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) OCTOBER 16, 2007
1	1	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
2	2	MANU CHAO LA RADIOUNA BECAUSE
3	4	VANESSA PARADIS DIVINIDYLLÉ UNIVERSAL
4	5	KATIE MELUA PICTURES DRAMATICO
6	3	BRUCE SPRINGSTEEN MAGIC COLUMBIA
6	7	CHRISTOPHE MAE MON PARADIS WARNER
7	9	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
8	11	BEN HARPER AND THE INNOCENT CRIMINALS LIFELINE VIRGIN
9	8	TIKEN JAH FAKOLY L'AFRICAIN BARCLAY
10	10	AMY WINEHOUSE BACK TO BLACK ISLAND

ITALY 		
ALBUMS		
THIS WEEK	LAST WEEK	(FIM/NIELSEN) OCTOBER 15, 2007
1	1	BRUCE SPRINGSTEEN MAGIC COLUMBIA
2	2	MINA TODAVIA PDU
3	8	TOKIO HOTEL SCREAM ISLAND
4	4	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
5	5	LUCIANO PAVAROTTI PAVAROTTI FOREVER UNIVERSAL
6	6	BIAGIO ANTONACCI VICKY LOVE IRIS/MERCURY
7	3	ANNIE LENNOX SONGS OF MASS DESTRUCTION RCA
8	7	MIGUEL BOSE PAPITO CAROSELLO
13		BEN HARPER AND THE INNOCENT CRIMINALS LIFELINE VIRGIN
10	NEW	JENNIFER LOPEZ BRAVE EPIC

SWEDEN 		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) OCTOBER 12, 2007
1	3	PARLOR AT SVIN MAGNUS UGGLA ATLANTIC/CUSTARD
2	1	100 AR FRAN NU (BLUNDAR) MARTIN STENMARCK UNIVERSAL
3	9	TURN YOU ON DEDE FT. PRAS MICHEL TMC
4	2	INGENTING KENT RCA
5	7	SUMMER HIGH JONAH PYJAMA

ALBUMS		
THIS WEEK	LAST WEEK	
1	2	BRUCE SPRINGSTEEN MAGIC COLUMBIA
2	1	LARS WINNERBACK DAUGAVA UNIVERSAL
3	3	PETER LEMARC KARLEK I TYSTNADENS TID RCA
4	6	PAUL POTTS ONE CHANCE SYCO
5	NEW	JOHN FOGERTY REVIVAL CONCORD

UNITED KINGDOM 		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) OCTOBER 14, 2007
1	NEW	SUGABABES CHANGE ISLAND
2	NEW	ERIC CLAPTON COMPLETE CLAPTON POLYDOR
3	2	KATIE MELUA PICTURES DRAMATICO
4	1	BRUCE SPRINGSTEEN MAGIC COLUMBIA
6	6	AMY WINEHOUSE BACK TO BLACK ISLAND
6	3	FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA
NEW		JACK PENATE MATINEE XL
8	4	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
9	NEW	ALI CAMPBELL RUNNING FREE CRUMBS
10	8	PHIL COLLINS HITS VIRGIN

AUSTRALIA 		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) OCTOBER 14, 2007
1	1	MATCHBOX TWENTY EXILE ON MAINSTREAM ATLANTIC
2	NEW	BRUCE SPRINGSTEEN MAGIC COLUMBIA
3	2	FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE RCA
4	4	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
5	5	SOUNDTRACK HAIRSPRAY DECCA
6	NEW	PARKWAY DRIVE HORIZONS SHOCK
7	3	THE CAT EMPIRE SO MANY NIGHTS VIRGIN
8	6	FALL OUT BOY INFINITY ON HIGH INTERSCOPE
9	7	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 WALT DISNEY
10	15	THE WAIFS SUN DIRT WATER JARRAH RECORDS

SPAIN 		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) OCTOBER 17, 2007
1	1	BRUCE SPRINGSTEEN MAGIC COLUMBIA
2	NEW	CHENOA ABSURDA CENCIA VAE
3	2	LUCIANO PAVAROTTI PAVAROTTI FOREVER UNIVERSAL
4	3	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 DISNEY
5	7	DIANA NAVARRO 24 ROSAS DRG
6	5	GLORIA ESTEFAN 90 MILLAS EPIC
7	12	SORAYA DOLCE VITA VALE
8	8	MIGUEL BOSE PAPITO CAROSELLO
9	6	BOB DYLAN DYLAN COLUMBIA
10	24	HEROES DEL SILENCIO THE PLATINUM COLLECTION EMI

IRELAND 		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) OCTOBER 12, 2007
1	1	IF THAT'S OK WITH YOU SHAYNE WARD SYCO
2	5	ABOUT YOU NOW SUGABABES ISLAND
3	2	HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD
4	3	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE
5	4	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/EPIC

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	BRUCE SPRINGSTEEN MAGIC COLUMBIA
2	49	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
3	2	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
4	4	BEE GEES GREATEST HITS REPRISE
5	5	BOB DYLAN DYLAN COLUMBIA

GERMANY 		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 16, 2007
1	NEW	REIM MAENNER SIND KRIEGER CAPITOL
2	2	KATIE MELUA PICTURES DRAMATICO
3	4	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
4	3	BRUCE SPRINGSTEEN MAGIC COLUMBIA
5	1	NIGHTWISH DARK PASSION PLAY SPINEFARM
6	5	KASTELRUTHER SPATZEN DOLOMITENFEUER KOCH
7	10	MONROSE STRICTLY PHYSICAL STARWATCH
8	7	MARK KNOPFLER KILL TO GET CRIMSON MERCURY
9	6	NENA COVER ME WARNER
10	17	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM

CANADA 		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) OCTOBER 27, 2007
1	NEW	JOSH GROBAN NOEL 143/REPRISE/WARNER
2	1	BRUCE SPRINGSTEEN MAGIC COLUMBIA/SONY BMG
3	3	JAMES BLUNT ALL THE LOST SOULS CUSTARD/ATLANTIC/WARNER
4	2	SYLVAIN COSSETTE 70S VEGA/DEP
5	4	REBA MCENTIRE REBA DUETS MCA NASHVILLE/UNIVERSAL
6	5	KANYE WEST GRADUATION ROC-A-FELLA/DEF JAM/UNIVERSAL
7	NEW	KID ROCK ROCK N ROLL JESUS TOP DOG/ATLANTIC/WARNER
8	RE	SOUNDTRACK HIGH SCHOOL MUSICAL 2 WALT DISNEY/UNIVERSAL
9	7	RASCAL FLATTS STILL FEELS GOOD LYRIC STREET/UNIVERSAL
10	6	FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA/SONY BMG

BRAZIL 		
ALBUMS		
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE) OCTOBER 17, 2007
1	1	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 WALT DISNEY
2	4	MARIA RITA SAMBA MEU WARNER
3	23	VARIOUS ARTISTS AS MUSICAS DO PROGRAMA AMAURY JR. UNIMAR
4	9	SANDY & JUNIOR ACUSTICO MTV UNIVERSAL
5	2	VARIOUS ARTISTS PARAISO TROPICAL - INTERNACIONAL SOM LIVRE
6	13	GRUPO REVELACAO GRUPO REVELACAO 100% SONY BMG
7	3	IVETE SANGALO IVETE NO MARACANA MULTISHOW AO VIVO... UNIVERSAL
8	5	BRUNO & MARRONE ACUSTICO II - VOLUME 2 SONY BMG
9	6	CESAR MENOTTI & FABIANO .COM VOCE UNIVERSAL
10	21	BRUNO & MARRONE ACUSTICO II - VOLUME 1 SONY BMG

NEW ZEALAND 		
SINGLES		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) OCTOBER 15, 2007
1	1	KISS KISS CHRIS BROWN FT. T-PAIN JIVE/Zomba
2	2	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE
3	6	NO ONE ALICIA KEYS J
4	4	APOLOGIZE TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE
5	3	SORRY, BLAME IT ON ME AKON KONVIC/UPFRONT/SRC/UNIVERSAL

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA
2	NEW	MATCHBOX TWENTY EXILE ON MAINSTREAM WARNER
3	2	BRUCE SPRINGSTEEN MAGIC COLUMBIA
4	3	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
5	NEW	THE PHOENIX FOUNDATION HAPPY ENDING FLYING NUN

EURO DIGITAL TRACKS 		
THIS WEEK	LAST WEEK	(NIELSEN, SOUNDCAN INTERNATIONAL) OCTOBER 27, 2007
1	1	ABOUT YOU NOW (RADIO EDIT) SUGABABES ISLAND
2	7	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLI/O/COLUMBIA
2		1973 (ALBUM VERSION) JAMES BLUNT CUSTARD/ATLANTIC
4	4	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD
5	3	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
6	NEW	GOODBYE MR. A THE HOOSIERS RCA
7	5	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC
8	6	LET ME THINK ABOUT IT IDA CORR VS FEDDE LE GRAND DATA
9	8	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE
10	10	1234 FEIST CHERRYTREE/POLYDOR/INTERSCOPE
11	9	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM
12	11	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE
13	13	SHE'S SO LOVELY SCOUTING FOR GIRLS EPIC
14	NEW	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
15	14	DO IT WELL JENNIFER LOPEZ EPIC
16	RE	SORRY, BLAME IT ON ME AKON KONVIC/UPFRONT/SRC/UNIVERSAL MOTOVN
17	NEW	ABOUT YOU NOW SUGABABES ISLAND
18	NEW	HAPPY ENDING MIKA CASABLANCA/ISLAND
19	RE	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC
20	18	THE PRETENDER FOO FIGHTERS ROSWELL/RCA

FLANDERS 		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) OCTOBER 17, 2007
1	1	SHUT YOUR EYES SNOW PATROL FICTION/POLYDOR
2	5	HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD
3	3	1973 JAMES BLUNT ATLANTIC
4	6	LOVE TODAY MIKA CASABLANCA/ISLAND
5	2	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	VARIOUS ARTISTS JUNIOR EUROSONG 2007 CAPITOL
2	4	MILK INC. THE BEST OF (MILK INC.) ANTLER-SUBWAY
3	5	FIXKES FIXKES EXCELSIOR
4	3	BRUCE SPRINGSTEEN MAGIC COLUMBIA
5	19	HOOVERPHONIC THE PRESIDENT OF THE LSD GOLF CLUB TRACKS

ARGENTINA 		
ALBUMS		
THIS WEEK	LAST WEEK	(CAPIF) OCTOBER 9, 2007
1	1	ANDRES CALAMARO LA LENGUA POPULAR DRG
2	2	VARIOUS ARTISTS ACTUAR, BAILAR, CANTAR SONY BMG
3	3	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 CD DISNEY
4	4	RICARDO ARJONA QUIEN DIJO AYER SONY BMG
5	5	SODA STEREO ME VERAS VOLVER SONY BMG
6	6	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 CD UNIVERSAL
7	7	ISMAEL SERRANO SUEÑOS DE UN HOMBRE DESPIERTO UNIVERSAL
8	8	VARIOUS ARTISTS PATITO FED EMI
9	9	LOS PIJOS CIVILIZACION D&N
10	10	BAJOFONDO TANGO CLUB MAR DULCE UNIVERSAL

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. OCTOBER 17, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC	1
2	5	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD	2
3	2	AYO TECHNOLOGY	50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE/SHADY/AFTERMATH	3
4	3	THE WAY I ARE	TIMBERLAKE FT. KERI HILSON INTERSCOPE	4
5	4	1973	JAMES BLUNT ATLANTIC/CUSTARD	5
6	7	ABOUT YOU NOW	SUGABABES ISLAND	6
7	12	KAMATE	ORA MATE MUSIC ONE	7
8	8	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM	8
9	6	GARCON	KOXIE AZ	9
10	9	LET ME THINK ABOUT IT	IDA CORR VS FEDDE LE GRAND DATA	10
11	15	BIG GIRLS DON'T CRY	FERGIE WILLI AM/A&M/INTERSCOPE	11
12	NEW	JUNGLE	DIE ARZTE SPASSG	12
13	26	VALERIE	MARK RONSON FT. AMY WINEHOUSE COLUMBI	13
14	13	DO IT WELL	JENNIFER LOPEZ EPIC	14
15	NEW	JACQUES A DIT	CHRISTOPHE WILLEM VOGUE	15

ALBUMS

OCTOBER 17, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	BRUCE SPRINGSTEEN	MAGIC COLUMBIA	1
2	3	KATIE MELUA	PICTURES DRAMATIC	2
3	2	JAMES BLUNT	ALL THE LOST SOULS ATLANTIC/CUSTARD	3
4	4	NIGHTWISH	DARK PASSION PLAY SPINEFARM	4
5	7	AMY WINEHOUSE	BACK TO BLACK ISLAND	5
6	8	LUCIANO PAVAROTTI	PAVAROTTI FOREVER UNIVERSAL	6
7	9	FOO FIGHTERS	ECHOES, SILENCE, PATIENCE & GRACE RDSWELL/RCA	7
8	NEW	ERIC CLAPTON	COMPLETE CLAPTON POLYDOR	8
9	6	MARK KNOPFLER	KILL TO GET CRIMSON MERCURY	9
10	NEW	SUGABABES	CHANGE ISLAND	10
11	13	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	11
12	14	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM	12
13	10	MANU CHAO	LA RADIOLINA BECAUSE	13
14	NEW	REIM	MAENNER SIND KRIEGER CAPITOL	14
15	9	ANNIE LENNOX	SONGS OF MASS DESTRUCTION RCA	15

