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Miguel Baez
30
YEARS OF

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MONEY GREENLY 0031
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¡Un millón de gracias Miguel!

Papito the album

Celebrating 1 million album sales

ESPAÑA

Nº1 Album (14 weeks)
3x Platinum
Nº1 on iTunes

Miguel Bose & Julieta Venegas "Morena Mia"
digital single 2x Platinum
digital mastertone Platinum

Miguel Bose & Paulina Rubio "Nena"
digital single Platinum
digital mastertone Gold

Awards, Premios Amigo - Best Selling Spanish Artist of the Year

Awards, Premios Ondas - Best Spanish Artist and Best Album

Nominee, Premios Principales - Best Solo Artist,
Best Tour and Best Album

World Music Award 2007 - Best Selling Artist in Spain

ITALIA

Nº1 Album (6 weeks)
2x Platinum

ARGENTINA

Platinum

VENEZUELA

2x Platinum

MEXICO

Nº1 Album (15 weeks)
4x Platinum

Awards, Premios Oye – Record of the year

USA

Gold
Nº2 on iTunes Latino

CHILE

Nº1 Album (14 weeks)
Platinum

COLOMBIA

Nº1 Album (14 weeks)
Platinum

ECUADOR

Nº1 Album
Gold

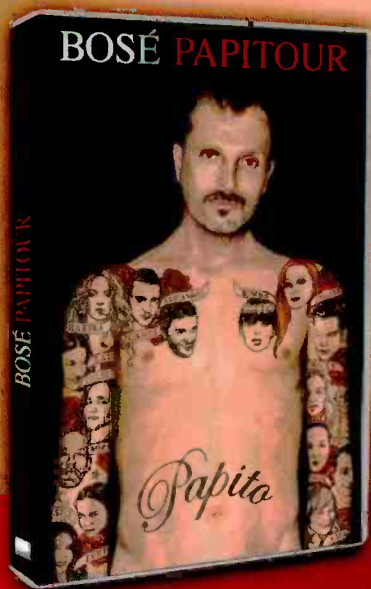
Papito the tour

*"Papitour: a smashing 30 years of career,
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*"The frenzy of Papitour has blown away over 1 million people
and the numbers are still rising."*

*"More than a 150 shows sold out from Spain and Italy
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*Christmas release DVD and CD+DVD live from Madrid.
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AND BUSINESS CONVERGE

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No. 1

ON THE CHARTS

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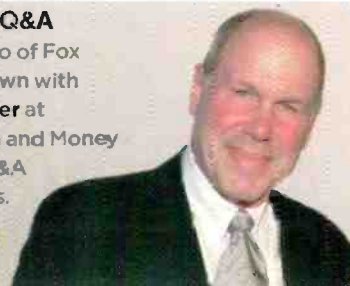
360 DEGREES OF BILLBOARD

HOME FRONT

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MEDIA & MONEY Q&A

Neil P. Cavuto of Fox News sits down with Michael Eisner at Nielsen's 2007 Media and Money conference. Plus a Q&A with Russell Simmons. Watch them both at billboard.biz/video.



Events

DIGITAL

Entertainment, technology and business converge at Billboard's Digital Music Live!, the one-day event featuring Live Nation's Bryan Perez, EA's Steve Schnur, Activision's Tim Riley and many more. More at billboardevents.com.

R&B/HIP-HOP

Billboard's R&B/Hip-Hop Conference & Awards has showcases, panels, a Q&A with Steve Rifkind—founder of Loud Records and SRC—and an awards party honoring Stephanie Mills and Salt-N-Pepa. See billboardevents.com.

OPINION

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ED CHRISTMAN
Senior Correspondent
Billboard

A Prince Of An Idea

In The Age Of Radiohead, Fan E-Mails Are The New Currency



When pundits said Prince was crazy recently for taking legal action in an attempt to stop unauthorized use of his image and lyrics, I thought, "Yeah, crazy like a fox." His critics think he risks alienating his fans and that it's useless to try to control Internet activity concerning him. But in an age when such brands as Prince's can go direct to fans, could the singer be thinking about how to aggregate them, or at least their attention?

Back in the 1990s the industry was heading in the direction of acquiring e-mail addresses, and soon would be talking about click-through rates. Nowadays, such strategy is just as important a part of music marketing discussions as are co-op funds and in-store positioning.

Remember in the last century when the labels and retailers were arguing over who would actually sell downloads to customers and collect and keep the credit card information? Now, everywhere you look, deals are being done with the goal of directly selling to consumers in mind. Indeed, one of the big reasons why Live Nation is confident it can afford its \$127.5 million deal with Madonna is it knows that its secret weapon in recouping that advance is its MusicToday site. That online store gets explosive sales every time it runs a promotion, sources say, and you can be sure it will be put to good use in selling Madonna's albums and merchandise.

Recently, Microsoft's \$240 million purchase of 1.6% of Facebook gave that company a \$15 billion valuation. You can slice and dice that deal in a number of different ways, but one way is to note that with 50 million Facebook users, Microsoft paid \$300 per user. That's up from when Google paid \$1.6

billion last year for YouTube, which has about 36 million unique users, which means one could calculate that Google

Prince is going after fan sites that use his image and music, but it may just be a play at managing his own fan base.

paid \$44 per user. Of course the amount that companies will pay for potential customers or audience is all over the place, with an unqualified e-mail address going for as little as 10 cents per person. But the point is that getting an audience or acquiring customers still tends to cost something.

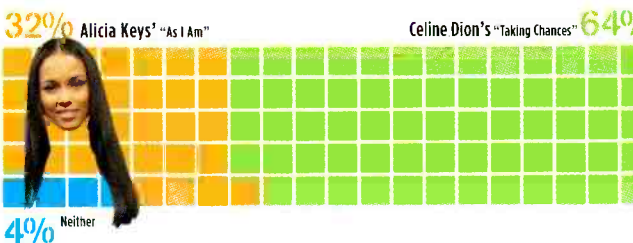
Perhaps, as a result of his legal action, Prince can create a situation where his Web site becomes so far superior to other Web sites that it's a must first stop on the Internet for all fans looking to get their Prince fix. When it comes time to bring his next album to market, how many more fans will he be able to sell to directly because of those legal actions?

Just look at what Radiohead has done by making its own site the best place for access to the band. Anytime a new album comes out nowadays, you can hear it and even obtain it on the Internet first. But as Gallery of Sound VP/head of purchasing Joe Nardone Jr. points out (see "In Rainbows: In Stores?" page 7), Radiohead actually got fans to pay for that privilege when it offered its latest album as a download beginning Oct. 10. In fact, if you think about it, instead of paying to obtain their fans' e-mail addresses, Radiohead actually got its fans to pay the band to take their e-mail addresses—the band was even kind enough to let the fans set the price. Now, that's creative marketing on a shoestring budget.

FEEDBACK

BILLBOARD.BIZ POLL

With new albums out Nov. 13, Alicia Keys and Celine Dion are vying for No. 1 on next week's Billboard 200. Who do you think will earn the top spot?



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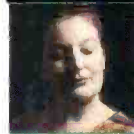
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SLACKER ATTACK
Internet radio service gets its own device



GRAMMY GROWN
New artists score on Latin award show



ISSA'S INNOVATION
The Radiohead model—before Radiohead



BUCKS FROM BASES
Social network sites cash in on users



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Virgin Megastore's CEO talks retail

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>>>LIVE NATION ARTISTS ACQUIRES SIGNATURES

Live Nation Artists has acquired merchandiser Signatures Network for approximately \$79 million in cash, stock and repayment of debt, before working capital adjustments. The transaction is expected to close later this year.

>>>UMG'S Q3 SALES UP

Universal Music Group posted a 6.8% rise in third-quarter sales to €1.17 billion (\$1.7 billion) but the music giant's earnings before interest, tax and amortization (EBITA) for the three months to Sept. 30 fell by 16.7% to €115 million (\$227 million), compared with the corresponding period in 2006. For the first nine months, UMG's revenue declined slightly to €3.265 billion (\$4.78 billion).

>>>NAPSTER LAWSUITS HIT BERTIE PROFITS

Bertelsmann matched last year's third-quarter revenue figures, booking €4.3 billion (\$6.3 billion) in sales and improved operating EBITA by 11.7% to €314 million (\$458 million). But legal problems—including claims resulting from the 2002 bailout of Napster—weighed down results for the year so far. Net profit through Sept. 30 was just €132 million (\$193 million), a fraction of the €384 million earned during the same period in 2006.

UP FRONT



RETAIL BY ED CHRISTMAN

'In Rainbows': In Stores?

As Radiohead's New Album Gets Physical, Retailers Expect To Stock Fewer Copies Than Usual

U.S. music merchants say they will carry Radiohead's "In Rainbows" album when it comes out Jan. 1, even though the band shunted them aside in favor of selling directly to fans.

But unless the Radiohead camp makes available some numbers from the album's direct sales to U.S. fans, most merchants say they will buy the album conservatively.

Radiohead is issuing the album on TBD Records via ATO Records Group, which distributes most of its releases through RED. Retail sources say that RED's and ATO's sales people have been querying buyers about how many copies they would order once solicitation time begins, which is expected to start Nov. 19. Those sources say the single-CD version of the album will carry a \$13.98 list and a \$9 boxlot price, and RED expects to initially ship 400,000-450,000 copies.

Radiohead sold the album from its Web site beginning Oct. 10, with downloads going for whatever price fans were willing to pay, plus a service

charge to enable the download. A boxed set version of the album—including a double vinyl version, a CD of the album and another CD of new tracks—could be pre-ordered for £40 (\$81.76) for a Dec. 3 delivery.

"It would be nice to know what they sold because it would help us make an informed buying decision," says Scott "Perk" Perkins, VP of retail for 17-unit, Nashville-based chain Music City. "Without that, it will probably be a pretty conservative buy with us bringing it in as a favor to RED."

Brett Wickard of Portland, Maine-based Bull Moose says the Radiohead album should bring in good traffic for the 10-unit chain. But he wonders if RED will allow the chain to name its own price when buying the album.

Also, he adds, "It will be interesting to see what value they will add to the package for something that could be



The 'In Rainbows' CD arrives Jan. 1.

demand online for free. What are they going to say—"This version is shiny, so it's worth \$14?"

Likewise, the 11-unit Gallery of Sound chain in Wilkes-Barre, Pa., will stock the album, but "it won't sell as well as the last album," says Joe Nardone Jr., VP for the chain and in charge of purchasing.

He attributes his prediction, though, more to the quality of the music than to the fact that some fans have already acquired the set directly from the band's Web site. "I am a huge fan of the band, and I am not sure what I felt about picking my own price to pay," he says.

"I chose to pay not much, but I am glad I didn't pay a lot, because I was disappointed in the album's quality."

He also says there is too much lag time between when the album was first available on the Internet and the physical street date.

"Radiohead stuff always leaks ahead of time on the Internet,

but this time they wised up and asked money for it," he says. "But I think some people got burnt because it was a low-quality download that sounded like crap. It was like a preview, and if they wanted me to pay to preview it, they should have told me."

That and the nearly three-month lag time might discourage some fans who might otherwise have been interested in purchasing the CD version, Nardone says, but "some people will still buy it."

In Brighton, Mass., New-

bury Comics CEO Mike Dreese says that, without sales data from RED, the chain will probably reduce the number of copies it orders by 30%. "But we expect it to sell regardless that it's been available on the band's Web site," Dreese says. "Our customer base skews older, and I don't think that many of them are going to jump through hoops to get the album."