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. OCTOBER 17, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	1973	JAMES BLUNT CUSTARD/ATLANTIC	1
2	2	BEAUTIFUL GIRLS	SEAN KINGSTON SONY BMG	2
3	4	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD	3
4	3	BIG GIRLS DON'T CRY	FERGIE WILLI AM/A&M/INTERSCOPE	4
5	5	THE WAY I ARE	TIMBERLAKE FT. KERI HILSON INTERSCOPE	5
6	8	SORRY, BLAME IT ON ME	AKON KONVICI UPFRONT/SRC/UNIVERSAL MOTOWN	6
7	7	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA	7
8	6	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	8
9	19	AYO TECHNOLOGY	50 CENT FT. JUSTIN TIMBERLAKE	9
10	19	BIG GIRL (YOU ARE BEAUTIFUL)	MIKA CASABLANCA/ISLAND	10
11	18	ABOUT YOU NOW	SUGAR BABES ISLAND	11
12	10	WAKE UP CALL	MARON 5 A&M/INTERSCOPE	12
13	14	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN	13
14	11	UMBRELLA	RIHANNA FT. JAY-Z SRP/POLYDOR	14
15	16	HOLD ON	KT TUNSTALL RELENTLESS/VIRGIN	15

SALES DATA COMPILED BY
nielsen
SoundScan

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	3	QUEEN LATIFAH	TRAV'LIN LIGHT FLAVOR UNIT/VERVE 009203/VG	3
2	2	4	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VG	4
3	4	24	MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.	24
4	3	3	CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC	3
5	5	3	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY/COLUMBIA 15320/SONY BMG	3
6	6		SOUNDTRACK	THE WAR LEGACY 10203/SONY BMG	
7	7		PAUL ANKA	CLASSIC SONGS: MY WAY DECCA 008707/UNIVERSAL CLASSICS GROUP	
8	7	6	SOPHIE MILMAN	MAKE SOMEONE HAPPY LINUS 270077/KOCH	6
9	14	8	MILES DAVIS QUINTET	LIVE AT THE 1963 MONTEREY JAZZ FESTIVAL MONTEREY JAZZ FESTIVAL 30310/CONCORD	8
10	10	22	PINK MARTINI	HEY EUGENE! HEINZ 3	22
11	11	50	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 82249/MADACY	50
12	8	39	CHRIS BOTTI	LIVE: WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA 80458/SONY MUSIC	39
13	12	10	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC	10
14	13	5	SOUNDTRACK	THE WAR: SENTIMENTAL JOURNEY: HITS FROM THE SECOND WORLD WAR LEGACY 14538/SONY BMG	5
15	17	56	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG	56
16	15	11	ELLA FITZGERALD	LOVE LETTERS FROM ELLA CONCORD JAZZ/STARBUCKS 30213/CONCORD	11
17	9		TERENCE BLANCHARD	A TALE OF GOD'S WILL (A REQUIEM FOR KATRINA) BLUE NOTE 91532/BLG	
18	19	99	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS.	99
19	18	4	JOHN SCOFIELD	THIS MEETS THAT EMARCY/SOC BIZ 009774/DECCA	4
20	23	72	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324	72
21	RE-ENTRY		THELONIOUS MONK	LIVE AT THE 1964 MONTEREY JAZZ FESTIVAL MONTEREY JAZZ FESTIVAL 30312/CONCORD	
22	16	10	DAVE BRUBECK	INDIAN SUMMER TELARC 83670	10
23	NEW		DEE DEE BRIDGEWATER	RED EARTH: A MALIAN JOURNEY EMARCY/DOB 00954/UNIVERSAL CLASSICS GROUP	
24	RE-ENTRY		DAYNA STEPHENS FEATURING JOHN SCOFIELD	THE TIMELESS NOW CTA 005	
25	24	56	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252	56

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	2	2	THE 5 BROWNS	BROWNS IN BLUE RCA RED SEAL 11322/SONY BMG MASTERWORKS	2
2	3	6	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG	6
3	1	5	ROLANDO VILLAZON & ANNA NETREBKO	DUETS DG 008845/UNIVERSAL CLASSICS GROUP	5
4	NEW		DANIELLE DE NIESE/LES ARTS FLORISSANTS (CHRISTIE)	MANDEL ARIAS DECCA 010035/UNIVERSAL CLASSICS GROUP	
5	4	6	JOSHUA BELL	CORIGLIANO: THE RED VIOLIN CONCERTO SONY CLASSICAL 88050/SONY BMG MASTERWORKS	6
6	7	3	JANINE JANSEN	BACH: INVENTIONS & PARTITAS DECCA 009905/UNIVERSAL CLASSICS GROUP	3
7	6	10	SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	10
8	10	4	BRUGGEROSMAN PAPELOPARDO OCONNOR THE CLEVELAND ORCHESTRA & CHORUS (WELSER-MOST)	BEETHOVEN: SYMPHONY NO. 9 DG 009661/UNIVERSAL CLASSICS GROUP	4
9	17	2	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE WITH SISSEL	SPIRIT OF THE SEASON MORMON TABERNACLE CHOIR 0711	2
10	10	5	ANDRE RIEU	MASTERPIECES PHILIPS 009134/UNIVERSAL CLASSICS GROUP	5
11	11	5	STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP	5
12	12	5	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS	5
13	9	1	YO-YO MA/THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOYA)	NEW IMPOSSIBILITIES SONY CLASSICAL 10319/SONY BMG MASTERWORKS	1
14	NEW		SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA	VIVALDI: THE FOUR SEASONS EMI CLASSICS 94431/BLG	
15	NEW		HELENE GRIMAUD/DRESDEN STAATSKAPPELLE (JUROWSKI)	BEETHOVEN: PIANO NO. 5 PINAO SONATA NO. 29 DG 009840/UNIVERSAL CLASSICS GROUP	
16	8	3	ANNA NETREBKO	RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP	3
17	13	4	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	4
18	15	7	THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS	7
19	5	7	SIMONE DINNERSTEIN	BACH: GOLDBERG VARIATIONS TELARC 80692	7
20	RE-ENTRY		ANDRE RIEU	THE HOME COMING! DENON 17613/SLG	
21	16	3	ROLANDO VILLAZON	VIVA VILLAZON! VIRGIN CLASSICS 04762/BLG	3
22	NEW		CHICAGO SYMPHONY ORCHESTRA (HAITINK)	BRUCKNER: SYMPHONY NO. 7 CSO RESOUND 901704	
23	14	5	SOUNDTRACK	THE WAR: SONGS WITHOUT WORDS LEGACY/RCA RED SEAL 14370/SONY BMG MASTERWORKS	5
24	21	1	VARIOUS ARTISTS	GOLDOV: OCEANA DG 009069/UNIVERSAL CLASSICS GROUP	1
25	18	3	NATALIE DESSAY/ORCHESTRE & CHOEURS DE L'OPERA DE LYON (PIDO)	BELLINI: LA SONAMBULA VIRGIN CLASSICS 45138/BLG	3

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	3	HERBIE HANCOCK	RIVER: THE JONI LETTERS VERVE 009791/VG	3
2	6	4	CANDY DULFER	CANDY STORE HEADS UP 3131	4
3	3	9	NAJEE	RISING SUN HEADS UP 3129	9
4	7	17	EUGE GROOVE	BORN 2 GROOVE NARADA JAZZ 78763/BLG	17
5	5	48	KENNY G	FM IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG	48
6	2	7	RICK BRAUN & RICHARD ELLIOT	R N R ARTIZEN	7
7	4	1	KIRK WHALUM	ROUNDTrip RENDEZVOUS 51322	1
8	10	37	DAVE KOZ	AT THE MOVIES CAPITOL 11405	37
9	1	52	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316/CONCORD	52
10	9	25	NORMAN BROWN	STAY WITH ME PEAK 30218/CONCORD	25
11	13	55	BONEY JAMES	SHINE CONCORD 30049	55
12	8	18	SPYRO GYRA	GOOD TO GO-GO HEADS UP 3127	18
13	NEW		RICARDO SCALES	I'M HERE BAY SOUND 1022	
14	NEW		VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENT: THE BEST OF SMOOTH JAZZ MIDAS 90230	
15	RE-ENTRY		MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106	
16	15	21	PAUL TAYLOR	LADIES' CHOICE PEAK 30223/CONCORD	21
17	14	25	SIMPLY RED	STAY SIMPLY RED CON 89935	25
18	16	21	ANDRE WARD	CRYSTAL CITY HUSH 959/ORPHEUS	21
19	23	9	BILLIE HOLIDAY	REMIXED & REIMAGINED LEGACY/COLUMBIA 85088/SONY BMG	9
20	18	90	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/SONY BMG	90
21	19	20	KEIKO MATSUI	MOYO SHOUT! FACTORY 10479/SONY MUSIC	20
22	17	6	SUZU BOGGUSS	SWEET DANGER LOYAL DUICHESSE 0004	6
23	12	7	BRIAN SIMPSON	ABOVE THE CLOUDS RENDEZVOUS 51332	7
24	22	28	KIM WATERS	YOU ARE MY LADY SHANACHIE 5147	28
25	21		WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-O 004869/UME	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	9	2	JOSH GROBAN	NOEL 143/REPRISE 231548/WARNER BROS.	2
2	4		PAUL POTTS	ONE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC	
3	2	49	JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS.	49
4	3	3	THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT OUT SUFDDG 211388/WARNER BROS.	3
5	4	89	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	89
6	5	11	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	11
7	7	49	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP	49
8	6	52	JUANITA BYNUM & JONATHAN BUTLER	GOspel GOES CLASSICAL FLOW 1894/MARANATHA!	52
9	8	47	IL DIVO	SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC	47
10	10	86	ANDREA BOCELLI	AMOR SUGAR VENEZIA MUSIC 006144/UNIVERSAL LATINO	86
11	11	101	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	101
12	12	16	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 49738-1	16
13	14	54	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	54
14	13	21	SOUNDTRACK	LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG	21
15	15	80	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	80
16	18	99	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	99
17	19	31	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	31
18	NEW		JOHN WILLIAMS	STAR WARS: THE CORELLIAN EDITION SONY CLASSICAL 14047/SONY BMG MASTERWORKS	
19	16	3	VARIOUS ARTISTS	WEST SIDE STORY DECCA BROADWAY 009818/UNIVERSAL CLASSICS GROUP	3
20	20	92	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG	92
21	RE-ENTRY		THE CELTIC TENORS	REMEMBER ME TELARC 80667	
22	7	2	LOS ANGELES GUITAR QUARTET	LAGO: BRAZIL TELARC 80686	2
23	23	62	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP	62
24	21	57	VITTORIO	VITTORIO POLIDORI/DECCA MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP	57
25	25	40	GLENN DANZIG	BLACK ARIA II LIVE! VIVE! 2097 MEGAFORCE	40

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER **GG** Where included, this award indicates the title with the chart's largest unit increase.

PAGE GAINER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **(D)** after price indicates album only available on DualDisc. **CD/DVD** after price indicates CD/DVD combo only available. **(D)** DualDisc available. **(+)** CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

(D) CD single available. **(D)** Digital Download available. **(D)** DVD single available. **(V)** Vinyl Maxi-Single available. **(V)** Vinyl single available. **(+)** CD Maxi-Single available. Configurations are not included on all singles charts.

HIT PREDICTOR

☆ 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). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

See below for complete legend information.

OCT 27 2007 ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	133	#1 EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
2	3	140	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) (D)	2
3	RE-ENTRY		GEORGE HARRISON	ALL THINGS MUST PASS GNOME 30474/CAPITOL (24.98)	6
4	4	156	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
5	5	6	JOHN ST. JOHN	SOUNDS OF HORROR MADACY SPECIAL PRODUCTS 51354/MADACY (7.98)	
6	2	36	BEE GEES	GREATEST REPRISE 287740/WARNER STRATEGIC MARKETING (19.98)	
7	6	186	GUNS N' ROSES	GREATEST HITS GEFEN 001714/GA (16.98)	1
8	7	1576	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	
9	9	130	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	
10	6	728	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	4
11	10	170	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	
12	11	560	CREDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	8
13	13	100	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) (D)	4
14	12	673	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	3
15	25	11	GREATEST GAINER KIDZ BOP KIDS	KIDZ BOP HALLOWEEN RAZOR & TIE 89086 (14.98 CD)	
16	20	290	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	4
17	18	361	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	4
18	14	159	RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	4
19	15	116	METALLICA	METALLICA ELEKTRA 61113*/JAG (18.98/11.98)	4
20	17	916	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 549004/UMG (13.98/8.98) (D)	4
21	16	160	MAROON 5	SONGS ABOUT JANE A&M/OCTONE 650001*/IGA (18.98)	4
22	26	704	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	3
23	21	9	GENESIS	TURN IT ON AGAIN -- THE HITS ATLANTIC 121276/RHINO (11.98)	4
24	23	133	BRUCE SPRINGSTEEN	GREATEST HITS COLUMBIA 67060*/SONY MUSIC (10.98 EQ/17.98)	4
25	22	147	KELLY CLARKSON	BREAKAWAY RCA 64491*/RMG (18.98)	6
26	24	121	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) (D)	
27	30	90	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	
28	19	7	VARIOUS ARTISTS	MONSTER MASH AND OTHER SONGS OF HORROR MADACY 0028 (5.98)	
29	27	293	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	4
30	28	161	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	4
31	29	135	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSH FIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	2
32	39	100	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
33	RE-ENTRY		KID ROCK	DEVIL WITHOUT A CAUSE TOP DOG/LAVA 83119*/AG (12.98/18.98)	
34	40	79	CASTING CROWNS	LIFESONG BEACH STREET 10770/REUNION (17.98) (D)	
35	33	244	BON JOVI	GROSS ROAD MERCURY 526013/UMG (18.98/11.98)	4
36	35	456	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UMG (18.98/11.98)	4
37	38	389	THE BEATLES	SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (18.98/12.98)	4
38	31	105	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
39	41	234	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	2
40	43	145	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	
41	RE-ENTRY		CASTING CROWNS	CASTING CROWNS BEACH STREET 10733/REUNION (18.98)	
42	36	61	JIM CROCE	PHOTOGRAPHS & MEMORIES: HIS GREATEST HITS 21 RECORDS/ATLANTIC 92570/RHINO (11.98/5.98)	
43	32	10	JAMES BLUNT	BACK TO BEDLAM CUSTARD/ATLANTIC 97250*/AG (18.98) (D)	2
44	RE-ENTRY		KID ROCK	COCKY LAVA 83482*/AG (18.98/12.98)	4
45	47	614	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	4
46	RE-ENTRY		DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) (D)	2
47	45	399	SUBLIME	SUBLIME GASOLINE ALLEY/MCA 111413/UMG (18.98/12.98)	5
48	42	221	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) (D)	2
49	46	177	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) (D)	5
50	50	692	JAMES TAYLOR	GREATEST HITS WARNER BROS. 78094/RHINO (11.98)	4

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	2	#1 BRUCE SPRINGSTEEN	Magic COLUMBIA/SONY MUSIC	2	
2	7	5	SOUNDTRACK	Across The Universe: Deluxe Edition INTERSCOPE/IGA	45	
3	9	13	COLBIE CAILLAT	Coco UNIVERSAL REPUBLIC/UMRG	16	●
4	6	5	KANYE WEST	Graduation ROC-A-FELLA/DEF JAM/IDJMG	6	
5	NEW		GEORGE HARRISON	All Things Must Pass GNOME/CAPITOL	8	
6	NEW		JENNIFER LOPEZ	Brave EPIC/SONY MUSIC (D)	12	
7	5	3	RASCAL FLATTS	Still Feels Good LYRIC STREET/HOLLYWOOD	3	
8	NEW		VANESSA CARLTON	Heroes & Thieves THE INC./UNIVERSAL MOTOWN/UMRG	44	
9	NEW		LEANN RIMES	Family CURB	4	
10	NEW		BAND OF HORSES	Cease To Begin SUB POP	35	
11	NEW		ALTER BRIDGE	Blackbird UNIVERSAL REPUBLIC/UMRG	13	
12	8	3	FOO FIGHTERS	Echoes, Silence, Patience & Grace ROSWELL/RCA/RMG	17	
13	11	4	EDDIE VEDDER	Into The Wild (Soundtrack) MONKEY WRENCH/J/RMG		
14	4	2	MATCHBOX TWENTY	Exile On Mainstream MELISMA/ATLANTIC/JAG (D)	5	
15	2	2	ANNIE LENNOX	Songs Of Mass Destruction ARISTA 15260/RMG	21	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	2	#1 BRUCE SPRINGSTEEN	Magic COLUMBIA 17060*/SONY MUSIC	2	
2	NEW		JOSH GROBAN	Noel 143/REPRISE 231548/WARNER BROS.	10	
3	6	2	MATCHBOX TWENTY	Exile On Mainstream MELISMA/ATLANTIC 297340/AG (D)	5	
4	2	2	ANNIE LENNOX	Songs Of Mass Destruction ARISTA 15260/RMG	21	
5	NEW		KID ROCK	Rock N Roll Jesus TOP DOG/ATLANTIC 290556*/JAG	1	
6	7	2	JOHN FOGERTY	Revival FANTASY 30001*/CONCORD	25	
7	NEW		ERIC CLAPTON	Complete Clapton DUCK/REPRISE 294332/WARNER BROS.	14	
8	4	5	REBA MCENTIRE	Reba Duets MCA NASHVILLE 008903/UMGN	7	
9	9	4	MARK KNOPFLER	Kill To Get Crimson WARNER BROS. 281660	90	
10	NEW		SARA EVANS	Greatest Hits RCA NASHVILLE 08770/SBN	8	
11	1	1	RASCAL FLATTS	Still Feels Good LYRIC STREET 000384/HOLLYWOOD	3	
12	NEW		ALTER BRIDGE	Blackbird UNIVERSAL REPUBLIC 009955/UMRG		
13	23	9	SOUNDTRACK	High School Musical 2 WALT DISNEY 000651	2	2
14	17	15	FEIST	The Reminder CHERRYTREE/POLYDOR/INTERSCOPE 008819/IGA	31	
15	8	3	JONI MITCHELL	Shine HEAR 30457	55	

HOT RINGMASTERS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
2	2	6	KISS KISS	CHRIS BROWN FEATURING T-PAIN (JIVE/ZOMBA)
3	3	4	NO ONE	ALICIA KEYS (J/RMG)
4	4	4	DUFFLE BAG BOY	PLAYAZ CIRCLE FEATURING LIL WAYNE (DTP/DEF JAM/IDJMG)
5	5	4	I'M SO HOOD	DJ KHALED FEATURING T-PAIN, TRICK DADDY, RICK ROSS & PLIES (TERROR SQUAD/KOCH)
6	8	5	GOOD LIFE	KANYE WEST FEATURING T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
7	6	10	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
8	10	13	CYCLONE	BBY BASH FEATURING T-PAIN (ARISTA/RMG)
9	7	13	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
10	11	6	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
11	25	3	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
12	9	42	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
13	17	3	APOLOGIZE	TIMBALAND FEATURING ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
14	12	5	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
15	24	3	HATE THAT I LOVE YOU	RHAINNA FEATURING NE-YO (SRP/DEF JAM/IDJMG)

VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	#1 THE JUNGLE BOOK WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52615 (29.98)	Animated	G	
2	NEW	1	FANTASTIC 4: RISE OF THE SILVER SURFER 20TH CENTURY FOX 2247077 (29.98)	Ioan Gruffudd/Jessica Alba	PG	
3	1	2	KNOCKED UP UNIVERSAL STUDIOS HOME VIDEO 61101740 (29.98)	Seth Rogen/Katherine Heigl	R	
4	NEW	1	1408 THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80530 (29.98)	John Cusack/Samuel L. Jackson	PG-13	
5	RE-ENTRY	1	THE DEVIL WEARS PRADA 20TH CENTURY FOX 2237440 (29.98)	Meryl Streep/Anne Hathaway	PG-13	
6	3	3	WE ARE MARSHALL WARNER HOME VIDEO 83512 (28.98)	Matthew McConaughey/Matthew Fox	PG	
7	NEW	1	ENTOURAGE: SEASON THREE, PART 2 HBO HOME VIDEO/WARNER HOME VIDEO 94243 (39.98)	Kevin Connolly/Adrian Grenier	NR	
8	2	2	NEXT PARAMOUNT HOME ENTERTAINMENT 351664 (29.98)	Nicolas Cage/Julianne Moore	PG-13	
9	1	3	BARBIE AS THE ISLAND PRINCESS UNIVERSAL STUDIOS HOME VIDEO 63100385 (19.98)	Animated	NR	
10	NEW	1	THE WAR: A FILM BY KEN BURNS PBS HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT 705212 (139.98)	Keith David/Tom Hanks	NR	
11	10	10	300 WARNER HOME VIDEO 73662 (28.98)	Gerard Butler/Lena Headey	R	
12	5	3	FAMILY GUY: VOLUME 5 20TH CENTURY FOX 2246146 (39.98)	Animated	NR	
13	NEW	1	FANTASTIC 4/FANTASTIC 4: THE RISE OF THE SILVER SURFER 20TH CENTURY FOX 2247097 (34.98)	Ioan Gruffudd/Jessica Alba	PG	
14	NEW	1	METALOCALYPSE: SEASON ONE CARTOON NETWORK VIDEO/WARNER HOME VIDEO 7977 (29.98)	Animated	NR	
15	12	8	WILD HOGS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 6736 (29.98)	Tim Allen/John Travolta	PG-13	
16	6	3	DEATH PROOF THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80388 (29.98)	Kurt Russell/Rosario Dawson	NR	
17	1	1	SUPERMAN: DOOMSDAY DC COMICS INC./WARNER HOME VIDEO 110831 (19.98)	Animated	PG-13	
18	9	3	THE CONDEMNED WWE HOME VIDEO/LIONSGATE HOME ENTERTAINMENT 21666 (28.98)	Steve Austin/Vinnie Jones	R	
19	11	6	BLADES OF GLORY DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 131064 (29.98)	Will Ferrell/Jon Feder	PG-13	
20	13	2	DORA THE EXPLORER: DORA SAVES THE MERMAIDS NICK JR./PARAMOUNT HOME ENTERTAINMENT 851204 (19.98)	Animated	NR	
21	5	5	DISNEY PRINCESS ENCHANTED TALES: FOLLOW YOUR DREAMS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 54392 (26.98)	Animated	NR	
22	15	3	JEFF DUNHAM: SPARK OF INSANITY IMAGE ENTERTAINMENT 4254 (14.98)	Jeff Dunham	NR	
23	17	6	HEROES: SEASON 1 NBC HOME VIDEO/UNIVERSAL STUDIOS HOME VIDEO 61100131 (59.98)	Hayden Panettiere/Mas Oka	NR	
24	NEW	1	HOW I MET YOUR MOTHER: SEASON TWO 20TH CENTURY FOX 2246728 (39.98)	Josh Radnor/Jason Segel	NR	
25	7	2	BUG LIONSGATE HOME ENTERTAINMENT 2180 (28.98)	Ashley Judd/Michael Shannon	R	

TOP TV DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	NEW	1	#1 ENTOURAGE: SEASON THREE, PART 2 HBO/WARNER 94243 (39.98)
2	NEW	1	THE WAR: A FILM BY KEN BURNS PBS/PARAMOUNT 705212 (139.98)
3	1	3	FAMILY GUY: VOLUME 5 20TH CENTURY FOX 2246146 (39.98)
4	NEW	1	METALOCALYPSE: SEASON ONE CARTOON NETWORK/WARNER 7977 (29.98)
5	2	2	DORA THE EXPLORER: DORA SAVES THE MERMAIDS NICK JR./PARAMOUNT 851204 (19.98)
6	5	6	HEROES: SEASON 1 NBC/UNIVERSAL STUDIOS 61100131 (59.98)
7	NEW	1	HOW I MET YOUR MOTHER: SEASON TWO 20TH CENTURY FOX 2246728 (39.98)
8	4	4	GREY'S ANATOMY: SEASON THREE TOUCHSTONE TELEVISION/BUENA VISTA 54055 (59.98)
9	3	3	SMALLVILLE: THE COMPLETE SIXTH SEASON WARNER BROS. TELEVISION/WARNER 112586 (59.98)
10	7	5	THE OFFICE: SEASON THREE NBC/UNIVERSAL STUDIOS 61100979 (49.98)
11	8	6	MICKEY MOUSE CLUBHOUSE: MICKEY'S TREAT WALT DISNEY/BUENA VISTA 55359 (19.98)
12	NEW	1	THE SARAH SILVERMAN PROGRAM: SEASON ONE COMEDY CENTRAL/PARAMOUNT 85246 (19.98)
13	10	7	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)
14	NEW	1	JERICHO: THE FIRST SEASON CBS PARAMOUNT TELEVISION/PARAMOUNT 123914 (49.98)
15	RE-ENTRY	1	ENTOURAGE: SEASON THREE, PART 1 HBO/WARNER 92845 (39.98)
16	15	24	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)
17	NEW	1	CRIMINAL MINDS: THE SECOND SEASON CBS PARAMOUNT TELEVISION/PARAMOUNT 350944 (58.98)
18	RE-ENTRY	1	ENTOURAGE: THE COMPLETE FIRST SEASON HBO/WARNER 92431 (39.98)
19	RE-ENTRY	1	ENTOURAGE: THE COMPLETE SECOND SEASON HBO/WARNER 92660 (39.98)
20	21	5	IT'S ALWAYS SUNNY IN PHILADELPHIA 20TH CENTURY FOX 2244416 (39.98)
21	24	2	THE ORIGINAL TELEVISION CHRISTMAS CLASSICS (5 DVD SET) CLASSIC MEDIA/GENIUS PRODUCTS 8C315 (39.98)
22	RE-ENTRY	1	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT 876904 (14.98)
23	19	3	HOUSE M.D.: SEASON THREE UNIVERSAL STUDIOS 61100973 (59.98)
24	11	3	THE BACKYARDIGANS: SUPER SECRET SUPER SPY NICK JR./PARAMOUNT 851964 (16.98)
25	6	2	MY NAME IS EARL: SEASON 2 20TH CENTURY FOX 2246148 (49.98)

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	RATING
1	NEW	1	#1 FANTASTIC 4: RISE OF THE SILVER SURFER 20TH CENTURY FOX	PG
2	1	2	KNOCKED UP UNIVERSAL STUDIOS HOME VIDEO	R
3	2	2	NEXT PARAMOUNT HOME ENTERTAINMENT	PG-13
4	NEW	1	1408 THE WEINSTEIN COMPANY/GENIUS PRODUCTS	PG-13
5	3	3	WE ARE MARSHALL WARNER HOME VIDEO	PG
6	4	2	BUG LIONSGATE HOME ENTERTAINMENT	R
7	5	3	THE CONDEMNED WWE HOME VIDEO/LIONSGATE HOME ENTERTAINMENT	R
8	6	8	WILD HOGS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG-13
9	7	6	BLADES OF GLORY DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT	PG-13
10	8	5	GEORGIA RULE UNIVERSAL STUDIOS HOME VIDEO	R

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	RATING
1	1	2	#1 X360: HALO 3	MICROSOFT	M
2	2	8	PS2: MADDEN NFL 08	EA SPORTS	E
3	3	8	X360: MADDEN NFL 08	EA SPORTS	E
4	4	3	X360: SKATE	EA SPORTS	T
5	5	7	X360: BIOSHOCK	2K GAMES	M
6	6	5	X360: MEDAL OF HONOR: AIRBORNE	ELECTRONIC ARTS	T
7	7	11	X360: STRANGLEHOLD	TIGER HILL/MIDWAY ENTERTAINMENT	M
8	8	10	PS2: NCAA FOOTBALL 08	EA SPORTS	E
9	9	5	PS2: TRANSFORMERS: THE GAME	ACTIVISION	T
10	RE-ENTRY	1	X360: TWO WORLDS	SOUTH PEAK INTERACTIVE	M