Meanwhile, the street date was initially expected to be Jan. 2, because Jan. 1 is a holiday. But ATO has switched the date to Jan. 1 anyway. Retailers, however, wonder whether either street date will make any difference, since in order to get product to the stores on time, one-stops will need it by Dec. 28 and chains with central warehouses will need it earlier. And with Radiohead selling the album since Oct. 10, most music merchandisers figure the concept of street date on "In Rainbows" is out the window regardless. ●●●

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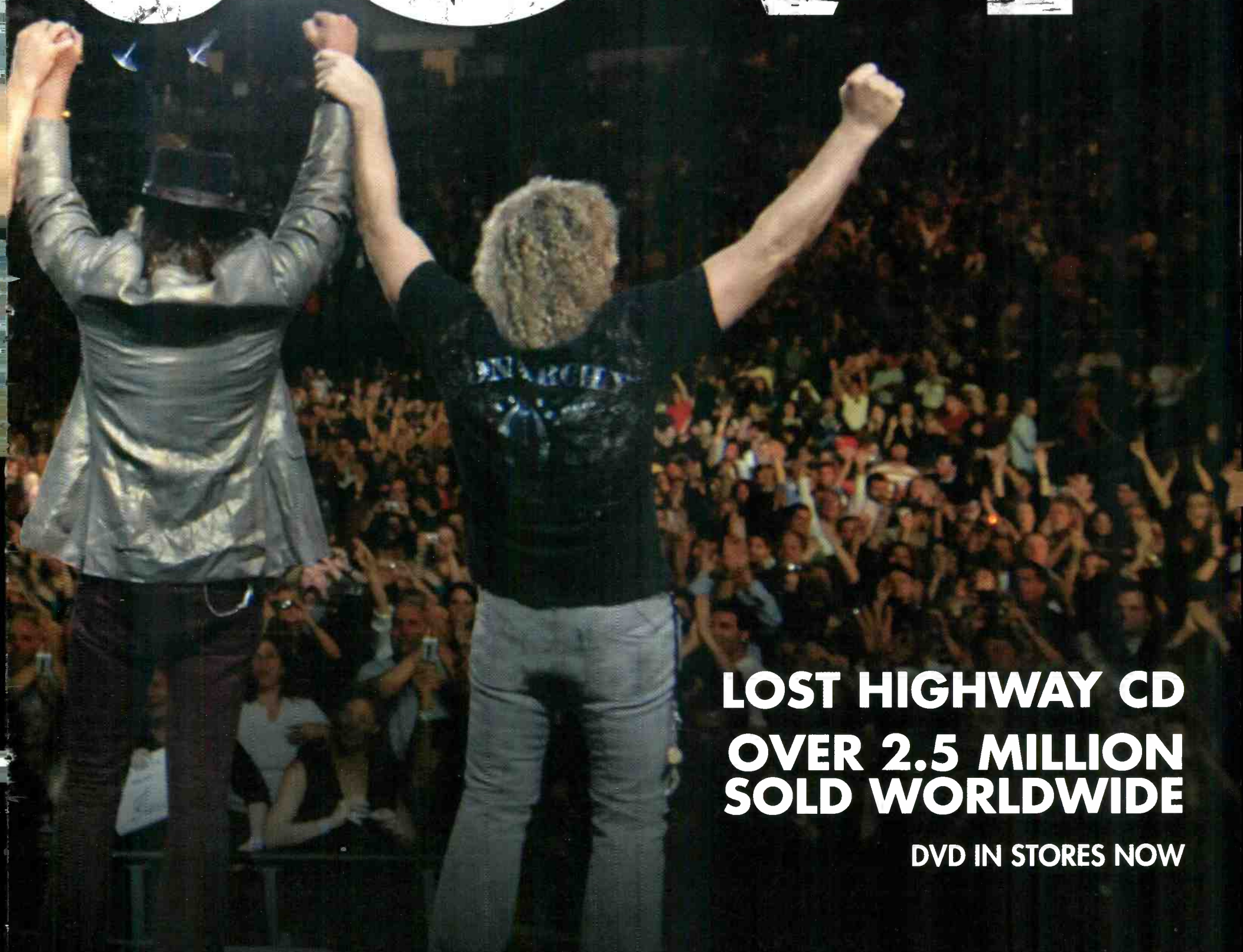
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MILEPOSTS BY DEBORAH EVANS PRICE

Jarrell McCracken, 79

Word Inc. Founder Helped Shape The Christian Music Industry

NASHVILLE—Word Inc. founder Jarrell McCracken, 79, died Nov. 7 in Waco, Texas, after a long battle with Alzheimer's disease. One of the visionaries who helped shape the Christian music industry, McCracken launched Word in 1951 in Waco. Now a Warner/Curb company based in Nashville, Word includes a label group, music publishing, distribution and church resource divisions.

"His pioneering spirit and visionary contributions to the Christian music in-

dustry were invaluable," Word Label Group senior VP of marketing Rod Riley says. "Jarrell founded Word Inc. over half a century ago, and we feel honored and privileged to be part of the legacy that he left behind."

A graduate of Baylor University, McCracken worked as a sportscaster in his early 20s. Speaking at local churches, he'd deliver what he called "The Game of Life," a fictional football game with Jesus and Satan as coaches. He recorded

the narrative on a 78 rpm record and began selling it. The story included a reference to fictional radio station WORD, which McCracken printed on the label. Soon people began asking him what else he was going to release on his Word label, and Word Records was born.

The venture grew with the launch of music publishing and book divisions. Through the years, Word spawned several successful imprints, among them Canaan Records, Myrrh Records and DaySpring.

"He was an entrepreneur and a real visionary," says New Haven Records president Ken Harding, who worked with McCracken at Word for 11 years. "He could see the light at the end of the tunnel when most people couldn't. To take it from 'The Game of Life' to the biggest Christian record company says a lot for the man."

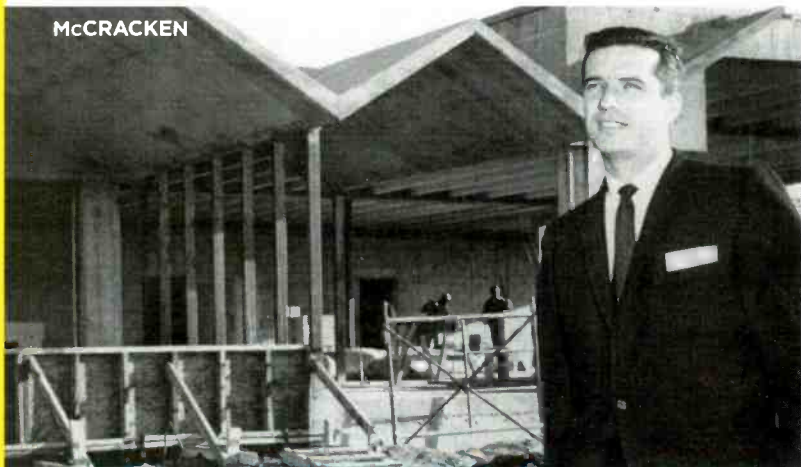
McCracken sold part interest to American Broadcasting Co. in 1974 and continued to serve as president until 1986. He is credited with pioneering mainstream distribution for Christian artists when he signed a deal in 1984 for A&M

Records to distribute Word product in the general market, thus providing a crossover vehicle for Amy Grant. (After 30 years with Word, Grant inked a deal with EMI last spring.)

The list of other acts whose careers Word is responsible for launching includes Point of Grace, Cindy Morgan, Mark Schultz, Nicole C. Mullen and Building 42. Evangelist Billy Graham is among the authors to have worked with Word's book publishing division.

"I have noted that folks have given Jarrell credit for launching the commercial Christian book and music industry, and I think that's probably right," Gospel Music Assn. president/CEO John Styll says. "He was a pioneer who allowed his passion as a Christian and skills as a businessman to guide him into creating a company that was truly groundbreaking in contemporary culture. Whether it was Southern gospel, black gospel or contemporary Christian music, Jarrell helped nurture and grow it. A lot of us have him to thank because he paved the way for the success we enjoy today."

The Evangelical Christian Publishers Assn. named McCracken the recipient of the 2000 Gold Medallion Lifetime Achievement Award. He is survived by his wife, Judy Murray McCracken, and two children.



>>> McCARTNEY: BEATLES SHOULD GO DIGITAL NEXT YEAR

As he rolls out a new DVD and expanded edition of his latest album, Paul McCartney is predicting the Beatles' catalog will make its long-awaited arrival online next year. McCartney says, "It's all happening soon . . . there's just maybe one little sticking point left, and I think it's being cleared up as we speak, so it shouldn't be too long. It's down to fine tuning, but I'm pretty sure it'll be happening next year, 2008."

>>> WMG WARNS MOBILE FIRMS

Warner Music Group chairman Edgar Bronfman, Jr., says mobile operators need to get their music act together before Apple and Google move in. Speaking to the Financial Times, Bronfman reiterated his long-held stance that today's mobile phones are too difficult to use. He pointed to Apple's iPhone and the newly announced Android mobile OS software and Open Handset Alliance led by Google as the wave of the future.

>>> ESTÉFANO SUES MANAGER

Songwriter/producer Estéfano has sued his longtime business manager, José Luis Gil, alleging fraud, constructive fraud, unjust enrichment and breach of fiduciary duty, among other charges. The complaint, filed Nov. 13 in Miami, comes several months after Estéfano almost died after being shot in the chest and head inside his Miami mansion last May. Estéfano's relationship with Gil dates back 11 years. Estéfano has written and produced hits for Marc Anthony, Jennifer Lopez, Thalia and Gloria Estefan, among many others.

>>> continued on p12

DIGITAL BY CORTNEY HARDING

RCRD LBL's NW MDL

Can An Ad-Funded Digital Label Doubling As A Blog Make Money—For Itself, And For Artists?

At first glance, newly launched "digital record label in a blog format" RCRD LBL doesn't look much different from any other music blog. It's slicker, but it also shares plenty of the trappings of sites like Stereogum and Fluxblog. Each entry features a picture of the act, a little prose about how utterly fantastic it is and a link to download a free track. If it weren't for the Puma, Virgin America and Nokia ads tucked at the side of the page, it would look like a more professional version of some random music fan's hobby project.

The site, a joint venture between indie label Downtown Records and Gizmodo/Endgadget founder Peter Rojas, launched Nov. 15. In addition to the free downloads, there are also plans to include a social networking component, articles and an Internet radio station. The goal, Downtown Records head Josh Deutsch says,

is "to connect bands, fans and brands in one place."

What remains to be seen, though, is how much ad revenue such a site can generate, and—since artists featured on the site will not share in any of said revenue—how they and their labels can benefit. Deutsch says that, since the site has just launched, he can't offer a solid number for ad revenue. But he says the site was in the black at launch, adding that he's had a "huge positive response" from advertisers, and has "high hopes" for the future. Deutsch also explains that while bands will not share in ad revenue, partner labels will get a cut based on volume and page views.

"There are a few things you have to do to get a large audience," says Joe Mohen, head of Spiralfrog, another ad-

supported download site. "You need to have mainstream content, and you need to have an advertiser-friendly environment, which is one where any negative content is monitored. If you get these two things, then you can get an audience that will rival TV."

Mohen says RCRD LBL's niche content may not attract a broad enough audience to generate the massive page views needed to sustain big advertisers. But, he says, "there are plenty of other advertisers who are interested

in smaller markets."

The site differs from a traditional record label in a number of ways. Artists are not signed for a certain number of albums, but for batches of exclusive tracks. Bands that want to release full-lengths will have to use more traditional channels. The site will also partner with a number of other labels to post tracks by their artists. So far, labels that have signed on include Dim Mak, Kompakt, Warp and Ghostly International.