LAUNCH PAD

OCT
27
2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	25	2	#1 GREATEST GAINER BEIRUT BA DA BING! 55 (13.98)	Flying Club Cup
2	1	3	INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys
3	HOT SHOT DEBUT	1	JENS LEKMAN SECRETLY CANADIAN 160* (15.98)	Night Falls Over Kortedala
4	3	2	SHARON JONES & THE DAP-KINGS OAPTONE 012 (15.98)	100 Days, 100 Nights
5	NEW	1	SUNSET RUBDOWN JAGJAGUWAR 113* (15.98)	Random Spirit Lover
6	4	3	HURT CAPITOL 94656 (12.98)	Vol. II
7	NEW	1	CAFE TACUBA UNIVERSAL LATINO 009986 (14.98)	Si No
8	8	3	JOSE GONZALEZ IMPERIAL 9367/MUTE (15.98)	In Our Nature
9	NEW	1	OVERKILL BODOG 1006* (13.98)	Immortalis
10	6	3	DEVENDRA BANHART XL 283/BEGGARS GROUP (15.98)	Smokey Rolls Down Thunder Canyon
11	2	1	THE SPILL CANVAS ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine
12	11	10	FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)
13	10	1	KEVIN FOWLER EQUITY 3017 (15.98)	Bring It On
14	9	3	WHISKEY FALLS MIDAS 90184 (13.98)	Whiskey Falls
15	20	79	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
16	NEW	1	THE FIERY FURNACES THRILL JOCKEY 189* (15.98)	Widow City
17	37	2	AK-7 UNIVISION 311225/UG (12.97)	El Avion De Las Tres
18	19	11	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist
19	12	1	THE LAST GOODNIGHT VIRGIN 03896 (12.98)	Poison Kiss
20	13	3	STARS ARTS & CRAFTS 028* (15.98 CD/DVD)	In Our Bedroom After The War
21	NEW	1	FEE INO/COLUMBIA 15622/SONY MUSIC (13.98)	We Shine
22	17	31	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies
23	16	19	DOWN A.K.A. KILO SILENT GIANT 388010/MACHETE (16.98 CD/EVD)	The Definition Of An Ese
24	34	18	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD)	Enamorado De Ti: Edicion Especial
25	NEW	1	LOS INVASORES DE NUEVO LEON FREDDIE 1987 (11.98)	30 Corridos: Historias Nortenas
26	18	2	THE PIPETTES CHERRYTREE/MEMPHIS INDUSTRIES/INTERSCOPE 309279/IGA (9.98)	We Are The Pipettes
27	NEW	1	PARKWAY DRIVE EPITAPH 86878 (13.98)	Horizons
28	14	4	BROKEN SOCIAL SCENE PRESENTS: KEVIN DREW ARTS & CRAFTS 02700* (15.98)	Spirit If...
29	29	2	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra
30	2	1	FALLING UP BEC 92198 (17.98)	Captiva
31	5	2	ANOTHER ANIMAL UNIVERSAL REPUBLIC 009865/UMRG (10.98)	Another Animal
32	NEW	1	9TH WONDER 6 HOLE 020 (17.98)	The Dream Merchant 2
33	NEW	1	A WILHELM SCREAM NITRO 15875 (13.98)	Career Suicide
34	22	28	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life
35	13	2	WE THE KINGS S-CURVE 52001 (8.98)	We The Kings
36	41	6	LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Los Puros Huesos Y Muchos Exitos Mas
37	23	5	ANN WILSON ZOE 431085/ROUNDER (17.98)	Hope & Glory
38	49	1	LOS CUATES DE SINALOA SONY BMG NORTE 13905 (12.98)	Los Gallos Mas Caros
39	NEW	1	PONZONA MUSICAL ASL 730021/MACHETE (10.98)	Son De Amores
40	RE-ENTRY	1	MAYDAY PARADE FEARLESS 30099 (11.98)	A Lesson In Romantics
41	NEW	1	GEORGE LOPEZ COMEDY CENTRAL 0057 (13.98)	America's Mexican
42	31	36	PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block
43	42	102	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
44	27	3	KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAO (13.98)	Radio
45	15	8	PAUL VAN DYK MUTE 9364* (15.98)	In Between
46	48	4	THURSTON MOORE ELASTIC PEACE! 009804/UMRG (11.98)	Trees Outside The Academy
47	RE-ENTRY	1	WOMEN OF FAITH WORSHIP TEAM MYRRH/WORD-CURB 887174/WARNER BROS. (13.98)	Amazing Freedom
48	RE-ENTRY	1	JUSTICE ED BANGER/BECAUSE 224892/VICE (13.98)	Cross
49	40	3	SOPHIE MILMAN LINUS 270077/KOCH (17.98)	Make Someone Happy
50	NEW	1	ELECTRIC SIX METROPOLIS 508 (15.98)	Shall Exterminate Everything Around Me That Restricts Me...

THIS WEEK ON: BREAKING & ENTERING

com DTP rap duo Playaz Circle is scaling the charts with its first charting hit, "Duffle Bag Boy." This week, it 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

SONG INDEX



OCT
27
2007

Chart Codes: **CS** (Hot Country Songs); **H100** (Hot 100 Songs); **LT** (Hot Latin Songs); **POP** (Pop 100 Song and); **RBH** (Hot R&B/Hip-Hop Songs).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

100% MEXICANO (Maximo Aguirre, BMJ/Top Charts, BMJ) **LT** 26
1234 (Runaway Music, SOCAN/BMG Canada, SOCAN) **H100** 51, **POP** 37
1973 (EMI Blackwood, BMJ/Bat Future Music, BMJ/Songs Of Universal, BMJ) **LT**, **POP** 91
5 LETRAS (Alexis V Fido, ASCAP) **LT** 32

A

ALL MY FRIENDS SAY (Murrach Music Corporation, BMU/House of Full Circle, BMJ/Full Circle, BMJ/Black In The Saddle, ASCAP/Groove Puppy Music, ASCAP) **H100** 96
ALRIGHT (Blue Tones Music Publishing/Designee, ASCAP/Alicia Buddies Music, ASCAP) **RBH** 66
ANGEL (Chaika Khan, ASCAP/BJ Branda Music Works, ASCAP/Minneapolis Guys Music, ASCAP/EMI April, ASCAP) **HL** **RBH** 31
ANOTHER SIDE OF YOU (Dimensional Songs Of The Knott, BMJ/EMI Blackwood, BMV/WCOB, BMJ), **HL**, **CS** 21
APOLGIZE (Virginia Beach, ASCAP/WB Music, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP), **HL/WBM**, **H100** 31, **POP** 2
AS IF (Careers-BMG Music Publishing, BMJ/Gingerdongs Songs, BMJ/Ravenle Music, ASCAP/WB Music, ASCAP/John Shanks Music, ASCAP), **WBM**, **CS** 16, **H100** 74, **POP** 87
AVER (Gueva Negra Music, ASCAP) **LT** 39
AVER LA MI (Crown P, BMJ/Sobalun, BMJ) **LT** 9
AYO TECHNOLOGY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Music, SESAC/WB Music, SESAC/Tenman Tunes, ASCAP/Zomba Enterprises, ASCAP), **HL/WBM**, **H100** 12, **POP** **18**

B

BABY (Soul Insurance, BMJ/Careers-BMG Music Publishing, BMJ/Camp Co-Top Publishing, ASCAP/Mayfield, BMJ/Todd Mayfield Publishing, BMJ), **WBM**, **RBH** 22
BABY DONT GO (J. Brasco, ASCAP/EMI April, ASCAP/Shahiah Cymone Music, ASCAP/Nappy/Pop, BMJ/Zomba Songs, BMJ/Universal Music Corporation, ASCAP), **HL/WBM**, **H100** 27, **POP** 45, **RBH** 43
BABY LOVE (I Will I Am Music, BMJ/Cherry River, BMJ/Sunshine Terrace Music, BMJ/AirHouse, BMJ/She Rights Music, BMJ/Songs Of Universal, BMJ), **HL**, **POP** 25
BAILA MI CORAZON (Warner-Lamerlane Publishing, BMJ) **LT** 40
BARTENDER (Zomba Songs, BMJ/Nappy Boy Publishing, BMJ/Famous, ASCAP/Beylali Music, ASCAP), **HL/WBM**, **H100** 26, **POP** 25, **RBH** 45
BASTA YA (Crisma, ASCAP) **LT** 12
BASTO (Carca, BMJ) **LT** 5
A BAY BAY (Polo Grounds Songs, BMJ/EMI Blackwood, BMJ), **HL**, **H100** 61, **POP** 62
BEAUTIFUL GIRLS (Jonathan Rotem Music, BMJ/Southside Independent Music, BMJ/Eyes Above Water, ASCAP/Beluga Heights Music, BMJ/Fredmyvabez, ASCAP/AIMO Music, ASCAP/Sony/ATV Tunes, BMJ), **HL/WBM**, **H100** 38, **POP** 34, **RBH** 74
BEW (2082 Music Publishing, ASCAP/UJL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP), **HL/WBM**, **H100** 8, **POP** 26, **RBH** 2

BEFORE HE CHEATS (That Little House, ASCAP/Milnity Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), **HL**, **H100** 42
BETTER GET TO LIVIN' (Velvet Apple, BMJ/Laf Of Louz, BMJ) **CS** 55
BETWEEN RAISING HELL AND AMAZING GRACE (I Will I Am Music, BMJ/Caro Vincent And Associates, BMJ), **CS** 40
BIG GIRL (NOW) (Real Pretty Music Publishing, BMJ) **RBH** 83
BIG GIRLS DONT CRY (Headphone Junkie Publishing, ASCAP/Gad Songs, ASCAP) **H100** 9, **POP** 11
BLED IT OUT (Zomba Songs, BMJ/Chesterchaz, BMJ/Big Bad M. Palm, BMJ/Nondisclosure Agreement, BMJ/Rob Bourdon, BMJ/Kenny Kotayashi, BMJ/Pancake Cakes, BMJ), **WBM**, **H100** 64, **POP** 58

BLUE MAGIC (Carter Boys Publishing, ASCAP/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ/Two Tuff-Enuff, BMJ/USA Music Publishing, ASCAP), **HL**, **H100** 81, **RBH** 37
BODY (Slayery, BMJ/Songs Of Universal, BMJ/DV, Inc., BMJ/Arise Music Publishing, ASCAP), **HL**, **RBH** 78
BOSTONIA (Vanguard Publishing, ASCAP) **RBH** 85
BOTTLE POPPIN' (Granny Man Publishing, BMJ/Mel-Melki Music, BMJ/Basement Funk South, ASCAP/Alonzo Mathis Publishing/Designee, BMJ/Marcus Cole Publishing, BMJ/Warner-Lamerlane Publishing, BMJ/EMI April, ASCAP/Earbrain Publishing, ASCAP), **HL/WBM**, **RBH** 72
BOUNCE IT, SHAKE IT (Fenix Productions Unlimited, BMJ) **RBH** 59
BRUISED BUT NOT BROKEN (Realsongs, ASCAP) **RBH** 60
BUBBLY (Cocomarie Music, BMJ/Dancing Squirel, ASCAP/AFI Music, ASCAP) **WBM**, **H100** 5, **POP** 5
BUY U A DRANK (SHAWTY SNAPPIN') (Nappy Boy Publishing, BMJ/Zomba Songs, BMJ/Granny Man Publishing, BMJ/Melki Music, BMJ/Basement Funk South, ASCAP), **WBM**, **H100** 43, **POP** **18**, **RBH** 35

C

CANT HELP BUT WAIT (Chrysalis Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), **HL**, **H100** 60, **POP** 99, **RBH** 12
CANT LEAVE EM ALONE (Universal Music Corporation, ASCAP/Royal Flush Music, ASCAP/LSB Law Daniels Productions, ASCAP/EMI April, ASCAP/Rodney Jerkins Productions, BMV/50 Cent Music, ASCAP/EMI Blackwood, BMJ), **HL**, **H100** 94, **RBH** 26
CANT TELL ME NOTHING (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Toompstone Publishing, BMJ), **HL**, **H100** 85, **RBH** 29
CAN U BELIEVE I (Like Em Truck, ASCAP/EMI Virgin, ASCAP/Royalty Retriever, ASCAP/EMI April, ASCAP) **HL**, **RBH** 24
CAN U FEEL ME (Lazania Music, BMJ/Extra Sick, ASCAP/Heavy Harmony, ASCAP/Lakva, ASCAP/Firing On All Cylinders Music, ASCAP) **RBH** 86
CAN WE CHILL (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/EMI Blackwood, BMJ/Warner-Lamerlane Publishing, BMJ) **WBM**, **RBH** 57
CARITA DE ANGEL (Not Listed) **LT** 41
CAUZY Y MAURICIO (Amp. Inc.) **LT** 20
CLEANING THIS GUN (COME ON IN BOY) (Sony/ATV Acuff Rose, BMJ/Lavender Zoo Music, BMJ/Sony/ATV Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP), **HL**, **CS** 38
CLUMSY (I Will I Am Music, BMJ/Cherry River, BMJ/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/EMI Robins, ASCAP), **CLM/HL**, **H100** 91, **POP** 38
CRANK THAT (SOULJA BOY) (Element 9 Recordings, ASCAP/Croonmaster Music, BMJ) **H100** 1, **POP** 3, **RBH** 94
CRYING OUT FOR ME (My Diet Starts Tomorrow, BMJ/Songs Of Universal, BMJ/Pretty Girls & Big Love, BMJ), **WBM**, **H100** 11, **POP** 13