Artists, depending on their prominence, will be paid between \$500 and \$5,000 per track. RCRD LBL will retain the rights to the tracks, but will also split any proceeds it makes licensing the songs for commercial use with the artists—a common practice with more traditional labels. Acts are also free to use the site to promote their other releases, tours, merchandise and other sites they think their listeners would enjoy.

Ben Davis, vocalist for Cincinnati band Bad Veins—which had one of its tracks posted on the first day RCRD LBL went live—is already a fan of the site. "All the people involved in the site are really cool, and they have such a great reputation," he says. "We're hoping the site will get us a good deal of exposure."

Exposure, along with the prospect of being associated with the project's brand name, seems to be what's attracting some of the labels as well. "It will emerge as a good place to discover new music," predicts Sam Valenti, head of partner label Ghostly International. "There are also a great community of labels involved."

Warp Records label manager Stephen Christian says that, more than making money off the content, his label's involvement is "about inviting people into a mind-set that Warp shares with its audience . . . which is that we both just want the best art we can get."

George Chen, a member of Bay Area band KIT, says the site "doesn't seem like a bad idea" and that he would consider selling his tracks. "It pays better than playing live shows," he says, "and I imagine a lot of smaller bands could use the money to start to do more stuff. It's almost like a talent show."





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TOURING BY MITCHELL PETERS

Growth On The Road

Artist Development A Key Theme At Billboard Touring Conference

At a time when sales of recorded music don't have the financial impact they once did, the need for artist development in the touring world may be more important now than ever.

That was a recurring theme arising from this year's annual Billboard Touring Conference, held Nov. 14-15 at the Roosevelt Hotel in New York.

Columbia Records VP of artist development Liana Farnham observed that with physical sales on the decline, record labels are increasingly doing their part

to help acts grow on the road. Of Columbia's total marketing costs, she said, 4% goes to artists on tour.

Bob McLynn of Crush Management, which represents Fall Out Boy and Panic! at the Disco, said that what startup bands expect from labels is promotional support at concerts and "maybe a little money to buy a van."

In 2007, the Bowery Presents produced between 850 and 900 shows across its New York properties, according to partner Jim Glancy. The independent promoter—which books and promotes

concerts at New York's Mercury Lounge, Bowery Ballroom, Terminal 5 and Webster Hall, among others—grows acts in the market by first booking them into smaller venues. And many such artists have since graduated into larger facilities. "We're now seeing bands grow who can play at Summerstage and the WaMu Theater [at Madison Square Garden]," Glancy said.

Radio-sponsored concerts have also proved beneficial for emerging talent, panelists said—especially in country music. "Country radio drives the artist, so you have to play the country [radio] shows," said William Morris Agency's Rob Beckham, agent for Rascal Flatts and Brad Paisley.

And radio show concerts can expose upstart bands to a new audience as well. "The people going there aren't going to see them play at a normal club date," said the Agency Group's Nick Storch, who books Gym Class Heroes and Coheed and Cambria.

Along those same lines, panelists noted, larger festivals can also prove beneficial. If a developing band plays before a big headliner and delivers a memorable performance, "the next show they'll play [in that market] could be 5,000-plus," said C3 Presents partner Charles Attal (Lollapalooza, Austin City Limits Festival).

On the downside, however, some developing acts playing festivals can't return to the market for up to four months, according to Storch. He added that fans might also skip a concert because they "know they can see the band on [the Vans] Warped tour."

More highlights from the conference:

■ In his first-ever public interview, Arthur Fogel, chairman of global music for Live Nation and president of TNA International, spoke about the recent Madonna 360-degree deal under Live Nation's new Artist Nation division. After the deal was announced, "there was an avalanche of artists, managers, lawyers [and] business managers, coming to us and saying, 'This is exactly what we think needs to happen in the business,'" Fogel said. "Madonna is the first of many announcements of partnerships with artists going forward."

■ Connecting the live sphere to digital technology can be a great asset to fans and artists, noted Aaron Grosky, executive VP of music programming and artist relations for Control Room. He pointed to a recently filmed Jay-Z concert at the Hammerstein Ballroom in New York—one of the rapper's few club shows to promote his latest album, "American Gangster." "We're extending it into a global audience," Grosky said.

■ "The secondary market is here, and it's not going anywhere," StubHub head of business development Chuck Lavalley assured a crowded room during the "Ticket to Ride" panel. But Ticketmaster executive VP David Goldberg said the efforts of secondary companies negatively affect the artist-fan relationship. "There are lots of artists out there who want to control that pricing," Goldberg said. "And the presence of the secondary market doesn't allow that." Lavalley said that StubHub will develop more partnerships with artists, agents and managers who'll be able to "tap into that income." ■■■

>>> BIGGERBOAT UNVEILS TARGETED AD SERVICE

Search engine firm BiggerBoat.com has unveiled a new Internet advertising network designed for digital entertainment outlets. The AdMatch advertising platform was designed to place advertisements next to and within movies, music, TV shows and videogames on the Web. The BiggerBoat ad network reaches more than 15 million users, according to the company.

>>> RIAA'S 10TH WAVE OF LETTERS HIT COLLEGES

The RIAA has sent another wave of pre-litigation settlement letters on behalf of major labels to college administrators in connection with illegal music files shared over university computer networks. The 417 letters went to 16 universities, including Boston University, Brown University, Columbia University, Dartmouth College, Duke University and University of Texas-Austin.

>>> McENTIRE, CLARKSON JOIN VOICES FOR WINTER TOUR

Reba McEntire and Kelly Clarkson will team for the 2 Worlds 2 Voices tour, kicking off Jan. 17 in Dayton, Ohio. The outing will visit 15 markets through Feb. 16 in Kansas City, Mo. Tickets for some shows go on sale Nov. 30. The two became acquainted during sessions for McEntire's "Reba Duets."

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Leila Cobo, Jonathan Cohen, Gary Graff, Scott Roxborough and Chris M. Walsh.

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From left, C3 partner CHARLES ATTAL, ROB BECKHAM of the William Morris Agency and Bowery Presents partner JIM GLANCY speak at 'The Long Run' panel at the fourth annual Billboard Touring Conference.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD TOURING AWARDS RECOGNIZE INDUSTRY'S BEST

The Police reunion tour was the big winner at the fourth annual Billboard Touring Awards, held Nov. 15 at the Roosevelt Hotel in New York.

The global trek by the Police, produced by TNA International, took home awards for top tour and top draw, which recognize the top-grossing tour and the top ticket-selling tour, respectively. Additionally, Kathy Schenker Management, management company for the Police tour, was named top manager.

The Touring Awards honor the industry's top artists, venues and professionals for the year, based on the Billboard Boxscore chart. They are determined by actual box-office performance from Jan. 1 to Sept. 30. The awards reception wrapped the 2007 Billboard

Touring Conference.

Other artist awards went to the Kenny Chesney Flip Flop Summer tour (with Sugarland, Pat Green, Brooks & Dunn and Sara Evans), which captured top package for the third straight year, and Justin Timberlake, who was named breakthrough artist on the strength of his FutureSex LoveShow tour.

Prince's 21-night, sold-out stand at the O2 in London received the top Boxscore award, and Larry the Cable Guy was named 2007's top comedy tour.

In the venue categories, Madison Square Garden in New York was named top arena for the fourth consecutive year. Red Rocks Amphitheatre in Morrison, Colo., and the 9:30 Club in Washington, D.C., took home top amphitheater and top club honors, respectively.



STING, left, and ANDY SUMMERS of the Police perform live Nov. 3 in Atlantic City, N.J.

Mexico City's Auditorio Nacional is the top venue with fewer than 10,000 seats (non-resident), and the Colosseum at Caesars Palace in Las Vegas retains ownership in the resident category.

The United Kingdom's Download Festival in Castle Donington, England, produced by Live Nation U.K., returned the top festival award to London, and Live Nation received the top promoter nod.

In the closest competition of the awards, Austin-based C3 Presents edged out Jam Productions of Chicago and Outback Concerts of Nashville in the top independent promoter category.

Creative Artists Agency is top agency for the third straight year. Live Earth/Control Room CEO Kevin Wall received the Humanitarian Award, and pioneering agent Frank Barsalona was named

the Legend of Live.

The conference's inaugural Concert Marketing & Promotion Award went to the Jeep-sponsored Tim McGraw/Faith Hill Soul2Soul 2007 tour. This is the only award (outside of the Humanitarian and Legend honors) not determined by Billboard Boxscore, but rather through more than 40,000 online votes at billboard.com and billboard.biz. ■■■

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PUBLISHING BY SUSAN BUTLER

INDIES UNITE

Publishers Join Forces With Customized Deal

As opportunities for music publishers to license songs continue to grow and complexities of tracking digital revenue increase, one independent publisher group has devised a way to hedge its bets on future profitability. Eight Mile Style Music and Martin Affiliated—home to more than 225 compositions, including those on the first four Eminem albums—have hammered out a customized administration deal with Kobalt Music Group and Music Resources. The arrangement cherry-picks services from each company and introduces—perhaps for the first time—an independent publishing network.

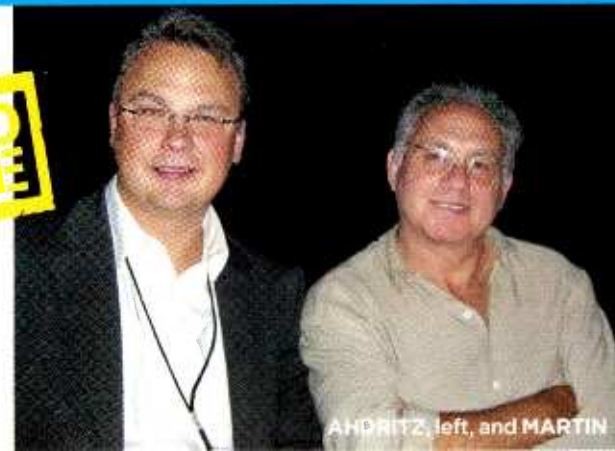
Under the multifaceted deal conceived by Detroit-based Joel Martin and his New York lawyer, Mark Levinsohn, Eight Mile/Martin continues its long-term relationship with Nancie Stearn's Los Angeles-based Music Resources. That company, which previously provided clearance services for the publishers, will now handle full administration for Eight Mile/Martin in the United States and Canada. But the administration deal is premised on a new agreement between Music Resources and Kobalt, which will handle royalty collection, processing and tracking. The latter arrangement is being branded as "Powered by Kobalt."

Martin, who manages the Eight Mile catalog for early Eminem producers Jeff and Mark Bass, says this arrangement allows him to retain his relationship with Stearn, who "knows everything about our catalog." But since her company didn't have the software and accounting resources Martin wanted,

he says, Eight Mile/Martin now gain the benefit of Kobalt's transparent, online tracking system (see story, this page). And Music Resources will be staffing up to handle creative services, Martin adds.

"Look at it like a custom label at a record company," Martin says. "We have relationships with record companies where, for example, there are labels distributed by [a major-label group]. You're getting the benefit of their administration, their muscle. This Powered by Kobalt concept with Nancie Stearn just means that it's in some ways a custom publisher within the scope of Kobalt."

BILLBOARD EXCLUSIVE



For Kobalt founder/CEO Willard Ahdriz, the new type of deal simply demonstrates that his company focuses on service.

"For unique assets and unique people," he says, "we do tailor-made situations."

Kobalt expects to enter similar deals in the near future.

Outside the United States and Canada, Kobalt will handle exclusive administration for Eight Mile/Martin.

Data On Demand

An exclusive demonstration of Kobalt Music Group's Web-based technology for Billboard reveals the wealth of data available on the system.

With Joel Martin's permission, Kobalt logged on to the system as Eight Mile Style Music/Martin Affiliated. The system showed how a publisher can verify—for example—

Kobalt's progress in registering each song with each collection society, how much money has been collected in each territory for mechanical royalties compared with the estimated amount expected to be collected, and sync fees collected per territory.

The system also reveals data segregated per product to show what's driving the income, which publishers could likely use for future marketing plans.

"We've been self-administrating," Martin says. "But because of what's

been happening digitally, especially as it relates to accounting, there's no way that we can efficiently do what we do and serve the songwriter or the artist. It's impossible. There's so many revenue streams now compared to 1995 when we signed Eminem."

Kobalt chief executive Willard Ahdriz notes that there can now be more than 200,000 individual revenue streams to track for one song: 150 different uses in 50 territories from at least 30 licensees. —SB

DIGITAL BY ANTONY BRUNO

Slacker: On Track

Internet Radio Service Puts Devices On The Market

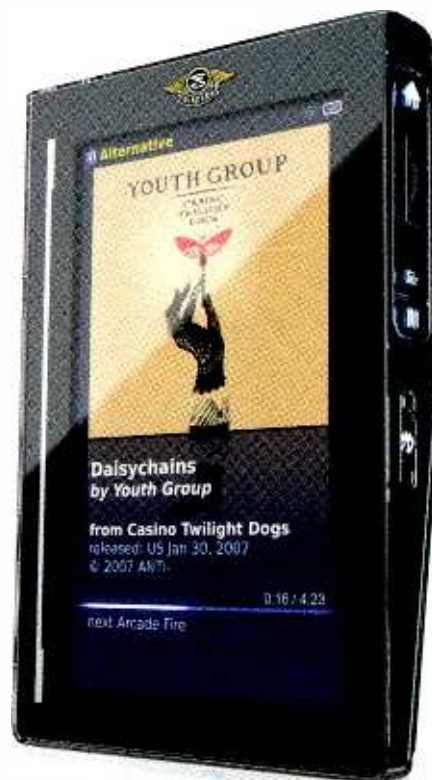
The Slacker personalized Internet radio service's emergence from beta marks another step toward determining how services that allow listeners to save songs from Internet radio stations will pay for the songs and the service itself.

On Nov. 15 the company began accepting pre-orders for the Slacker portable media player, which it says will ship on or before Dec. 13. The Wi-Fi-enabled devices allow users to store 15-40 customized stations when the device is in hot spot range. When out of coverage, they can play the stations, save individual songs for later on-demand play and even transfer songs—in MP3 or WMA formats only—from their personal digital music

library to the devices.

The company also unveiled a premium service tier to the otherwise free ad-supported service. The premium subscription is needed to play songs saved from the radio stream on demand or transfer personal tracks to the device. The free service only allows users to save songs to the stream, but not play on demand.

If these functions sound familiar, they should. Record labels and music publishers are suing XM Satellite Radio for enabling much the same capabilities for its Inno and Helix devices. Those lawsuits remain in the early stages of discovery, which will likely take another year to complete, and it could be another two years before the suit ever



Slacker began accepting pre-orders for its portable media player Nov. 15.

reaches trial, if it even gets that far.

Their beef with XM is based not so much on the Inno allowing users to save individual tracks from a radio stream as if they were downloads, but rather that XM is not paying extra for the capability.

XM contends the feature

is covered under fair use. The company pays about 7% of its gross revenue in music royalties for recordings and compositions, according to various estimates.

Sirius took a different tack to market the Stiletto, which has similar disaggregation capabilities. It agreed

to pay record labels an undisclosed fee for each device sold and capped the manufacturing run at an also-undisclosed number.

Slacker, meanwhile, went to the labels at the very beginning, outlining the capabilities it wanted to provide. Thereby, it negotiated royalty rates with this activity in mind from the outset.

"The other deals out there are based on older types of deals or interpretations of existing royalty rates," Slacker VP of marketing Jonathan Sasse says. "Our deals are set up specifically to enable this type of activity. There's nothing interpretive about it."

Sasse wouldn't specify the exact terms of Slacker's pay rates, but he says the rates paid for recordings are higher than the Internet radio royalty rates set earlier this year by the Copyright Royalty Board, and about half what subscription services like Napster or Rhapsody pay—estimated to be about \$6-\$8 per user per month, plus an undisclosed per-spin fee.

"We knew going in that we'd be paying a higher rate than what most people pay," he says. "That was built into our model."

That model includes generating revenue in various ways. One is via ads, another is from premium subscription fees, and the third is from device sales. The company, though, doesn't expect ad revenue to make any significant contributions to its bottom line for several years.

"Until you get to be very big and manage your advertisers' expectations properly, it's difficult, if not impossible, for ads to be the only source of revenue for a service like this," Sasse says.

Instead, Slacker is looking to fund its short-term growth, not only with the sales of the recently introduced Slacker device, but also for other such devices and services as mobile phones, satellite-based in-car kits and home appliances. The Slacker service, for instance, is now available via Logitech's Squeezebox home Internet-radio streaming device.

LATIN BY LEILA COBO

RINGING IN THE NEW

Developing Acts Shine At The Latin Grammys

Veteran star Juan Luis Guerra was the big winner at the Latin Grammy Awards, taking home an award for each of his five nominations. But the biggest breakthrough of the night belonged to new artists, whose performances, nominations and victories added up to their most significant exposure ever.

The Latin Grammys, which aired live Nov. 8 on the Univision network, featured performances by three debut acts, an unprecedented number for a show that has traditionally played it safe in search of ratings. (For more on the show, see Latin Notas, page 18.)

"I was very encouraged to see the quantity of new acts performing at a very high standard on the show," said Kevin Lawrie, president of Sony BMG's Latin region. "It was good to see an outlet like Univision opening up to new talent."

The celebration of the new went beyond the live telecast, with dozens of new or lesser-known acts nominated in major categories.

"I saw a huge number of new acts, and that's a step in the right direction," said Kike Santander, chairman of the Latin Recording Academy board of trustees, speaking on the green carpet prior to the show. "We are not repeating ourselves."

On the other hand, grouping relatively obscure acts with a couple of established ones practically guarantees that the latter acts will win, and that's what happened in most of the categories. But there was one noteworthy upset.

In the best short form music video category, newcomer Voz Veis won for its video "Ven a Mi Casa Esta Navidad," besting not only Maná's "Labios Compartidos" but also "Tango del Pecado" from Grammy favorite Calle 13 and "Hay Un Son" from Orishas.

"I think it was an award to creativity," said members of Voz Veis, an cappella vocal quintet that releases albums on its own label, Sonográfica. The video, which features the singers' heads as seen through carnival-style cut-out props, was made for less than \$15,000, according to the group's members, and directed by a brother of one of the singers.

"We had no money," one Voz Veis member said with a laugh. "It was a video made with the heart." Aided in part by its Grammy nominations and wins (Voz Veis also won for best children's album), the group is in conversations with several labels.

The only new act collecting an award onscreen was Warner Mexico duo Jesse & Joy, who won best new artist and also performed. The pair's presence was in sharp contrast to last year's

Latin Grammys, where no new acts performed.

"This time we were trying to serve as a platform for new acts," Latin Recording Academy president Gabriel Abaroa said. "What has perhaps changed is we see a new generation. Before, we didn't have as much confidence to go out on the ring."

Other newcomers performing on the show included pop trio Camilla, who has been in the top 10 of Billboard's Top Latin Albums chart for the past several months.



JESSE & JOY



MARTIN, center, and BLUE MAN GROUP

PERFORMERS FOOTING THE BILL?

Critics and industry insiders have universally praised the Latin Grammy Award performances of Ricky Martin and Calle 13. Martin performed "La Bomba" and "Lola Lola" with the Las Vegas cast of Blue Man Group while Calle 13 took the stage in an extravaganza that included Cuban group Orishas, a group of Colombian Aruaco Indians and members of the Vegas shows

Calle 13's "Residente o Visitante" has sold 65,000 units since its release in April, according to Nielsen SoundScan. It dropped off Billboard's Top Latin Albums chart Sept. 8. This week, it re-entered at No. 35.

Likewise, Martin's manager, Bruno Del Granado, wouldn't comment on costs and payments. But, he said, appearing at

"Stomp Out Loud" and "HavanaNightShow."

The overall effect was stunning. And, sources close to the artists say, the artists themselves shouldered much of the cost.

Calle 13 manager Angelo Medina would not discuss the specifics of the group's contribution to the show. However, he said, "We think investing is part of the group's growth. I think this performance will mark a 'before and after' in the history of Calle 13."

the Latin Grammys was important for Martin, particularly because it capped off a successful year that began with his Latin Grammy performance in 2006 and his being selected as the Latin Recording Academy's Person of the Year on that occasion. Having Martin open the show, especially to record audiences (12.3 million watched the program, according to Nielsen Media), Del Granado said, "is more valuable than doing most mainstream shows."

The issue of who pays for performances during the Latin Grammys has simmered since last year, when the Latin Grammys took place in New York. Labels, which have long paid for Grammy and Latin Grammy performances, balked at—among other things—New York's high union costs. Now some label execs, who would not speak on the record, say that Univision, which produced the show, should help pay for performances.

Univision declined to comment on production issues. But Latin Recording Academy president Gabriel Abaroa says that if budget is an issue for a performance, meetings take place between the interested parties to try to find financial solutions.

"We would happily pay in exchange for spots or some kind of on-air promotion," one manager said. "It shouldn't have to be a one-way street." —LC

TV AYALA BEN-YEHUDA

Strike Out

Writers' Work Stoppage Cuts Into Artists' TV Exposure

By the second week of the Hollywood writers' strike, at least a dozen acts had been bumped from bookings on late-night TV, which began airing repeats immediately after writers walked out Nov. 5.

According to listings sent out by "Late Show With David Letterman" prior to the Writers Guild of America strike, acts scheduled to perform on the show in the last couple of weeks included Paul Anka, Trisha Yearwood, Common, Alicia Keys, Carrie Underwood and Jimmy Eat World.

Among the many other appearances that didn't happen as planned were the Hives' gig on "The Tonight Show With Jay Leno," Shaggy's on "The Late Late Show With Craig Ferguson" and appearances by Little Big Town, Band of Horses, Motion City Soundtrack and the Plain White T's on "Late Night With Conan O'Brien."

Representatives for "Today," "Good Morning America" and "Live With Regis and Kelly," which are not in reruns, said their musical guests were performing as scheduled.

While, for top-tier acts, late-night talk show bookings are not generally thought to produce music sales spikes on the scale of daytime TV, the big exception is "Saturday Night Live." Amy Winehouse and Kid Rock lost gigs on the show.

"There is definitely momentum lost," says Atlantic GM/VP of marketing and creative media Livia Tortella, whose label is putting out Kid Rock's "Rock'n'Roll Jesus." "There's so few national looks on televi-



Writer/actress TINA FEY takes part in the Writers Guild of America strike, walking the picket line in New York Nov. 13. Inset: KID ROCK.

sion for music as it is."

The label is exploring licensing opportunities to fill in the gap in national exposure for the album caused by the "SNL" cancellation, Tortella says.

There has also been some talk of the programs returning with substitute hosts, or with the original hosts, minus writers—as Johnny Carson did during the last writers strike in 1988. In that scenario, bands could have a shot at getting rescheduled.

Some artists, such as Keys and Underwood, were also booked on daytime TV. But not everyone was so lucky. Brooklyn, N.Y.-based independent band Grizzly Bear had been booked for "Late Night" on Nov. 6—the day Warp Records released its EP, "Friend." The group had been rehearsing for two weeks with a six-person choir.