D

DEMASIADO FUERTE (Universal Music Corporation, ASCAP/Sony/ATV Discos, ASCAP) **LT** 45
DE QUE SIRVE (Kikomani, BMJ/EMI April, ASCAP/Sony/ATV Songs, BMJ) **LT** 49
DE TI EXCLUSIVO (Editora Arpa Musical, BMJ) **LT** 13
DI DON'T (Songs Of Universal, BMJ/Divided, BMJ/Rambl, BMJ/Nayn Publishing Company, BMJ/Warner-Lamerlane Publishing, BMJ), **HL/WBM**, **RBH** 39
DO IT WELL (Written Live, ASCAP/EMI April, ASCAP/Ludacris Universal Publishing, ASCAP/Stone Diamond Music, BMJ), **HL**, **H100** 31, **POP** 29
DONT BLINK (Sony/ATV Tree, BMJ/WB Music, ASCAP/Mamas Dream/ASCAP), **HL/WBM**, **CS** 1, **H100** 29, **POP** 70
DO YOU (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/John Deas, ASCAP/The Allen Boy Publishing, ASCAP), **WBM**, **H100** 83, **RBH** 18
DO YOU KNOW? (THE PING PONG SONG) (Oimeo (Team S) Do! Publishing, BMJ/Hitco Music, BMJ/Dolanarie Publishing, BMJ/Songs Of Universal, BMJ/Enrique Iglesias, ASCAP/EMI April, ASCAP) **LT** 8
DULEE (CRAZY) (Metaphonic, ASCAP/Universal Music Corporation, ASCAP/BMG Songs, ASCAP) **LT** 47
DUFFLE BAG BOY (Dolla Boy Publishing, ASCAP/TV Knott, BMJ/Eckel, BMJ/Araceli Publishing, BMJ/Cherry Lane, ASCAP/Warner-Lamerlane Publishing, BMJ/Solarz Statiz Music, BMJ), **WBM**, **H100** 35, **POP** 65, **RBH** 8

E

ELLA ME LEVANTO (Los Cerejos, ASCAP) **LT** 6
ES DE VERDAD
ESTOS CELOS (Juanita Musical, BMJ) **LT** 3
EVERYBODY (Chi-Boy, ASCAP/Babble On Songs, BMJ/Third Time Music, BMJ), **WBM**, **CS** 14, **H100** 99
EVERYTHING (The Last Man Standing, SOCAN/Warner-Chappell, SOCAN/Ivan Zahn Music, BMJ/Sony/ATV Songs, BMJ/Songs Of Universal, BMJ/Almost October Songs, BMJ), **HL/WBM**, **POP** 83
FAKE IT (Seether Publishing, BMJ/Frye Music, BMJ), **WBM**, **H100** 92, **POP** 85
FALL (MVC, ASCAP/Sill Working For The Woman, ASCAP/IG Alliance, ASCAP/Dimensional Songs Of The Knott, BMJ/Eckel, BMJ/Araceli Publishing, BMJ/Cherry Lane, BMJ/EMI Blackwood, BMJ/Share Minor, BVJ), **CLM/HL**, **CS** 12, **H100** 70
FAMOUS IN A SMALL TOWN (Sony/ATV Songs, BMJ/Share Minor, BMJ/Watsy, ASCAP), **HL**, **CS** 18, **H100** 98
FIRECRACKER (International Dog Music, BMJ/Traveler, BMJ/Com Country, BMJ/Josin, Turners Productions/Designee, ASCAP) **CS** 13, **H100** 75
FIRST TIME (G-Onits, BMJ/Jessie Music, BMJ) **H100** 37, **POP** 35
FREAKY GURL (Street Certified Publishing, BMJ/Cyberwears Music, ASCAP) **H100** 71, **POP** 100, **RBH** 19
FREE AND EASY (DOWN THE ROAD I GO) (Home With The Armadio, BMJ/Big White Tracks, ASCAP), **CS** 4, **H100** 59
FUTURE BABY MAMA (Controversy, ASCAP/Universal Music Corporation, ASCAP), **HL**, **RBH** 56

F

GET IT BIG (High 4 Life Publishing, ASCAP) **RBH** 76
GET ME BODIED (9-Day Publishing, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team S Do! Publishing, BMJ/Hitco Music, BMJ/Songs Of Windswep Pacific, BMJ/Yoga Flames Music, BMJ/Lance Combs Publishing, BMJ/EMI Blackwood, BMJ/Angeela Beyniss, ASCAP/EMI April, ASCAP/Solange MWP/ASCAP/Music World, ASCAP/Monza Ronza, SESAC), **HL**, **RBH** 33
GIIMME MORE (WBM Music, SESAC/Danjahandz Music, SESAC/Millennium Kid Music, ASCAP/Universal Music Corporation, ASCAP/Keynote Music, ASCAP/Araceli Publishing/Designee, ASCAP), **HL/WBM**, **H100** 6, **POP** 6
GINNIE ME A RUSH! (**1**) **RBH** 69
GOES DOWN EASY (EMI April, ASCAP/Sarchel, ASCAP/Ol Desperados, ASCAP/NZD, ASCAP/Caro Vincent And Associates, BMJ/Sony/ATV Cross Keys, ASCAP/Easy Nicholson, BMJ), **HL**, **CS** 49
GOOD LIFE (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Toompstone Publishing, BMJ/Nappy-Pop, BMJ/Zomba Songs, BMJ/John Legend Publishing, BMJ/Cherry River, BMJ/Yellowbrick Road, ASCAP/Cherry Lane, ASCAP/Eiseman, BMJ/Warner-Lamerlane Publishing, BMJ), **CLM/HL/WBM**, **H100** 10, **POP** 18, **RBH** 5
GOOD THINGS (StreetRich Music, BMJ/My Diet Starts Tomorrow, BMJ/Songs Of Universal, BMJ/Jason's Lyrics, SESAC/Beach Grooves, SESAC/Six Im Stoned, ASCAP/Keynote Music, BMJ/EMI April, ASCAP), **HL**, **RBH** 89
THE GREAT ESCAPE (Martin Johnson Music, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMJ/Highline Music, BMJ/EMI April, ASCAP), **HL**, **H100** 32, **POP** 16

G

HAND CLAP (Building 2 Music, BMJ/Phunky Dawg, BMJ/Go Music Publishing, ASCAP/PMH Music, ASCAP/2 Girls & A Boy, ASCAP/An What Music, BMJ/Croonmaster Music, BMJ) **RBH** 55
HAPPY LIPS (Mike Curb Music, BMJ/Sweet Hysteria Music, ASCAP/Songs Of Mighty 1st Music, BMJ/Kobalt Music Publishing, ASCAP/Vista Large Music, BMJ), **WBM**, **CS** 53
HATE ON ME (Aclack Productions, ASCAP/McKee Beats, ASCAP/Aly Soulatone Songs, ASCAP/Universal Music Corporation, ASCAP/Jacal, ASCAP/Blues Baby, ASCAP) **HL**, **POP** 9
HATE THAT I LOVE YOU (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), **HL/WBM**, **H100** 15, **POP** 12, **RBH** 59
HEARTBREAKER (Bank 1176 Music, ASCAP/7 And Me, ASCAP/Demis Hot Songs, ASCAP/E D Out 2, BMJ/Antonio Davaris Music, ASCAP/Black Fountain Publishing, ASCAP/BMG Songs, ASCAP/Underdogs West Songs, ASCAP/Warner-Lamerlane Publishing, BMJ/EMI Blackwood, ASCAP/EMI April, ASCAP), **HL**, **WBM**, **RBH** 47
HEAVEN, HEARTACHE AND THE POWER OF LOVE (MVC Music, ASCAP/Sill Working For The Woman, ASCAP/CG Music, BMJ/Ensign Music, BMJ/Fine Luke Wine Music, ASCAP) **CS** 23
HEY THERE DELILAH (So Happy Publishing, ASCAP/WB Music, ASCAP/Fearmore Music, ASCAP), **WBM**, **H100** 20, **POP** 22
HOLD ON (Jonas Brothers Publishing, BMJ/Sony/ATV Songs, BMJ), **HL**, **POP** 97
HOMIE (Surface Pretty Deep Ugly Music, BMJ/Careers-BMG Music Publishing, BMJ), **WBM**, **H100** 39
HOOD FIGGA (Aianzo Mathis Publishing/Designee, Earbrain Publishing, ASCAP/EMI April, ASCAP), **HL**, **H100** 41, **POP** 73, **RBH** 15
HOT WUK! (My Vegas Music, ASCAP/150 Latelayt Music, ASCAP/De Streetz Music Publishing, ASCAP/Copyright Control) **RBH** 58
HOW BOUT THEM COWGIRLS (Sony/ATV Tree, BMJ/Lavender Zoo Music, BMJ/Careers-BMG Music Publishing, BMJ/Sagrebaxx Songs, BMJ), **HL/WBM**, **CS** 11, **H100** 77
HOW FAR WEVE COME (J Rule Music, ASCAP/EMI April, ASCAP/Ludacris Fanic Music, BMJ/Grand Line Music, ASCAP/Phoebe Starr, BMJ) **H100** 17, **POP** 17
HOW LONG (EMI April, ASCAP/WB Music, ASCAP)

H

HYLWBM, **CS** 27
HYDROLIC (G2 Laverthal Music, ASCAP/Majord Publishing, ASCAP/Melvin Watson Publishing, ASCAP/Street Lyrics Publishing, ASCAP/WB Music, ASCAP/Heaviz Music, SESAC/Shapo, SESAC/Caros Hassan Publishing, BMJ/Notting Hill Songs, SESAC), **WBM**, **RBH** 87
HYPNOTIZED (First N Gold, BMJ/Warner-Lamerlane Publishing, BMJ/Beylali Music, ASCAP/Famous, ASCAP), **HL/WBM**, **H100** 84, **POP** 86, **RBH** 51

I

I DONT WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (EMI Blackwood, BMJ/The Madden Brothers Publishing, BMJ/High Speed Chase, ASCAP), **HL**, **H100** 62, **POP** 28
IF I HAVE MY WAY (EMI Music Publishing UK, SESAC/Foray Music, SESAC/Chrsitelle Michele Music, SESAC/Four Kings Production Inc., SESAC/Stanek Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Black Lion, ASCAP/Underdog East Songs, BMJ/Wing, BMJ), **HL**, **RBH** 32
IF YOU'RE READING THIS (Sony/ATV Tree, BMJ/Lie Des Autiers, ASCAP/Bucky And Clyde, ASCAP), **WBM**, **CS** 3, **H100** 46, **POP** 96
IGGY (Kevin Mc Me Music, ASCAP) **RBH** 81
I GET MONEY (60 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Songs Of Universal, BMJ/First Priority, BMJ/Hot Butter Milk, ASCAP/IGC Alliance, ASCAP/ApeX Next Music, ASCAP/EMI April, ASCAP), **HL**, **H100** 53, **POP** 74, **RBH** 20
I GOT IT FROM MY MAMA (I Will I Am Music, BMJ/Cherry Lane, ASCAP/Keynote Partners Music, ASCAP), **CLM**, **POP** 8
I GOT MY GAME ON (EMI Blackwood, BMJ/Go Sassy Hitties, BMJ/House Full Of Circle Music, BMJ/Jaxx Factor, BMJ/Cai V Entertainment, BMJ), **HL**, **CS** 37
I LIKE (Music From The Roots, BMJ/Phenomenal Woman, BMJ/Passion Publishing, BMJ) **RBH** 93
I'M LIKE A LAWYER... (ME & YOU) (Sony/ATV Songs, SESAC/Entertainin Music, BMJ), **HL**, **POP** 68
I'M SO HOOD (DJ Khaled, BMJ/Nappy/Pop, BMJ/Zomba Songs, BMJ/First N Gold, BMJ/Warner-Lamerlane Publishing/Designee, ASCAP/Trac-N-Field Entertainment, BMJ/Notting Dale Songs, ASCAP/EMI April, ASCAP/Universal Publishing, ASCAP/Young Jeezy Music Inc., BMJ/EMI Blackwood, BMJ), **HL/WBM**, **H100** 40, **POP** 63, **RBH** 14
I'M WITH THE BAND (Warner-Lamerlane Publishing, BMJ/Sell The Cow, BMJ/Tower One, BMJ/WB Music, ASCAP/Tower Two, ASCAP/BLA, ASCAP), **WBM**, **CS** 43
INTERNATIONAL HARVESTER (EMI Blackwood, BMJ/Share Minor, BMJ/Songs Of Windswep Pacific, BMJ/3 Ring Circus, BMJ/Jeffrey Stealy, BMJ/BPJ, BMJ)

J

INT'L PLAYERS ANTHEM (I CHOOSE YOU) (Zomba Enterprises, ASCAP/Temptio Publishing, BMJ/Music Resources, BMJ/We Dont Play Even When We Be Playin, ASCAP/Mosquito Puss, ASCAP/Chrisiis Music, ASCAP/Jobete Music, ASCAP), **HL**, **WBM**, **RBH** 21
INTOCABLE (Gente Normal, ASCAP/Warner-Lamerlane Publishing, BMJ) **LT** 21
IN TO THE NIGHT (Aesthetic, BMJ/Warner Chappell, SOCAN), **WBM**, **H100** 80, **POP** 54
IT'S GOOD TO BE US (Cal Ivins Music, ASCAP/BergBrain, ASCAP/3 Ring Circus, BMJ/Music Of Windswep), **WBM**, **CS** 39
I WANT YOU (Songs Of Universal, BMJ/Senseless, BMJ/I Will I Am Music, BMJ/Cherry River, BMJ/Skyforest, BMJ/Spirit One, BMJ), **HL**, **RBH** 42

J

JOYRIDE (Sony/ATV Tree, BMJ/Chaynyn, BMJ/EMI April, ASCAP/Dreisy Music, ASCAP/Multisongs BMJ, ASCAP/HiCo South, SESAC), **HL**, **CS** 44
JUST FINE (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Songs Of Peer, BMJ/March 9th Publishing, ASCAP/Bubba Gee Music, BMJ/50 Cent Music, ASCAP/2082 Music Publishing, ASCAP), **HL/WBM**, **RBH** 27