"It was very disappointing," manager Ami Kay Spishock says of the cancellation. And though "they're going to make every effort to rebook us," the timing on release date was important, Spishock says. "You can't get that back."

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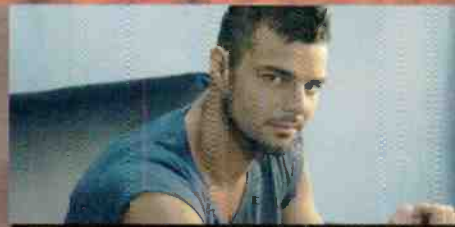
RECORD OF THE YEAR
ALBUM OF THE YEAR
"LA LLAVE DE MI CORAZON"
SONG OF THE YEAR
BEST TROPICAL SONG
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Caetano Veloso
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"NÃO ME ARREPENDO"
BEST BRAZILIAN SONG



Pepe Aguilar
BEST RANCHERO ALBUM



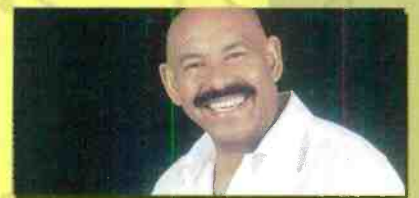
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BEST INSTRUMENTAL ALBUM



Cesar Camargo Mariano
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Bobby Cruz
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Circular Logic

As Sale Prices Get Leaked, Games And Videos Look To Trounce Music On Black Friday

As we head into the holiday selling season, the blackfriday.gottadeal.com site that has been tipping the hands of retailers for the last three years is already a factor this year. On Oct. 29, it posted Trans World Entertainment's Black Friday circular, and CD deals from Sears and Toys "R" Us are up there as well.

While Trans World executives are frustrated by the leak, Wal-Mart has taken proactive steps this year, sending out warnings threatening legal action to such sites, according to press reports and the Web site itself. The merchant's lawyer, according to CNN.com, claims the circulars are protected by copyright laws.

A legal threat from Wal-Mart is nothing to sneeze at. One site, dealtaker.com, has agreed not to post the circular until Nov. 19, although

each generated \$100 million or more at the box office during fourth-quarter 2007. "It started on Oct. 16 with 'Transformers,' and we have one event title every week through the rest of the year," Higgins says.

But don't forget to add into that the whole Blu-ray/HD DVD format war, which should really start reaching a crescendo now that the price of players is dropping. HD DVD players will cost less than \$100 while Blu-ray will be \$299, both a drop from the \$800 price range last year. Likewise, more titles will be out in both formats—and at lower prices.

What's more, other merchants say the studio's catalog programs are just as aggressive as last year, with former hit titles being offered at \$2.99 on Black Friday.



Movie studios are releasing DVDs of, from left, 'Transformers,' 'Harry Potter and the Goblet of Fire' and 'Shrek the Third' in time for the holidays.

it added that users of the site could post rumored Wal-Mart items of interest as long as they don't refer to the merchant's circular.

It will be interesting to see if Circuit City's, Target's and Best Buy's circulars appear on the site, or if those merchants take similar precautions to offset that possibility. For instance, while the Trans World circular tips its hand on CD and DVD catalog pricing—as well as consumer electronic items and videogame hardware—it doesn't specify which front-line titles the chain will focus on for the Thanksgiving weekend.

While we are on the topic of Black Friday, it is frustrating to report that 2007 will mark the third year in a row where the DVD industry has outmaneuvered the music industry, according to retailers. But there's more bad news for labels: Merchants say the videogame industry is out-hustling the record labels, too.

Music merchants say that, other than rap titles, this year's holiday selling season release schedule is weaker than last year's—and the rock slate is especially underwhelming. Meanwhile, the movie studios have or will unleash "Transformers," "Spider-Man 3," "Harry Potter and the Goblet of Fire" and "Shrek the Third" for the holidays, says Sue Bryan, who heads up J&R's music and movies area. And Trans World Entertainment VP of movies and videogames Mark Higgins says there will be at least 16 movies coming out on DVD that

Adding to music woes, videogames will be more prominent than last year, thanks to a better supply this time around. Last year, the introduction of Sony's PlayStation 3 and Nintendo's Wii platform left many frustrated customers when demand overwhelmingly outpaced supply.

This year, customers will still be scrambling for Nintendo's Wii hardware, which will remain list-priced at \$249, but prices for PS3 and Xbox 360 hardware have dropped. Xbox is now priced at \$349, down from \$399 last year, while PS3, with a free Blu-ray disc of "Spider-Man 3," is going for \$399, down from \$599 last year.

Also, videogame software, which is already up 40% industrywide for the year, according to Higgins, will continue ringing up dollars, thanks to "Rock Band," "Guitar Hero III," "Halo 2" and the latest installment in the "WWE" series. "Videogames should have a phenomenal holiday season," he says.

MAKING TRACKS: Jim Lucas, former president of Sony BMG Music Entertainment sales (the Sony BMG distribution company now renamed Sony BMG U.S. Sales), has left the company. He can be reached at 917-597-7583 or j_lukenyc@yahoo.com. ...

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Latin Notas

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Grammy Greatness

Award Show's Highlights Far Outweighed Its Few Flaws

With an overall audience of 12.6 million viewers, up from 11 million in 2006, the eighth annual Latin Grammy Awards, which aired Nov. 8 on the Univision network, were the most-watched in the awards' young history (see story, page 16). They were also quite possibly the best ever, from a musical and performance standpoint.

Read on for what stood out and what did not.

STANDOUTS: No award show ever pleases everyone. But insider criticism of this year's Latin Grammys was quieter than ever—probably because the show was marked by stellar moments that overshadowed the run-of-the-mill. Front and center was **Ricky**

Martin's opening number with **Blue Man Group**; a lavish Vegas-style extravaganza that had 18 people onstage and featured Martin drumming up blue and yellow paint.

And **Calle 13's** performance was twice as big as that. With a cast of nearly 40—including **Orishas**, the Las Vegas casts of "Stomp Out Loud" and "HavanaNightShow" as well as a troupe of Colombian Aruaco Indians—it was a triumph of coordination and vision.

Other noteworthy moments included **Ivy Queen's** performance with Japanese dancers, **Daddy Yankee** alongside a live band and **Folies Bergere** dancers, **Laura Pausini's** duet with **Andrea Bocelli** and newcomers **Jesse**

& Joy's pared-down staging but striking delivery.

What viewers didn't see was the perhaps unprecedented number of artists and attendees who showed up for the preteletcast ceremony. We commend this as a show of solidarity with the industry and a sign that—unlike in previous years, when some acts refused to show unless they knew they were picking up an award—many are finally accepting there are times to win and times to lose, graciously.

Generally positive media coverage may have been influenced by a well-run press room, where the abundance of big names and winners contrasted with their scarcity in years past. Good call.

Performances of note preceding the awards included a soulful showing from **Diego Torres** and **Daniela Mercury's** uplifting offering at the Person of the Year tribute to **Juan Luis Guerra**. And the Trustees Lunch was highlighted by singer/songwriter **Alberto Cortez**, who gave a rousing recital of his poem, "Que Suerte He Tenido de Nacir" (What Luck I've Had to Be Born).

ON PROBATION: With a vast 48 categories this year, the Latin Grammys give nominations to a minimum 240 artists—paltry compared with the 110 categories doled out in the mainstream Grammys—but still, some categories remain consis-

tently weak. Noteworthy among them is the best rock solo vocal album, which this year garnered fewer than 15 entries. The category was already tightened when male and female were blended into one a couple of years back. And still, there aren't enough submissions to make the category a true competition. If there really are solo rockers out there, they should step up to the plate—like vallenato acts did this summer—and submit their material. Otherwise, the Latin Recording Academy should revise this category entirely. A competition among 10 or 12 acts is not a competition; it's a gift. ...

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CALLE 13'S Latin Grammy performance featured ORISHAS, the Las Vegas casts of 'Stomp Out Loud' and 'HavanaNightShow' and a troupe of Colombian Aruaco Indians.

EN BREVÉ

FAMILY PRACTICE

Miguel Bosé performed his new single, "Como Un Lobo," at the Latin Grammy Awards alongside his niece, Bimba Bosé (aka Bimba), who also sings on his anniversary album "Papito" (Warner). Bimba, a top model, also began singing with her group, the Cabrioles, slightly more than a year ago. According to manager Rosa Lagarrigue (who also handles her uncle), a debut album—featuring tracks in English and Spanish—is scheduled to begin recording soon with producer Andrés Levin.

BATTLING THE PIRATES

Upon receiving his Latin Grammy Award for best ranchero album for "Enamorado" (EMI Televisa), in his acceptance speech, Pepe Aguilar asked viewers not to buy pirated music. "Nobody works for free. Everybody deserves to be remunerated," he said.

Backstage, Aguilar took his comments a step further, even criticizing giving away free music for promotional purposes. Aguilar said desperate labels are resorting to "dangerous measures," such as giving away free music with a concert ticket purchase, a move he deems "totally absurd."

KEEPING SCORE

Two-time Academy Award winner Gustavo Santaolalla is at work on his next film score. Santaolalla, who last won for his score to "Brokeback Mountain," is now scoring "I Come With the Rain," the first English-language film by Vietnamese director Tran Anh Hung.

A BOOST FOR BRAZIL

Following receipt of her Latin Grammy Award for best Brazilian roots/regional album (for "Balé Mulato Ao Vivo"), Brazilian artist Daniela Mercury exhorted the Latin Recording Academy to open up a space for Brazilian artists to perform at the Latin Grammys. "Not just Brazilian," Mercury said backstage. "A space for new artists from all over the world who might not be as known here." Mercury, who has long collaborated with Spanish-speaking acts, also performed at the Juan Luis Guerra tribute the night before.

—Leila Cobo and Ayala Ben-Yehuda

6 QUESTIONS

with BANDA EL RECODO

LEILA COBO



Banda El Recodo is known as much for its trajectory and heritage as for its seemingly endless capacity to innovate. In its 69-year career, the group has managed to preserve the traditional form of Mexican banda music while constantly seeking new sounds, arrangements and collaborations.

In this context, the group's newest release, "Que Bonito Es... Lo Bonito" (Fonovisa), which debuted at No. 25 on the Top Latin albums chart, is a surprise. The album features 12 covers, some recorded by previous incarnations of Recodo, some by others. Current El Recodo leader Alfonso "Poncho" Lizárraga, son of founder Cruz Lizárraga, answered six questions for Billboard on history, banda and innovation.

1 Why covers?

We wanted to give a part of our history that many don't know about to followers of banda or followers of Mexican music in general. About 80% of the tracks were recorded by El Recodo some 20 or 30 years ago.

2 How are the versions different from the originals?

Many of these songs were originally recorded by El Recodo in instrumental versions. The story of banda begins without singers. The vocal part was played by certain instruments.

3 You have nearly 70 years of repertoire. How did you choose the track listing?

Well, it's been 56 years of recording. It was very complicated. But they were songs that in their day hit No. 1, either in our region in Mexico, in other

places or at a national level. "Abrazado a Un Poste," for example, was a hit with Lorenzo De Monteclaro after Recodo recorded its instrumental version. The single "Qué Bonito" was at one point recorded by Lola Beltrán.

4 Your recent efforts included collaborations with different producers. Why did you choose not to for this one?

The albums are always produced by my brother Joel and myself. When we do fusions, we do work with other people. But in this case, everything was done by Recodo in our studio in Mazatlán, Mexico. We're very happy with that because we found a sound that is very much ours. I think our audience wanted us to do that. We came from an album full of fusions and we had recorded other types of songs that were popular, but we wanted to do something more Mexican this time.

5 In going back to basics, so to speak, how did

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your sound change?

Back in the day, we would record each section of the band together, as a group. And then, as recording technology developed, we began to record individual tracks, with one musician, for example, playing all the trumpet lines. That's faster and easier, but many times, you sacrifice individual feeling for speed. We felt that the final effect was a bit cold. This time, we went back to recording everything together. For example, all the trumpets, as a section. And you'll hear a very full, very rich sound.

6 This must be a very emotional album for you as a whole, but does one song stand out?

"El Callejero," which was recorded by [El Recodo founder] Don Cruz. He originally recorded it with his conjunto [group] even before he recorded a banda album. I'm talking 50 years ago. He never recorded it in a banda version. ...



The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Top 10 Publishers Hit The Chart

Universal Expands Top Share; Warner/Chappell Surges

Third-quarter results are in for the top 10 Publisher Airplay Chart. Universal Music Publishing Group is on top for the second time, while Warner/Chappell Music makes the biggest leap on the list to the No. 2 spot.

Before reviewing the results, it may be useful to go over the rating process again. Nielsen BDS monitors the airplay of U.S. radio stations, prepares a confidential list of the top 100 songs detected for the quarter and provides that list to the Harry Fox Agency. HFA conducts special research, which includes contacting publishers directly, to verify which publishers hold an interest in each song. HFA then verifies the confidential splits (i.e., what percentage of the song each publisher controls). These shares plus the number of times Nielsen BDS detected each song determine the market share for this chart.

A publisher's large percentage interest in several songs toward the bottom of the list may be as helpful as a small interest in a song near the top. And each quarter's results can shift, at least in part, due to the increasing number of stations that Nielsen BDS monitors—from 1,280 stations when the chart began in first-quarter 2006 to 1,478 stations this quarter—as well as a publisher's catalog acquisitions.

Universal now has the greatest market share ever recorded for the chart. Although it hit the No. 1 spot for the first time last quarter after acquiring BMG Music Publishing, only now does Universal's 23.57% share edge past EMI Music Publishing's previous record of 23.36% from first-quarter 2006. Universal landed on top with the help of **Sean Kingston's** "Beautiful Girls," **Timbaland's** "The Way I Are" featuring **Keri Hilson**, **T-Pain's** "Bartender" featuring **Akon** and **Fabulous'** "Make Me Better" featuring **Ne-Yo**. But many others assisted the publisher, including songs by **Daughtry**, **Maroon 5**, **Plies**, **Linkin Park**, **Rodney Atkins**, **MusiQ Soulchild** and **Red Jumpsuit Apparatus**.

Last quarter, Sony/ATV Music Publishing's fourth-place 13.08% share was closing in on Warner/Chappell's third-place 13.92% share. But this quarter, Warner/Chappell leaped over EMI, adding nearly four points to land the No. 2 slot with a 17.56% share.

Giving the publisher a boost are its shares in "The Way I Are," "Make Me Better," T-Pain's "Buy U a Drank (Shawty Snappin')" featuring **Yung Joc** and **Justin Timberlake's** "Summer Love" and "LoveStoned." Also giving W/C more market share were songs performed by **Plain White T's**, **Nickelback**, **Rihanna**, **J. Holiday** and **Rascal Flatts**.

EMI is now No. 3, dropping from 18.64% last quarter to 16.65%. But EMI is still more than three points ahead of Sony/ATV's No. 4 slot. EMI's positioning is supported in part by its pieces of "Make Me Better," Rihanna's "Umbrella" featuring **Jay-Z**, **Elliott Yamin's** "Wait for You" (with Sony/ATV), Plies' "Shawty" featuring T-Pain (with Universal and Warner/Chappell),

Keyshia Cole's "Let It Go" featuring **Missy Elliott** and **Lil' Kim** (with Universal), **Shop Boyz'** "Party Like a Rockstar" and **the Fray's** "How to Save a Life."

Sony/ATV increased its piece of the market from 13.08% to 13.20%. Adding to its airplay share were "Umbrella," "Beautiful Girls," "Bartender," **Fergie's** "Big Girls Don't Cry," Yamin's "Wait for You" (recorded by Sony/ATV label Hickory Records), **Carrie Underwood's** "Before He Cheats" and **Fall Out Boy's** "Thnks fr th Mmrs."

TOP 10 PUBLISHER AIRPLAY CHART

Rank	Publisher Name	Market Share
1.	UNIVERSAL MUSIC PUBLISHING GROUP	23.57%
2.	WARNER/CHAPPELL MUSIC	17.56%
3.	EMI MUSIC PUBLISHING	16.65%
4.	SONY/ATV MUSIC PUBLISHING	13.20%
5.	KOBALT MUSIC GROUP	2.05%
6.	BIG GIRLS DON'T CRY PUBLISHING	1.63%
7.	BIG LOUD SONGS	1.55%
8.	BUG MUSIC/WINDSWEPT HOLDINGS	1.44%
9.	S1 SONGS/AMERICA	1.36%
10.	MURRAH MUSIC	0.95%

Percentage calculations based upon the overall top 100 detecting songs from 1,478 U.S. radio stations that Nielsen BDS electronically monitored 24 hours a day, seven days a week during the period of July 1, 2007, to Sept. 30, 2007. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

Kobalt Music Group lost market share from 2.13% last quarter, when it first landed on the chart, to 2.05% this quarter. But it moved up from No. 6 to No. 5. Its shares of **Pink's** "Who Knew" (with EMI) and **Avril Lavigne's** "Girlfriend" (with Universal) helped keep the publisher in place.

Big Girls Don't Cry Publishing entered the chart at No. 6 (1.63%) with "Big Girls Don't Cry." It's not hard to figure out who owns this company: **Stacy Ferguson**, aka Fergie.

Craig Wiseman's Big Loud Songs moved to No. 7 (1.55%) from its entry on the chart at No. 10 (0.98%) last quarter. "Before He Cheats" and **Toby Keith's** "Love Me If You Can" helped the indie grow.

Bug Music/Windswept Holdings slid to No. 8 (1.44%) from No. 5 (3.46%) last quarter. **Snow Patrol's** "Chasing Cars" and **Jake Owen's** "Startin' With Me" (with Universal) played a part in the publisher charting.

S1 Songs/America makes its chart debut at No. 9 (1.36%) after owner First State Media Group bought the publishing subsidiaries of Wind-up Entertainment last month (billboard.biz, Oct. 16). **Finger Eleven's** "Paralyzer" and **Reba McEntire** and **Kelly Clarkson's** duet, "Because of You," are among the songs that assisted.

Murrah Music stayed on the chart from last quarter, rounding out the top 10 (0.95%) with the help of **Luke Bryan's** "All My Friends Say" and **Billy Currington's** "Good Directions." ...

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$16,379,070 \$303/\$49.50	BON JOVI Prudential Center, Newark, N.J., Oct. 25-26, 28, 30, Nov. 1, 3-4, 7, 9-10	138,322 140,000 10 shows	AEG Live
2	\$9,076,420 \$265/\$85	EAGLES, DIXIE CHICKS Nokia Theatre L.A. Live, Los Angeles, Oct. 18, 20-21, 24, 26-27	42,600 six sellouts	Goldenvoice/AEG Live
3	\$4,941,877 \$159.50/\$61.50	VICENTE FERNÁNDEZ, GRACIELA BELTRÁN Gibson Amphitheatre, Universal City, Calif., Nov. 1-4, 8-11	43,867 eight sellouts	Hauser Entertainment, Live Nation
4	\$4,530,450 \$250/\$50	THE POLICE, FICTION PLANE Madison Square Garden, New York, Oct. 31, Nov. 2	34,961 two sellouts	Live Nation Global Touring
5	\$3,828,654 (\$3,575,542 Canadian) \$240.93/\$63.71	THE POLICE, FICTION PLANE Air Canada Centre, Toronto, Nov. 8-9	31,286 two sellouts	Live Nation Global Touring
6	\$3,523,321 (38,610,806 pesos) \$41	TIMBRIQUE Auditorio Nacional, Mexico City, Sept. 26-27, 29-30, Oct. 11-13	85,922 87,147 nine shows	CIE
7	\$3,519,573 (\$3,449,615 Canadian) \$162.73/\$87.23	VAN HALEN Air Canada Centre, Toronto, Oct. 7, 12	30,370 two sellouts	Live Nation
8	\$2,962,026 \$149.50/\$49.50	VAN HALEN Wachovia Center, Philadelphia, Oct. 1, 3	28,156 two sellouts	Live Nation
9	\$2,949,650 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Los Angeles Sports Arena, Los Angeles, Oct. 29-30	33,122 34,080 two shows	Live Nation, Nederlander Concerts
10	\$2,581,456 \$89/\$55	BRUCE SPRINGSTEEN & THE E STREET BAND Oracle Arena, Oakland, Calif., Oct. 25-26	30,818 34,859 two shows	Live Nation
11	\$2,316,809 (25,253,338 pesos) \$49.67	MIGUEL BOSE Auditorio Nacional, Mexico City, Oct. 4-7, 25	46,645 48,415 five shows	CIE
12	\$1,948,991 (21,039,671 pesos) \$50.78	JOAN MANUEL SERRAT, JOAQUÍN SABINA Auditorio Nacional, Mexico City, Oct. 27-28, 30-31	38,382 38,732 four shows	Erre Ele
13	\$1,925,251 \$146/\$35.50/\$21	BRIDGE SCHOOL BENEFIT: METALLICA & OTHERS Shoreline Amphitheatre, Mountain View, Calif., Oct. 27-28	32,895 44,000 two shows	Live Nation
14	\$1,676,406 \$228/\$53	THE POLICE, FICTION PLANE Verizon Center, Washington, D.C., Nov. 5	14,050 sellout	Live Nation Global Touring
15	\$1,612,498 \$257/\$45	NEIL YOUNG, PEGI YOUNG Nokia Theatre L.A. Live, Los Angeles, Oct. 30, Nov. 2	13,702 two sellouts	Live Nation Global Touring, AEG Live
16	\$1,542,020 \$149.50/\$49.50	VAN HALEN Palace of Auburn Hills, Auburn Hills, Mich., Oct. 22	15,986 sellout	Live Nation, Palace Sports & Entertainment
17	\$1,538,749 \$149.50/\$49.50	VAN HALEN United Center, Chicago, Oct. 18	15,316 sellout	Live Nation
18	\$1,501,122 \$149.50/\$49.50	VAN HALEN TD Banknorth Garden, Boston, Oct. 30	14,261 sellout	Live Nation
19	\$1,477,522 \$125/\$49.50	VAN HALEN Greensboro Coliseum, Greensboro, N.C., Sept. 29	16,659 sellout	Live Nation, in-house
20	\$1,449,267 \$149.50/\$49.50	VAN HALEN Allstate Arena, Rosemont, Ill., Oct. 16	14,255 14,425	Live Nation
21	\$1,372,755 \$149.50/\$49.50	VAN HALEN Sprint Center, Kansas City, Mo., Oct. 26	12,090 12,681	Live Nation
22	\$1,371,926 \$149.50/\$49.50	VAN HALEN Consco Fieldhouse, Indianapolis, Oct. 14	12,398 sellout	Live Nation
23	\$1,358,355 \$125/\$49.50	VAN HALEN Quicken Loans Arena, Cleveland, Oct. 10	14,697 14,803	Live Nation, in-house
24	\$1,341,653 \$125/\$49.50	VAN HALEN Charlotte Bobcats Arena, Charlotte, N.C., Sept. 27	15,228 sellout	Live Nation
25	\$1,328,950 \$147.50/\$49.50	VAN HALEN Target Center, Minneapolis, Oct. 24	12,685 sellout	Live Nation, in-house
26	\$1,258,275 \$149.50/\$49.50	VAN HALEN Joe Louis Arena, Detroit, Oct. 20	12,039 sellout	Live Nation, Olympia Entertainment
27	\$1,132,560 \$55	PHIL LESH & FRIENDS Nokia Theatre Times Square, New York, Oct. 31-Nov. 3, 5-6, 8-11	21,000 10 sellouts	AEG Live
28	\$1,075,090 \$225/\$50	THE POLICE, FICTION PLANE John Paul Jones Arena, Charlottesville, Va., Nov. 6	10,496 sellout	Live Nation Global Touring
29	\$1,017,983 (\$990,691 Canadian) \$89.75/\$69.75/\$49.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Rexall Place, Edmonton, Alberta, Oct. 22	13,963 sellout	Concerts West/AEG Live
30	\$996,160 (\$954,789 Canadian) \$155.46/\$51.12	BILLY JOEL General Motors Place, Vancouver, Oct. 30	13,922 18,328	House of Blues
31	\$862,173 \$190.50/\$45.50	VAN HALEN Mohegan Sun Arena, Uncasville, Conn., Oct. 5	8,142 sellout	Live Nation, in-house
32	\$844,936 (\$821,700 Canadian) \$82.75/\$62.75/\$49.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Credit Union Centre, Saskatoon, Saskatchewan, Oct. 24	12,713 sellout	Concerts West/AEG Live
33	\$827,816 \$104/\$64	NEIL YOUNG, PEGI YOUNG Wells Fargo Theatre, Denver, Nov. 5-6	9,297 two sellouts	Live Nation Global Touring
34	\$824,098 (\$797,158 Canadian) \$89.75/\$69.75/\$49.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT General Motors Place, Vancouver, Oct. 20	11,658 sellout	Concerts West/AEG Live
35	\$811,765 \$85/\$55	BLUE MAN GROUP American Airlines Center, Dallas, Oct. 6	13,280 24,874 two shows	Emery Entertainment