K

KISS KISS (Songs Of Universal, BMJ/Culture Beyond Ur Experience Publishing, BMJ/Zomba Songs, BMJ/Nappy-Pop, BMJ), **HL/WBM**, **H100** 22, **POP** 88, **RBH** 6
LIKE MONEY (G6 Music, BMJ/Music Resources, BMJ) **RBH** 90
LIKE THIS (Shawn Mims, BMJ/The Blackout Legacy, BMJ/Chollie's Music, ASCAP) **POP** 66
LISLEN LAZY HAYNS (Loud SMJ/Lily Mack Music, BMJ/Helo U Music, BMJ/Conjunction Music Publishing, ASCAP/EMI April, ASCAP/Lamar Van-Seiver, ASCAP/A Song In Progress, ASCAP/Shavayla Musik, ASCAP/Universal Music Corporation, ASCAP/Bootleggers Stop, ASCAP), **HL**, **RBH** 94
LIVIN' OUR LOVE SONG (Careers-BMG Music Publishing, BMJ/More Than Rivers Music, BMJ/UJ Ninig, Time-Music, ASCAP/Amel/Art, ASCAP) **CS** 10, **H100** 69
LONG WITHOUT U (I Like Em Truck, ASCAP/Dos-Duettes Music, ASCAP) **HL**, **WBM**, **RBH** 47
LOVE DONT LIVE HERE (Warner-Lamerlane Publishing, BMJ/DW/Haywood, BMJ/RADIBOLLETTSPublishing, BMJ/Hitary Dawn, SESAC/Shaw Enuff, SESAC/Multi-tunes, BMJ, ASCAP), **WBM**, **CS** 51
LOVE LIKE THIS (S M Y) (ASCAP/Sony/ATV Tunes, ASCAP/Rico Love, ASCAP/EMI April, ASCAP/UR-V Music, ASCAP/Write 2 Live, ASCAP/Breakthrough Creations, ASCAP/Kobalt Music Publishing, ASCAP/Beluga Heights Music, BMJ/Eyes Above Water, ASCAP/Beluga Heights Music, BMJ), **HL**, **POP** 64
LOVE ME IF YOU CAN (Big Loud Shirt Industries, ASCAP/Music Of Windswep Pacific, BMJ/Songs Of Bud Dog, ASCAP/Wallent, ASCAP) **CS** 2, **H100** 50
LOVESTONED (Tenman Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Lamerlane Publishing, BMJ/Danjahandz Musik, SESAC/WB Music, SESAC) **WBM**, **H100** 2, **POP** 9
LOW (E-Clas, BMJ/Top Quality, BMJ/Music, BMJ/Zomba Songs, BMJ), **WBM**, **RBH** 64

K

MAKE ME BETTER (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayin Publishing, BMJ/Zomba Songs, BMJ/EMI April, ASCAP/No Question)

L

ENTERTAINMENT, ANCEP, **HL/WBM**, **H100** 47, **POP** 47, **RBH** 28
MAKES ME WONDER (Careers-BMG Music Publishing, BMJ/February Twenty Second, BMJ), **WBM**, **POP** 44
MAKEYOUWANT! (Southsid, ASCAP/Universal Music Corporation, ASCAP/Well Ink Red Music, ASCAP/EMI April, ASCAP), **HL**, **RBH** 37
ME (Shep N Shep, ASCAP/Almo Music, ASCAP/Universal Music Corporation, ASCAP), **HL**, **RBH** 36
ME ENAMORA (Songs Of Carmelion, BMJ/Permusic III, BMJ) **LT** 1
ME LOVE (WB Music, ASCAP), **WBM**, **H100** 52, **POP** 32
MI CORAZONITO (Premium Latin, ASCAP) **LT** 2
MILK (Arca/Hipoc, ASCAP) **CS** 24
MISERY BUSINESS (WB Music, ASCAP/Father, I Just Want To Sing Music, ASCAP/Jushs Music, ASCAP), **WBM**, **H100** 67, **POP** 43
MONEY IN THE BANK (Swiz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC/Mayheez Music, BMJ/Carlise Young Music, ASCAP/God Heat Entertainment, SESAC/Universal Songs Of PolyGram International, BMJ/Lustina Comics Publishing, ASCAP/EMI April, ASCAP/Big Pop Music, ASCAP/Sheek Louchiou Publishing, ASCAP/Notorious K.I.M., BMJ/Undas Music, BMJ/Warner-Lamerlane Publishing, BMJ/Deic Angelti Music, BMJ/EMI Blackwood, BMJ/Vette Music, BMJ/Unichappell Music, BMJ/My Baby's Music Company, ASCAP/Chappell & Co., ASCAP/Excuse-It-Not Music, ASCAP/Sony/ATV Tunes, ASCAP), **HL/WBM**, **RBH** 53
THE MORE I DRINK (EMI April, ASCAP/New Sea Gayle, ASCAP/Ol Desperados, ASCAP/NZD, ASCAP), **HL**, **CS** 29
MORE THAN A MEMORY (Mike Curb Music, BMJ/Out Of Me/Atin, ASCAP/Hystoria Music, ASCAP/Jacobson, ASCAP/Fortune Favors The Bold, ASCAP), **WBM**, **CS** 8, **H100** 68
MUEVELO (Ensign Music, BMV/C J. Jontz, BMJ/Whoopi-in France, BMJ) **LT** 29
MY DRINK N' MY 2 STEP (Larsity, ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC/Entertainin Music, BMJ), **HL**, **H100** 63, **POP** 92, **RBH** 16
MY GIRL GOTTA BEST FRIEND (LaRay Music Publishing, ASCAP/Gimme Some Hot Sauce, ASCAP/The Boy-n-girl network, ASCAP), **Hot Lyrics, ASCAP**, **RBH** 100
MY LOVE (WB Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonien South, SESAC/Naked Under My Cloak, ASCAP/Noonien South, SESAC/The Orleans List, SESAC/December First Publishing Group, SESAC/Cardiyyes, SESAC/Universal Tunes, SESAC), **HL/WBM**, **RBH** 48

L

NEVER (Copyright Control) **RBH** 61
NEVER TOO LATE (EMI April Canada, SOCAN/3 Days Grace, ASCAP/EMI April, ASCAP), **HL**, **H100** 81, **POP** 71
NEVER WANTED NOTHING MORE (Sony/ATV Tree, BMJ/EMI April, ASCAP/New Sea Gayle, ASCAP/Son Of A Miner Songs, ASCAP), **HL**, **CS** 19, **H100** 90
NO ONE (Lullaford Productions, ASCAP/EMI April, ASCAP/Book Ofaniel, ASCAP), **Hardy Productions, ASCAP**, **HL**, **H100** 4, **POP** 88, **RBH** 4
NO PENIS ENAMORARME OTRA VEZ (Universal Music Corporation, ASCAP) **LT** 42
NO PUEDO OLVIDARLA (Crisma, ASCAP) **LT** 27
NO TE VELO (Leon Bianco, BMJ/EMI Blackwood, BMJ/Las Leonidas Music Publishing, ASCAP/Sandugoero Music) **HL**, **CS** 4, **POP** 89, **RBH** 1
NOTHIN' BETTER TO DO (Curb Songs, ASCAP/Lucky In Love, ASCAP/Oney Post Society Publishing, ASCAP/Kobalt Music Publishing, ASCAP/Grey Ink Music, ASCAP/FranAm Music Administration, ASCAP), **WBM**, **CS** 20, **H100** 87, **POP** 89
NUESTRO AMOR ES ASI (Magneate Music Publishing, ASCAP/Sebastian Publishing, ASCAP/Kingz Publishing, ASCAP) **LT** 43

M

OLAJA PUOIERA BORRANTE (Tulum, ASCAP) **LT** 15
OLVIDARME (T Plus, BMJ) **CS** 94
ONE WOMAN GETS A HOLD OF YOUR HEART (Sony/ATV Tree, BMJ/Diamond Cholla Music, BMJ), **HL**, **CS** 58
ONLINE (EMI April, ASCAP/New Sea Gayle, ASCAP/Didrit Have To Be Music, ASCAP), **HL**, **CS** 7, **H100** 49, **POP** 95
ONLY ONE U (WBM Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonien South, SESAC/Tabulous Music, ASCAP/HiCo South, ASCAP/Music Of Windswep), **ASCAP/Ezike International Music, BMJ/Hitco Music, BMJ/Songs Of Windswep Pacific, BMJ/Bootleggers Stop, ASCAP/Universal Music Corp, ASCAP/Jaque Jones, SESAC/Universal-37 Gram International Tunes, SESAC), HL/WBM**, **RBH** 44
OUR SONG (Sony/ATV Tree, BMJ/Taylor Swift Music, BMJ), **HL**, **H100** 15, **H100** 56, **POP** 15
OVER YOU (Surface Pretty Deep Ugly Music, BMJ/Careers-BMG Music Publishing, BMJ/High Buck Publishing, BMJ/EMI Blackwood, BMJ), **HL/WBM**, **H100** 23, **POP** 15

M

PARALYZER (Finger Eleven, SOCAN/Reitellid, ASCAP), **WBM**, **H100** 26, **POP** 21
PARTY LIKE A ROCKSTAR (Preciate That Music, BMJ/Cerbal And A-MK Publishing, ASCAP/Peaches Childers/Christine, ASCAP/EMI April, ASCAP), **HL**, **POP** 51
PAREN ESTE AMOR (Not Listed) **LT** 22
PICTURES OF YOU</

THE FUTURE OF BRANDED ENTERTAINMENT

Explore unique and innovative opportunities
to get your brand in front of consumers!

**The 6th installment of The Next Big Idea:
The Future of Branded Entertainment**
will examine forward-thinking ways to make
an impact in today's increasingly complex
media environment.

This two-day event is a platform to network
with key industry influencers and learn from
experienced brand leaders who will reveal:

- Critical information that will improve
your marketing strategies
- The risks worth taking
- How to measure and monetize
your investments
- The best ways to maximize your budget
- The latest trends in social media, film/TV
brand integration, online video content,
digital cinema, game advertising...
and much more!

CONFIRMED SPEAKERS INCLUDE:

Doug Cole, Director of Entertainment Marketing, HP
Gerardo Guzman, Product Leader, Nielsen Games
Eric Hirshberg, President, Chief Creative Officer, Deutsch Los Angeles
Bob Jeffrey, Chairman and CEO, JWT
Marc Jordan, Founder and CEO, Rebel One Management
Laura Klauberg, VP, Marketing Shared Services, Unilever Cosmetics Int'l
Guy McCarter, SVP/Director, Entertainment Marketing, OMD/Optimum Ent.
Tom Meyer, President, Davie Brown Entertainment
Drew Neisser, President & CEO, Renegade
Josh Rabinowitz, SVP, Creative Director of Music, Grey Worldwide
Lori Sale, Head of Global Branded Entertainment, International Creative Management
Ian Schafer, CEO and Founder, Deep Focus
Doug Scott, Senior Partner & Executive Director,
Branded Content and Entertainment, Ogilvy North America, New York

WWW.THENEXTBIGIDEA.COM
REGISTER EARLY & SAVE!

co-sponsored by



MOZES



OCT 29-30 . BEVERLY HILTON . BEVERLY HILLS

REGISTRATION: Alma Weinstein, 646.654.7254 conferences@nielsen.com • **SPONSORSHIPS:** Linda D'Adamo, 646.654.5115 linda.dadamo@nielsen.com
SPEAKERS: Rachel Williams, 646.654.4683 rachel.williams@nielsen.com • **QUESTIONS:** Becky Teagno, 646.654.5169 becky.teagno@nielsen.com

HOSTED BY **ADWEEK** **BRANDWEEK** **MEDIAWEEK** **Billboard** **THE REPORTER** **nielsen**

MUSIC SHOWCASE

For ad placement in print and online write to jserrette@billboard.com or call 800-223-7524

MANUFACTURERS/SUPPLIERS

WW & L
SINCE 1898

your values

your fans

your ticket

Recycled Ticket Stock Available

Weldon, Williams & Lick • 800.242.4995
www.wwtickets.com

NEW RELEASES/PROMOTION

STEEL MILL

LIVES AGAIN ON MEGA INTERNATIONAL RECORDS
Featuring Unreleased Springsteen Songs!

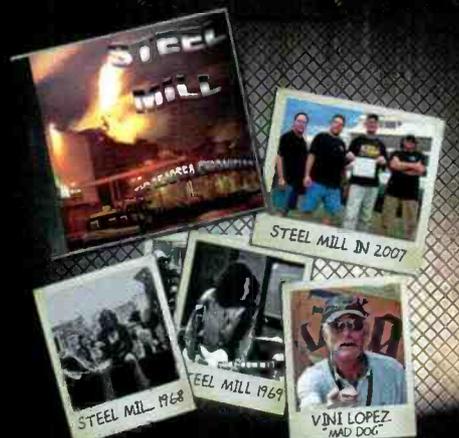
The Dead Sea Chronicles

The Dead Sea Chronicles features tracks written by Bruce Springsteen that have never been released or recorded before! Featuring the E-Street Band's original drummer, Vini "Mad Dog" Lopez, The Dead Sea Chronicles has been released through Mega International Records.

Vini "Mad Dog" Lopez has been involved in the music business for over forty years. In the 1960's Vini and Danny Federici were looking for a guitar player who could sing, when they encountered Bruce Springsteen. Bruce joined their band where things evolved from there, such as Steel Mill and eventually the E-Street Band. Vini played on Bruce's first two albums, "Greetings from Asbury Park," and "The Wild, The Innocent and The E-Street Shuffle." Since then, Vini has played songs on Bruce's "Tracks," "18 Tracks," and "The Essential Bruce Springsteen."

Vini had the idea of performing and recording the Steel Mill songs for a while as no one has performed these songs live for over thirty years. Bruce has given him permission years ago to perform the Steel Mill material, but to be sure, he met backstage with Bruce at the Meadowlands show on July 21, 2003 and approval was given to perform and record STEEL MILL songs. After that Vini played Spirit in the Night with the band. Vini is now doing just that with his band Steel Mill.

Web Site: www.1docholiday.com
eMail: hllhllh@aol.com
Tel: (757) 827-8733



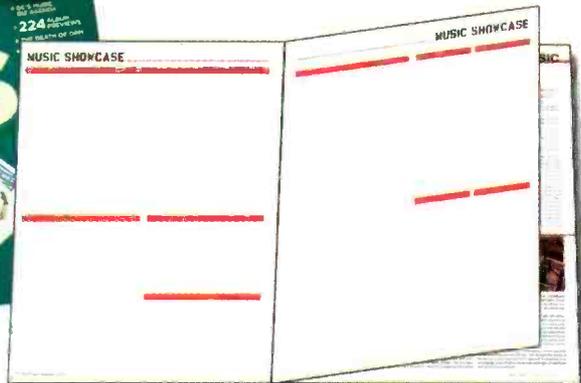
Billboard Music Showcase

With over **120,000** readers, Billboard puts your message in the hands of the most influential decision makers in the business.

Now you can feature your company's products & services in our new advertising spotlight, Music Showcase.

CHARTER ADVERTISER PROGRAM

Call for details on this outstanding offer!

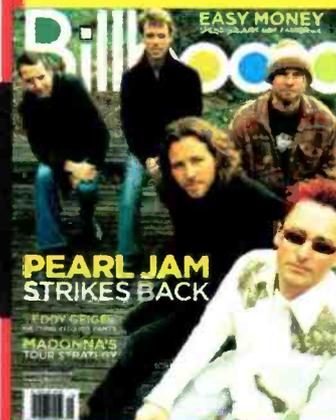


**82% HAVE TAKEN ACTION
IN RESPONSE TO AN AD OR
ARTICLE IN BILLBOARD**

CATEGORIES INCLUDE

- Pressing Plants & Services
- Professional Services & Suppliers
- Merchandise Suppliers
- Apparel & Specialty Items Manufacturers
- Recording Studios/Education
- Packaging & Mailing Supplies
- Digital Music Companies & Services

>>>BILLBOARD READERS ARE AFFLUENT DECISION-MAKERS WHO HOLD HIGH-RANKING POSITIONS THROUGHOUT VARYING SECTORS OF THE MUSIC & ENTERTAINMENT INDUSTRY.



To place Music Showcase ads, please contact: Jeffrey Serrette at 1-800-223-7524
or email jserrette@billboard.com

Billboard

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524 or email: jserrette@billboard.com

HELP WANTED

German Record and Movie label MORE Music and Media, in the business for 14 years, will open a subsidiary company in the United States located on the Westcoast or Las Vegas. MORE is one of the leading independant companies in releasing Compilation CDs (mostly Dance Music, Ambient/Chillout, Salsa) and in releasing TV-series on DVD. On the American Market we will also release Compilation CDs and DVDs (movies and TV programs). The German Headquarters is located in Cologne.

We are looking for a person for the position "MANAGING DIRECTOR" of the company. You should have a range of experience in the Music Industry and it would be desirable if you also have experience in the Film and Video business or if you are at least connected to it. It is important that you know about Licensing in general and that you know about Distribution and Marketing. It would be also advantageous if you are familiar with Dance Music. You should be willing to construct a new company in the US market and bring all your enthusiasm with you. The German Headquarters is an owner-led company with 14 employees at the moment. We are a young and dynamic team and we are INDEPENDANT: So all the ways for decisions are fast and you stay in direct contact to the persons who decide by themselves. That makes work very fluent! We offer you to be part of this amazing team and to build up "your own" subsidiary company of the German MORE Family.

If you are interested please send your application to Mr. Elmar Braun via Email: elmar.braun@more-music.com

HELP WANTED

Chair of The Clive Davis Department of Recorded Music TISCH SCHOOL OF THE ARTS

New York University's Tisch School of the Arts seeks applications for the Chair of The Clive Davis Department of Recorded Music, at the rank of an Associate or Full Arts Professor to commence in fall of 2008. We seek a leader who will continue to develop an innovative, ground-breaking academic discipline. Please visit clivedavisdept.tisch.nyu.edu for a full position description and application procedures. EOE



REAL ESTATE

POCONOS PRIVATE ESTATE



Located on 30 acres in beautiful Poconos Mtns. Views of Camelback Mtn. and D'MG. 6 bedrooms, 7 baths. Media rm, 4 fireplaces, indoor pool gym, 7 car garage. \$2.8 Million Call Jane at 570-460-6449 email - janelw@ptd.net

FAME RANCH

Be a part of the Music Heritage of Muscle Shoals, AL. The owner of Fame Recording Studios is selling his 9200+ sq. ft. 6 BR 6 BA Ranch. This property is situated on 6 beautifully landscaped acres. \$695,000. This home can be purchased with up to 294 additional acres. Call Larry Green with Century 21 Clement Realty, Inc. at (256) 335-3577, email: L.Green@century21.com

PROFESSIONAL SERVICES

IN-HOUSE CD • DVD • VINYL MANUFACTURING

300 CD Package: \$775.00
1000 CD Package: \$1199.00

Includes: 1-color booklet & 1-color CD label from print-ready film, jewelbox, shrinkwrap
Includes: 4-color booklet & 2-color CD label from supplied artwork, jewelbox, shrinkwrap

D.J. 12" VINYL PROMO

100 12" VINYL \$799.00 Additional LP's: \$1.30 each
500 12" VINYL \$1,279.00 REORDER \$710.00
1000 12" VINYL \$1,889.00 REORDER \$1319.00

PACKAGES INCLUDE: WHITE JACKET w/ HOLE • MASTERING • FULL PROCESSING • TEST PRESSINGS • 2-COLOR LABELS (stock background) • SHRINKWRAP • QUICK TURN AROUND



RAINBO RECORDS MANUFACTURING CORPORATION
8960 Eton Ave., Canoga Park, CA 91304 • (818) 280-1100
Fax: (818) 280-1101 • www.rainborrecords.com • info@rainborrecords.com



PROFESSIONAL SERVICES

1,000 CDs in full-color jackets for just \$990!

Call today for your free catalog!

1-800-468-9353

www.discmakers.com/bb

DISCMAKERS

PSYCHIC

SPIRITUAL HEALER

All LOVE issues - Romance, Intimacy, Confidence, Self-esteem, Reunite your lover NOW!
For your guidance to Happiness - Doreen (559) 222-2232 (Starpsychiccenter.com)

BUSINESS OPPORTUNITIES

BUYER OR INVESTOR

Nationally recognized and proven consumer product company looking for investor or buyer. Highly acclaimed and visible music-themed products sold throughout the U.S. Established and excellent customer base and distribution partners already in place. Million dollar growth opportunity. Made in USA. Serious inquiries call 414-530-9087.

LEGAL SERVICES

FATHER'S RIGHTS!!

Call attorney Jeffery Leving 312-356-DADS or visit

www.dadsrights.com

MUSIC PUBLISHING

Kreiselman Music Publishing presents "YOU WOULDN'T UNDERSTAND"

The haunting new ballad by the composer of *There I Go* and the lyricist of *Unchained Melody*

Listen . . .

KreiselmanMusicPublishing.com

212-410-5059

DUPLICATION/ REPLICATION

CDs • DVDs • SHAPED DISCS • SPECIALTY PACKAGING • CASSETTES

NEED CDs? THE CHOICE IS CRYSTALCLEAR DISC AND TAP

CHECK OUT OUR CURRENT SPECIALS!
1000 CDs - \$99 (SHAPED DISCS)
1000 PROMC CD PACK - \$599
1000 DVDs - \$1499 (SHAPED DISCS)

TRUSTED EXPERIENCE FOR OVER 35 YEARS!

WWW.CRYSTALCLEARCD.COM • 1-800-880-0073

PUBLICITY PHOTOS

8x10 PUBLICITY PHOTO REPRODUCTIONS
DESIGN YOUR IMAGE ONLINE
CALL FOR FREE SAMPLE KIT
FAST TURNAROUND
PRECISION PHOTOS
WWW.PRECISIONPHOTOS.COM 800.583.4073

REAL ESTATE SERVICES

EXPERIENCE & INTEGRITY

Superior Personal & Professional Service
- Your Confidentiality Respected -
Broker/Owner Eileen Reuben - Direct Line: 404-846-8500 - ePRO Certified, Eileen@RoseRealtyGroup.com - www.RoseRealtyGroup.com "Atlanta's Premier Independent Realtor"

STORE FOR SALE

CD TRADER

In Los Angeles is for sale. CD/DVD/LP store, very profitable for 12 years. 2007 is best year ever, \$1.7m revenue asking \$575k Michelle Ono 310-442-3696

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000. Fax (609) 890-0247 or write **Scorpio Music, Inc.** P.O.Box A Trenton, N.J. 08691-0020 email: scorpiomusic@aol.com

CALL US TODAY AND ASK ABOUT

THE BILLBOARD CLASSIFIEDS

INTRODUCTORY OFFER FOR NEW ADVERTISERS!

1-800-223-7524 or

jserrette@billboard.com

THE INTERSECTION OF MEDIA, ENTERTAINMENT & WALL STREET...

DOWJONES nielsen

PRESENT

MEDIA AND MONEY

NOVEMBER 7-8, 2007 • GRAND HYATT • NEW YORK CITY

JOIN DOW JONES AND THE NIELSEN COMPANY FOR A UNIQUE TWO-DAY EVENT UNITING MEDIA AND ENTERTAINMENT DEALMAKERS WITH PRIVATE AND PUBLIC INVESTORS TO DISCUSS HOW THEY CAN WORK TOGETHER TO PROFIT IN AN AGE OF UNCERTAINTY.

FEATURED SPEAKERS INCLUDE:



JEFFREY BERG
CHAIRMAN & CEO
INTERNATIONAL CREATIVE
MANAGEMENT

KEYNOTE



JEFFREY L. BEWKES
PRESIDENT & COO
TIME WARNER

KEYNOTE



MICHAEL EISNER
FOUNDER
THE TORNANTE COMPANY



JILL A. GREENTHAL
SENIOR MANAGING DIRECTOR
THE BLACKSTONE GROUP



ARIANNA HUFFINGTON
FOUNDER
HUFFINGTONPOST.COM



RYAN KAVANAUGH
CHIEF EXECUTIVE OFFICER
RELATIVITY MEDIA



SUSAN LYNE
PRESIDENT & CEO
MARTHA STEWART LIVING
OMNIMEDIA



MICHAEL LYNNE
CO-CHAIRMAN & CO-CEO
NEW LINE CINEMA
CORPORATION



ROBERT OSHER
COO, COLUMBIA PICTURES
MOTION PICTURE GROUP
SONY PICTURES ENTERTAINMENT

KEYNOTE



NORMAN PEARLSTINE
SENIOR ADVISOR
THE CARLYLE GROUP

KEYNOTE



STEVEN RATTNER
MANAGING PRINCIPAL
QUADRANGLE GROUP

KEYNOTE



SUMNER REDSTONE
EXECUTIVE CHAIRMAN
VIACOM & CBS CORPORATION



DAVID ROSENBLATT
CHIEF EXECUTIVE OFFICER
DOUBLECLICK



ROY SALTER
PRINCIPAL
THE SALTER GROUP

KEYNOTE



RUSSELL SIMMONS
FOUNDER
RUSH COMMUNICATIONS

KEYNOTE



DANIEL SNYDER
OWNER & CHAIRMAN
WASHINGTON REDSKINS



ANDREW SWINAND
PRESIDENT &
CHIEF CLIENT OFFICER
STARCOM WORLDWIDE



SUSAN WHITING
EXECUTIVE VICE PRESIDENT
THE NIELSEN COMPANY
& CHAIRMAN
NIELSEN MEDIA RESEARCH

DON'T MISS YOUR CHANCE TO NETWORK WITH THE PROFESSIONALS WHO ARE RESPONSIBLE FOR TODAY'S MOST IMPORTANT MEDIA AND ENTERTAINMENT DEALS!

WWW.MEDIAANDMONEYCONFERENCE.COM

PRE-REGISTRATION RATE \$2,200 • SPACE IS LIMITED

REGISTRATION 646.654.7254 • SPONSORSHIPS 646.654.4718 OR 415.439.6631 • GRAND HYATT 800-233-1234

PLATINUM SPONSOR

McKinsey&Company

GOLD SPONSORS



SILVER SPONSOR

nielsenconnect

BROUGHT TO YOU BY

THE WALL STREET JOURNAL

BARRON'S

MarketWatch

DOWJONES
LBO Wire

DOWJONES
Private Equity Analyst

Billboard

THE REPORTER

ADWEEK

BRANDWEEK

MEDIAWEEK

R&R
RADIO & RECORDS

EDITOR & PUBLISHER

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Motown Records Group names **Cameo Carlson** senior VP of digital business development. She was manager of music programming and label relations at iTunes.

Warner Music U.K. in London names **Noel Penzer** business development director. He was a member of the senior management team at Paris-based music and multimedia content services firm Musiwave.

Universal Music Group Nashville appoints **Damon Moberly** senior director of regional promotions for the Southeast at Mercury Records Nashville. He was senior director of Northeast promotion.

DISTRIBUTION: Fontana Distribution names **Ron Spaulding** executive VP/GM. He served in the same role at Warner Music Group's Independent Label Group.



PUBLISHING: Spirit Music Group in New York appoints **Peter Shane** VP of creative services and **Meridith Valiando** to director of A&R. Shane was senior director, and Valiando was creative manager.

Music publishing administrator Bug Music/Windswept names **Mara Schwartz** senior director of creative film, TV and new media. She was editor-in-chief/creator of music video magazine Circuit.

EMI Music Publishing promotes **Big Jon Platt** to president of West Coast creative and **Dan McCarroll** to executive VP of East Coast creative. Platt was executive VP, and McCarroll was senior VP.

TOURING: The Agency Group taps **Nick Meinema** as a booking agent for its Toronto office. He was an agent at LiveTourArtists in Oakville, Ontario.

DIGITAL: Microsoft appoints **Rick Thompson** corporate VP of Zune. He was corporate VP of the Windows client extended platforms division.