FAITH HILL and TIM MCGRAW



On The Road

RAY WADDELL rwaddell@billboard.com

Brand Equity

Response To New Award Proves Vibrancy Of Live Sponsorship

We knew our inaugural Concert Marketing & Promotion Award would kick up some dust in the sponsorship world, but even we were surprised by how much it's stirred up.

Billboard has long recognized the connection between brands and bands and the critical role sponsors play in the touring industry. In an effort to recognize the value of this symbiotic relationship, we created the first ever Concert Marketing & Promotion Award (MPA).

The criteria for our seven finalists were for a sponsorship or promotion that achieved its marketing goals in a quantifiable way and benefited the concert industry at large by stimulating live-event attendance and providing a value to music fans.

The finalists, chosen by Billboard and other industry experts who follow this market, were the Jägermeister Mobile Stage, Milwaukee Summerfest's U.S. Cellular Connection Stage, the Jeep-sponsored **Tim McGraw/Faith Hill Soul2Soul 2007** tour, the BlackBerry-sponsored **John Mayer 2007** tour, Hershey's S'more Access to **Brad Paisley** and Verizon Wireless' sponsorship of **Fergie's** tour. (For winners, see story, page 12.)

Outside of our Humanitarian Award and Legend of Live honors, the MPA was the only award presented at the Nov. 15 ceremony that was not decided by Billboard Boxscore. We wanted to create some noise in this sector, and we did, with almost 45,000 online votes cast at billboard.com and billboard.biz.

"The response to the MPA poll was overwhelming," Billboard digital brand manager **Eric Ward** says. "While we anticipated a large number of voters to participate, we never expected the total to top 40,000 entries. This was by far our largest reader response to any Billboard poll in recent memory."

The votes came in at a fast and furious pace, ebbing, flowing and surging in a mysterious way that clearly followed some catalysts unseen by us. Jeep with McGraw and Hill won by a sizeable margin, but several candidates rang up four- and five-digit levels of response. By their very definition, players in this realm are extremely adept at getting the word out. Generating excitement and a call to action is what they do best,

and they did it here in spades. Analysis of this response indicates that voters were an intriguing mix of fans of these particular artists; fans, employees and marketers of these companies; and fans and admirers of the art of the deal.

Marcie Allen Cardwell, president of Nashville-based sponsorship and fulfillment agency MAC Presents, had two dogs in the hunt. Serving as a consultant for Creative Artists Agency, Cardwell was involved in brokering the Jeep and BlackBerry deals.

"One of the reasons the Jeep deal was so effective is they were able to tie in their dealers with the VIP pre-performances," Cardwell says. "The dealers were able to get one-on-one interaction with Tim and Faith, with a few songs and a Q&A. The same thing with John Mayer/BlackBerry, which included sound-check parties with 100 AT&T employees, executives and customers."

Cardwell says the response to the MPA poll is indicative of the vibrancy of the live music sponsorship market today. "Sponsorship is the name of the game, the key to a successful career," she says. "It's all about sponsorships, endorsements and getting the music out there through campaigns and cross-promotional opportunities."

These finalist sponsorships came through on all levels. They raised the profiles of the brands, they kicked up the experience for fans, and the marketing they brought to the party undoubtedly sold tickets. The fact that a lot of mainstream fans voted for their favorite sponsorships is a critical point: It shows that fans—active, involved, passionate fans—do not view sponsorships as an intrusion, but, rather, they embrace them. It's a clear demonstration of the passion for an artist extending to the brand. This is what sponsors pay for.

But a sponsorship only works and fans only buy in "if it's a natural fit," Cardwell stresses. "It has to be that perfect DNA match, a natural integration. It can't be forced. It's not just a marketing message—it's a relationship between the artist and the brand and the fans." ■■■

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SHARON JONES & THE DAP-KINGS, featured on 'Scion CD Sampler—Volume 19, Daptone Records Remixed.'



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Cruisin' For Tunes

Toyota Brand Rebels Against Glitz With Indie CD Tie-In

While other car companies have partnered with big names in the music industry (**Bob Dylan**/Cadillac and **Martina McBride**/Chevy are two recent examples), Toyota marque Scion has chosen to think smaller.

Last month, it released "Scion CD Sampler—Volume 19, Daptone Records Remixed," a double-CD remix compilation of songs from the Brooklyn-based Daptone Records catalog. The disc will be given away at Scion-sponsored promotional events and sold through a number of online stores, with all proceeds going directly to the participating artists and label. Scion covered all the remixing and production costs.

If that wasn't enough, Scion doesn't even hang on to the tracks. "We ask labels for three months of exclusivity for third-party licensing opportunities,

then after a year they can do whatever they want with the track," says **Mark Reveley**, director of music initiatives at Beyond Marketing Group, the firm that works on building brand awareness for Scion.

So why sink your marketing budget into indie music? Why not, Scion sales and promotion manager **Jeri Yoshizu** asks. "As a marketing piece, music is better than a key chain," she quips, then adds, "Our real goal is to align ourselves with an image and a mind-set to bring in new customers."

The Daptone release is the latest in an ongoing campaign to bring cool tunes to the car-buying masses. "It's been an evolving process over the last four or five years," Yoshizu says. "We started doing CD comps with magazines; we did four CDs of house music in 2003. We started moving towards hip-

hop and had a band doing the music and an MC doing the vocals. We pressed those as promo-only vinyl and serviced them to college radio DJs."

The brand has also been active online. Last summer, Scion added 17 streaming radio stations to its broadband site. Fourteen of them are DJ-driven, and programmers include Ninja Tune Records and Wax Poetics. "The DJs don't have to plug Scion unless they want to," Yoshizu says.

The hands-off approach is reflected throughout all of Scion's music promotion. Physical records feature the logo in out-of-the-way places, and the copy hypes the marque's "commitment to artistic expression" rather than its gas mileage or affordability. "We don't want Scion to be seen as being all about money," Yoshizu says. "At the end of the day, if we can get

an artist to make money and they feel good about the experience, that's what matters."

"It's certainly a quirky model, but Scion is a quirky company," says **Audrey Faine**, director of strategic marketing at IRIS Distribution, the company handling the digital distribution of the remixes. "The viral ads we're running really focus on the album covers and the artists. If you weren't really aware, you might even see the Scion logo and not immediately realize it was a car company." She also says that any

fears she had about working with a car company have been alleviated. "The public is absolutely embracing it," she says. "They sell the car as being eco-aware and community-oriented, and that has an impact."

Labels that have worked with Scion also offer high praise. "We'd do it again, absolutely," says **George Hess**, VP of promotion and marketing at Strictly Rhythm Records. The label, which has a channel on the radio site, says the relationship has been close to ideal. "Everything runs really

smoothly, and we have good, open conversations," Hess says. "We get paid upfront, get free remixes and Scion helps us

market the record. Any chance that a dance record can be brought to the attention of consumers without having to go through the usual channels is fantastic for us."

For Scion, it all comes down to knowing its customers and being aware of what makes buyers tick. "We could partner with someone like **the Black Eyed Peas**, but what would be the benefit?" Yoshizu asks. "These collaborations help Scion establish a personality that appeals to our market; it gets a solid product out there and turns people on to new music." ■■■

DULCE PINZON

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GLOBAL BY MARK WORDEN

STATIC PREVAILS

Italian Indies On Radio Nowhere

MILAN—Italy's independent labels agree that there's not enough local music on the radio. But they're divided over how to turn that around.

According to exclusive figures Nielsen Music Control prepared for Billboard, domestic talent accounts for 41 of the 100 most-played records on Italian radio in the year to date. However, local indie labels only had 12 of that 100—and a mere seven of those were by Italian acts.

That compares with local talent's 53% share of record sales, according to 2006 figures from the IFPI.

"Radio has been the ruin of Italian music," says Mario Limongelli, president of independent labels body PMI, which counts many of Italy's larger indies among its 95 members. "The Italian artists who do get airplay are old. In the last decade, we've seen three new acts of note coming through—Elisa [Sugar Music], Negramaro [Sugar] and Tiziano Ferro [EMI]. If there haven't been any others, then radio must accept its fair share of responsibility."

Italy's radio networks reflect "an increasingly globalized music industry," complains Giordano Sangiorgi, Limongelli's counterpart at rival indie body Audiocoop. "The major networks promote the same product—big international stars—everywhere, at the expense of local talent."

Sangiorgi insists the way forward is through introducing a quota system for domestic acts, long employed in neighboring France. He suggests that "40% of airplay should be Italian music, with half of that provided by indie labels."

Limongelli, however, dismisses that idea as "impractical." Instead, he proposes "negotiating with the networks for a time band—say an hour or two in the early afternoon, when they all have to play music by new artists. If they don't go for that [voluntarily], we should start lobbying the political institutions."

Radio professionals are not enthused about such proposals.



NEGRAMARO



ELISA

FERRO

"Imposing quotas or time bands would be counter-productive and would only penalize the quality of our service," says Paolo Ravasi, music manager at Milan-based national network Radio 101. "If there was a time band when networks all had to play the same sort of music, it would only make them even more similar than they already are."

Maurizio Franciosi, head of music at national network Radio Montecarlo, admits that "the fact that there is very little formatting in Italian radio means most stations play the same type of music, which is problematic. But the real problem is the lack of good product."

Franciosi maintains, "Quality music, like that of Negramaro, will get played," but adds, "I'm vehemently opposed to the idea of time bands being imposed from above."