—Edited by Mitchell Peters

GOODWORKS

CITY OF HOPE RAISES \$3.6 MILLION

This year's annual City of Hope gala dinner, held Sept. 27 at the Pacific Design Center in West Hollywood, Calif., raised a record \$3.6 million for the organization's cancer research and treatment programs. The yearlong effort was spearheaded by the Spirit of Life campaign, a number of events and marketing programs, led by Disney Music Group chairman Bob Cavallo, who was honored at the dinner. More than 1,200 music industry leaders attended the black-tie affair, which was hosted by the music and entertainment industry chapter of City of Hope. In its 34-year existence, the chapter has raised more than \$50 million in support of City of Hope.

BROOKS GOES PINK TO AID BREAST CANCER

Country superstar Garth Brooks has teamed with breast cancer organization Cure to release a special "pink edition" of his three-disc boxed set, "The Ultimate Garth Brooks," due Nov. 6. The set will be available exclusively through komen.org, with \$10 of the \$15 price going to Cure. In addition to a 34-track, two-CD hits retrospective with four new songs and a DVD with videos for all the tracks on the CDs, the special release will include information about breast cancer and self-examination.



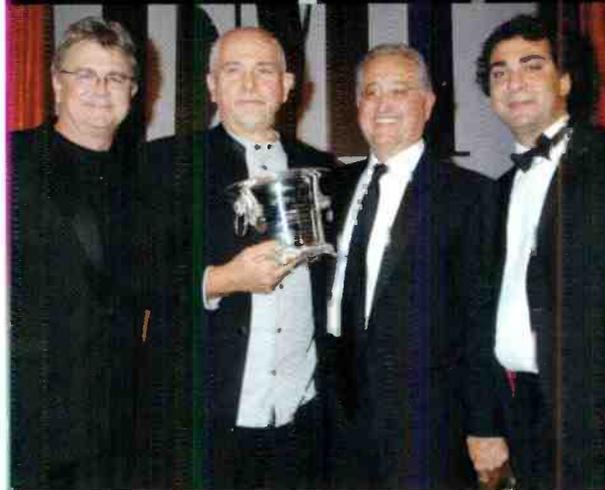
BMI LONDON AWARDS

Peter Gabriel received EMI's top honor as BMI Icon for his "influence on generations of music makers" at the BMI London Awards, held Oct. 16 in the Grand Ballroom of London's Dorchester Hotel. The event was hosted by BMI president/CEO Del Bryant and executive director of writer/publisher relations for Europe and Asia Brandon Bakshi. BMI also awarded the song "Unwritten," co-penned by Danielle Brisebois and Natasia Bedingfield, with the Robert S. Musel Award for song of the year. "Crazy," co-written by GianFranco Reverberi and GianPiero Reverberi with Gnarls Barkley's Cee-Lo Green, took the college song of the year crown for tallying the most performances on American college radio. Gorillaz's "Dare," co-written by Damon Albarn and Jamie Hewlett, won the dance award.

LEFT: From left are BMI senior VP of writer/publisher relations **Phil Graham**, Peter Gabriel and BMI's **Del Bryant** and **Brandon Bakshi**.

ABOVE LEFT: EMI Music Publishing managing director **Guy Most** accepted the song of the year award. From left are BMI's **Del Bryant** and senior VP of writer/publisher relations **Phil Graham**, **McCart** and BMI's **Brandon Bakshi**.

ABOVE RIGHT: A-ha's song "Take on Me" earned a Multi-Million Performance Award for 3 million performances. From left are BMI's **De Bryant**, a-ha's **Morten Harket**, BMI senior VP of writer/publisher relations **Phil Graham**, Sony/ATV Music Publishing managing director **Rak Sanghvi**, a-ha's **Magne Furuholmen** and BMI's **Brandon Bakshi**.



ASCAP COUNTRY MUSIC AWARDS

Craig Wiseman, John Rich and Sony/ATV Music Publishing were the big winners at the ASCAP Country Music Awards, held Oct. 15 in Nashville. Two tracks shared song of the year honors: "Before He Cheats," written by Josh Kear and Chris Tompkins and performed by Carrie Underwood, and "If You're Gonna Get Through Hell (Before the Devil Even Knows)," written by Dave Berg and performed by Rodney Atkins.

The 45th annual awards were held at Ryman Auditorium and at the AT&T Building. Co-hosted by ASCAP CEO John LoFrumento and ASCAP senior VP Connie Bradley, the gala was attended by more than 1,500 songwriters and artists, as well as music industry professionals.

Legendary singer **Kerry Rogers** was presented the ASCAP Golden Note Award. Don Schlitz, who penned "The Gambler" for Rogers among other

songs, received the ASCAP Creative Achievement Award. PHOTOS COURTESY OF KAY WILLIAMS

ABOVE LEFT: From left are songwriters **Chris Tompkins**, **Cave Berg** and **Josh Kear**.

ABOVE RIGHT: From left are ASCAP's **John LoFrumento**, country songwriter of the year **Craig Wiseman**, ASCAP's **Connie Bradley** and country songwriter/artist of the year **John Rich**.

BELOW: ASCAP's **John LoFrumento** and **Connie Bradley** posed with the winning team from Sony/ATV Music Publishing. From left are LoFrumento, senior VP of creative **Terry Wakefield**, Nashville president **Troy Tomlinson**, Bradley, chairman/CEO **Marty Bandier**, president **Danny Strick**, VP of creative **Mike Whelan**, VP of creative **Walker Campbell** and creative manager **Abby Burkhalter**.



ASCAP AWARDS IN LONDON

ASCAP honored the top writer and publisher members of the United Kingdom's Performing Right Society at a ceremony held Oct. 10 at the Grosvenor House Hotel in London. The gala dinner and awards presentation honored those PRS members whose repertory is licensed by ASCAP and was among its most-performed works in the United States in 2006. Among the evening's winners were Stargate's Tor Hermansen and Mikkel Eriksen, who received songwriter of the year honors, and the song of the year award for "So Sick"; EMI Music Publishing U.K., which received the publisher of the year award; Bat for Lashes, which received the vanguard Award for debut album "Fur and Gold"; and the View, which was honored with the College Award for debut album "Hats Off to the BLSkers."

RIGHT: From left are Stargate's **Mikkel Eriksen**, ASCAP chairman/president **Marilyn Bergman**, ASCAP senior VP of international **Roger Greenaway**, Stargate's **Tor Hermansen** and ASCAP CEO **John LoFrumento**.





TOP 20 WOMEN IN MUSIC BREAKFAST

On Oct. 5, Billboard honored the top female music industry executives with a special breakfast event sponsored by Lifetime Networks at the Core Club in New York, where superstar Reba McEntire was presented the first Billboard Woman of the Year Award. MTV Networks chairman/CEO Judy McGrath topped the list, which is based on the success each executive has achieved in the past year, her power status within the organization and track record of producing forward-thinking initiatives. PHOTOS: COURTESY OF THEO WARGO/WIREIMAGE.COM

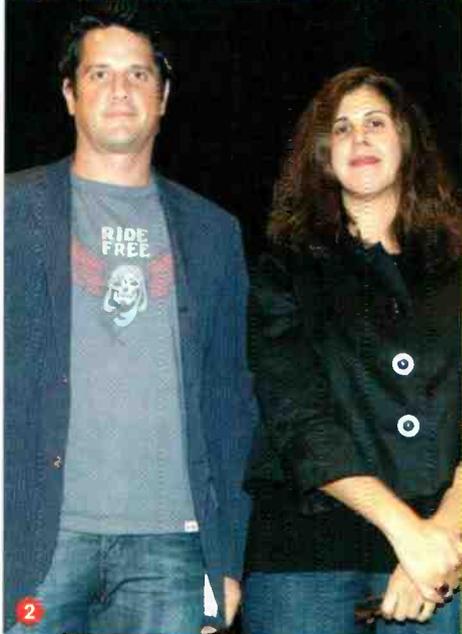
ABOVE: From left are MTV's Jucy McGrath, Billboard group editorial director Tamara Conniff and Reba McEntire.

BELCW: Billboard group editorial director Tamara Conniff, left, with Viewpoint CEO Laura Brown. Viewpoint donated Philip Stein Earlar watches that were given away to the women honored at the event.



BILLBOARD DANCE MUSIC SUMMIT

The 14th annual Billboard Dance Music Summit, in association with Marian Records, touched down Oct. 4-10 at the Palms Casino Resort in Las Vegas. For this year's event, Billboard presented the Vegas Music Alliance Experience, which hosted nightly parties that surrounded the summit's two days of panel discussions, keynote address, meet-and-greets and artist showcases. PHOTOS: COURTESY OF DENISE TRUSCELLO/WIREIMAGE.COM



1 The Crystal Method's Ken Jordan and Scott Kirkland were the focus of the Billboard Q&A, with AWE VP of marketing and then-Billboard branding columnist Michael Paoletta and Billboard contributor Kerri Mason asking the questions. In the course of the conversation, the duo was presented with a Billboard trophy and platinum plaques. From left are Paoletta, Jordan, Kirkland and Mason.

2 Keynote address "What Are Words Worth?" featured Deutsch New York partner/chief creative officer Peter Nicholson and Chop Shop Music Supervision owner Alexandra Patsavas sharing their thoughts on the different ways music is used in ad campaigns and TV shows.

3 During the "Voices Carry" panel that spotlighted singers, Billboard presented Jody Watley with a Lifetime Achievement Award. From left are Evelyn "Champagne" King, Kelly Llorenna, Kristine W, Vanessa Daou, Watley, Samantha James, Jes and moderator and AWE VP of marketing Michael Paoletta.

4 The "Making the Brand" panel offered a crash course in the art of partnering an artist and brand. From left are the session's panelists: Grey Worldwide senior VP/director of music Josh Rabinowitz, Island Def Jam Music Group VP of strategic marketing Jeff Straughn, 3 Artist Management owner Richard Bishop, Comma Music executive producer/artist liaison Bonny Dolan, DeepMix partner/executive music producer Dave Curlin, BMF Media owner Brian Feit and moderator and AWE VP of marketing Michael Paoletta.

5 Marian Records CEO Ian D'Souza welcomed attendees with a few words about his label, the summit and the future of dance music. From left are Marian Records promotions Bob Cavanaugh, director of distribution Adam Scott, D'Souza, VP of legal affairs and international licensing Karen D'Souza, publishing and international licensing Tom Hooven and COO Steve Cune.



© Copyright 2007 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher: BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by Nielsen Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe £29 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 15158, North Hollywood, CA 91615-5158. Current and back copies of Billboard are available on microfilm from Kaus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Nancy M. Rothman, n.rothman@fosterreprints.com, 1-366-879-9144. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2. Vol. 119 Issue 43. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-525-2706 (outside U.S.: 818-487-4582) or e-mail billboard@espcomp.com. For any other information, call 646-654-4400.

BOLD FACE NAMES BRIGHT STARS BIG OPPORTUNITIES

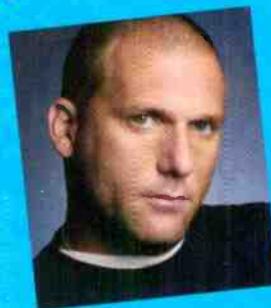
FIND OUT WHAT THE R&B/HIP-HOP COMMUNITY IS BUZZING ABOUT!

REGISTER TODAY & SAVE!

FEATURED SPEAKERS INCLUDE:

- EBRO DANDEN, PD, Hot 97
- SHEILA ELDRIDGE, Sr. VP/Partner, Perry Broadcasting
- ETHIOPIA HABTEMARIAM, VP, Universal Music Publishing
- DEREK HARPER, Program Director, WPZE
- CHRIS HICKS, Sr. VP of Urban A&R, Atlantic and Warner/Chappell
- STEPHEN HILL, VP of Programming, BET
- KYAMBO "HIP-HOP" JOSHUA, Head of Urban A&R, Columbia
- COREY "CL" LLEWELLYN, President/CEO, Digiwaxx Media

ANNOUNCING...



THE BILLBOARD
Q&A WITH
STEVE RIFKIND
Hip-Hop Pioneer/Founder
Loud Records and SRC

- LORI SALE, Head of Global Branded Entertainment, International Creative Management
- DR. CORNEL WEST, Professor of Religion & African American Studies, Princeton University
- ALVIN WILLIAMS, Senior Director of Music Industry Development, Gospel Music Channel
- LAMONDA WILLIAMS, Director of Urban Programming, Music Choice
- ...AND MANY MORE!

NOVEMBER 28 - 30, 2007 • RENAISSANCE ATLANTA HOTEL DOWNTOWN

Billboard's 8th annual R&B/Hip-Hop Conference & Awards is returning to the ATL!! This must-attend conference brings together top industry players to network, share knowledge, and discover new talent. It will be jam-packed with savvy speakers, valuable networking opportunities, educational sessions, artist showcases, and a reception honoring the best and brightest in R&B/Hip-Hop radio. But the excitement doesn't end there. Capping the three-day event will be a special evening celebration saluting Billboard's Founders Award honorees with live performances by today's hottest R&B/Hip-Hop artists!



Register Today!

\$625
Registration Rate
REGISTER BY
NOV 27

Registration: 646.654.4643
Sponsorships: 646.861.1107
Hotel: 404.881.6000

www.BillboardEvents.com



MEDIA SPONSORS





2008
INTERNATIONAL

CES

EXPERIENCE THE ART
OF CONVERGENCE

LAS VEGAS - JAN. 7-10
www.CESweb.org



BOLD IMAGES ON EVERY CANVAS.

Any time. Anywhere. Any screen. Content is converging, and consumers want it all. See the latest in media, applications and devices across the entire spectrum of consumer electronics. Meet the creative minds who bring content to life. Seal a year's worth of deals.

Register today for this trade-only event at www.CESweb.org.



AUDIO



DIGITAL
IMAGING



EMERGING
TECHNOLOGY



GAMING



HIGH-PERFORMANCE
AUDIO & HOME THEATER



HOME
NETWORKING



HOME
THEATER/VIDEO



IN-VEHICLE
TECHNOLOGY



WIRELESS

2008 International

CES

WHERE ENTERTAINMENT, TECHNOLOGY
AND BUSINESS CONVERGE

PRODUCED BY  CEA