Radio presenter Grant Benson is a DJ/consultant with northern Italian regional station Number One. He acknowledges the indies' complaints, noting, "The major labels have a very cozy relationship with radio networks." However, he also calls the time band idea impractical and quotas "defeatist. It's like saying, 'Our music isn't good enough to get played, so we're forcing you to play it.'"

While the indies consider negotiating with broadcasters or government, Audiocoop claims to have already seen the benefit of more direct action. In June, the body, whose 120 members are primarily small indies, encouraged Italian listeners to boycott the main networks for one day to protest their lack of independent Italian music.

"The networks definitely reacted," Sangiorgi claims. "A survey by [research company] Knowmark showed that, over the course of the next two months, the presence of Italian tracks on air increased from 15% to 25%."

Bologna-based Knowmark GM Dario Amata confirms the company observed an increase in Italian repertoire this summer, "particularly with top 40 tracks."

Unfortunately for Audiocoop's hopes, however, Amata reckons that spike was "a blip. Things are now returning to the way they were."

GLOBAL NEWSLINE

>>>MUSIC WORLD TAKES BANKRUPTCY PROTECTION

Canadian retailer Music World has filed for bankruptcy protection. Since its launch in 1960, Music World had been part of a family-owned firm, Pindoff Record Sales, but the Pindoff family sold it Nov. 7 to Canadian investors Kai Voigt, Stephen Granovsky and Lawrence Pollack. Two days later, the chain sought bankruptcy protection, meaning its creditors will not be allowed to take action to collect money owed to them. Creditors cannot seize Music World's property or petition it into bankruptcy while the new owners attempt to negotiate the company's debt. Until recently, the chain operated 72 stores. Pindoff's

other music-related businesses in wholesaling and distribution are not affected by the bankruptcy protection.

—Robert Thompson

>>>FRENCH SHIPMENTS DOWN

France's recorded-music market dropped 20.5% in trade value during January-September compared with the first nine months of 2006. According to labels body SNEP, the value of shipments slipped to €443.9 million (\$651 million); that follows a 14% year-on-year shortfall registered for the full-year 2006. Digital sales for the period rose 8.1% to €34.6 million (\$50.7 million), which represents 8% of the market. The retail value of over-the-counter sales dropped 10.6% to €761.7 million (\$1.11 billion), SNEP

says. SNEP is anticipating a better performance in the fourth quarter, due to upcoming releases from such leading acts as Florent Pagny, Johnny Hallyday, Celine Dion and Michel Polnareff.

—Aymeric Pichevin

>>>YOUTUBE LAUNCHES GERMAN SERVICE

Online video-sharing platform YouTube has launched a German version, YouTube.de, after striking licensing partnerships with more than 60 content providers, including Universal Music and Sony BMG. The launch of a German-language site had been postponed for several months after negotiations with copyright holders—notably with authors' rights society GEMA—

stalled. Those issues have now been resolved, according to Harald Heker, chairman of the GEMA management board. "We welcome the launch of YouTube in Germany and are delighted with this important agreement," Heker said in a statement. The deal, he added, "creates a fair settlement for the music authors and publishers represented by GEMA." Details on the structure of the agreement were not released. Until now, an English-language version of YouTube served Germany, claiming more than 6.5 million unique users. International versions of the service have already rolled out in France, the United Kingdom, Ireland, the Netherlands, Spain, Japan and Brazil.

—Wolfgang Spahr

>>>PPL ADDS EUROPEAN PARTNERS

U.K. collecting society Phonographic Performance Ltd. has struck new reciprocal agreements with its counterparts in Russia (RPA), Italy (IMAIE) and Switzerland (Swissperform). PPL now has 38 such international pacts in place, including those struck earlier this year with Denmark's Gramex DK, Spain's AIE and France's Adami. The society says additional deals are on the way.

—Lars Brandle

>>>HARVEST ENTERTAINMENT LAUNCHES

Former Warner Music International VP of A&R Ric Salmon has pulled in a pair of industry heavyweights to help guide his

new venture Harvest Entertainment, which he says will enable elite artists to market and release music while retaining their copyright. Salmon has recruited former boss Paul-Rene Albertini—formerly chairman/CEO of Warner Music International—plus media investment company Edge Group's founder David Glick for the company's board. In a statement, Salmon said that "from day one, [Harvest] is a fully collaborative effort. All parameters of the partnership are understood from the outset, including exactly what the artist will allow the brand to use and to what extent." Salmon is managing director of the startup, which is based in central London. Further details are promised shortly.

—Lars Brandle

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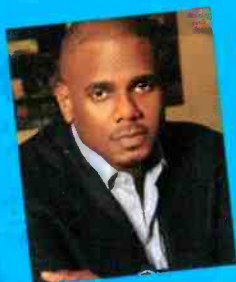
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HIP-HOP POST IMUS: A WRAP - OR A REBIRTH?:

The media furor may have subsided, but the debate remains. Does hip-hop need to delete the N-word as well as other derogatory language and images to stay relevant? A diverse lineup of voices drawn from the radio, records and social activist/educational communities ponder the pros and cons.

MODERATOR:
Bruce Walker, B# Records

SPEAKERS:

Jason Geter, T.I. Manager & Partner, Grand Hustle
Chris Hicks, Sr. VP of Urban A&R, Atlantic & Warner/Chappell
Stephen Hill, SVP of Music Programming, BET
Kyambo "Hip-Hop" Joshua, Urban Dept President, Columbia
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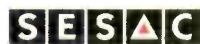
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GLOBAL BY LARS BRANDLE

How To B-Unique In The U.K.

Label Branches Out Into Publishing, Online Venture

LONDON—U.K. label B-Unique is aiming to live up to its name with an ambitious expansion plan.

The London-based firm, home to Kaiser Chiefs, is branching into music publishing, starting an online artist venture and launching a management arm in conjunction with a major label.

The coup for B-Unique's publishing start-up is poaching Robbie Williams' former songwriting partner Guy Chambers from EMI Music Publishing.

Chambers worked on Williams' internationally successful first five albums. "My vision for Guy is to find him another Robbie—someone people will also associate with him," says Mark Lewis, who co-founded B-Unique in 2001 with joint managing director Martin Toher. The publishing arm has also signed British producer Youth.

The B-Unique team is also readying an A&R-slanted online venture. Details are not yet firmed up, but Billboard understands it will allow members of the

public to invest in new talent.

The label has additionally struck a global marketing/distribution deal through Atlantic Music U.K., effective February 2008, that sees parent Warner Music U.K. acquire 50% of B-Unique. The B-Unique management arm will be launched as a joint venture through that new deal.

The Atlantic tie-in represents a homecoming for B-Unique, which had a U.K. marketing/licensing deal with Warner during 2002-2003. Since then, Warner has gone through a lot of changes, Lewis notes. "They've come out the other side and are now a forward-thinking, entrepreneurial company."

Toher says the time is right for closer links with a major, following a three-year marketing/distribution deal with Polydor/Universal, which, he reports, saw B-Unique sell 3 million albums in the United Kingdom. "We've proven we're ready," he says. "We've had three

years breaking acts."

Lewis and Toher have reputations as hands-on creative types, but, Kaiser Chiefs manager James Sandom insists, "they're shrewd businessmen—and wise negotiators as well."

B-Unique is "one of the key independent labels in the U.K.," adds Atlantic Records U.K. president Max Lousada, who will work alongside Lewis and Toher on the label and management side. "They're proven hit-makers. They spot talent."

The first release through Atlantic will be an untitled 2008 Primal Scream set. However, the jewel in B-Unique's crown, Kaiser Chiefs, continue with Polydor, as do rising acts the Twang and the Automatic.

Lousada admits the pressure is on Lewis and Toher to uncover another Kaiser Chiefs. "They're in it to deliver a success," he says. "Some of our role will be about pouring petrol on the fires that they light."



GILLESPIE of PRIMAL SCREAM

Lewis says the switch to Atlantic was unrelated to soft sales of the Kaiser Chiefs' U.K. chart-topping 2007 sophomore release, "Yours Truly, Angry Mob," which has shifted 560,000 copies to date, according to the Official U.K. Charts Co., against 1.9 million for its predecessor, "Employment" (2004).

"We're still working that record," Lewis says, "and we have a great relationship with [Polydor]."

While a Polydor spokesperson says, "We've had a great run" with B-Unique, other Universal sources admit to disappointment at the label's move and annoyance that negotiations over expanding the existing deal went on too long.

"That's fair enough," Lewis concedes. "Every deal has its own lan-

guage and momentum. Somehow, we lost the momentum."

Lewis and Toher are now looking to beef up B-Unique's numbers from the current staff of five.

Toher adds that the management arm already has one confirmed signing, producer Stephen Harris (Wombats, Pigeon Detectives). "We're not looking to get into managing acts that are on B-Unique Records," he declares. "There's a serious conflict that we recognize."

Lewis and Toher remain convinced B-Unique won't lose its distinct style by becoming a cog in a major's machinery. "We put extreme pressure on ourselves," Toher says. "We're the most driven people we know—and we know we can get the best out of artists." ...

GLOBAL BY ROBERT THOMPSON

BETTER LATE THAN NEVER

Canada Pledges Copyright Reform At Last

TORONTO—The Canadian music biz is breathing a sigh of relief after a government pledge to introduce long-awaited new copyright legislation aimed at solving the country's music piracy problem—possibly within weeks.

Caroline Grondin, spokes-

person for the Industry Canada ministry, says the government is aware of the need to move quickly.

"Canada's Copyright Act needs to be reformed to respond to the challenges of the digital age," she says. "New protections proposed for the

benefit of rights holders will seek to address online infringement as well as create a legal framework that encourages the rollout, by rights holders, of new business models."

Renewed interest in Canada's Copyright Act followed the announcement of the

legislation in last month's Conservative Party "throne speech," essentially a public list of the government's upcoming priorities. Industry sources tell Billboard that the government has been under pressure from foreign countries to update the legislation, which could be introduced before parliament begins its holiday break in December.

Graham Henderson, president of labels body the

Canadian Recording Industry Assn. (CRIA), says the legislation will demonstrate the country's commitment to protecting its songwriters and musicians.

"Is it going to replace our lost revenue every year? Of course not," Henderson says. "But it is a start. Right now, our big problem is that digital sales aren't replacing lost physical sales. A new Copyright Act would help foster new digital business models that haven't appeared in Canada because of piracy."

Despite 7.9 million broadband lines for a population of 33.4 million, according to the IFPI, Canada's legal digital business has struggled to take off. According to Nielsen Canadian SoundScan, digital sales account for just 5% of overall sales for the year to date. Meanwhile, a 2006 study conducted for the CRIA by pollster Pollara estimated that 1.3 billion music tracks are downloaded illegally in Canada each year.

The music industry has long blamed the existing Copyright Act for the proliferation of file sharing and the long-term decline in CD sales, with shipments dropping a further 19% year on year in 2007 through August (the most recent figures available), according to the CRIA.

But reform has been a long time coming. Canada signed two World Intellectual Property Organization (WIPO) treaties dealing with copyright protection in the digital age in 1997 but never ratified them or adopted their principles into law. In June 2005, the then-Liberal government proposed new copyright legislation, but the bill died when the government fell the following January.

The effect of the existing 1921 legislation, underscored by a series of court cases, is that downloading a song or making files available for sharing does not constitute copyright infringement.

The proposed new legislation has been broadly welcomed by the Canadian industry, but musician lobby group the Canadian Music

Creators Coalition, whose members include Sarah McLachlan and Avril Lavigne, warned the CRIA not to use the new law to launch RIAA-style lawsuits.

"When the CRIA says 'copyright reform,' what they really mean is 'give a free hand to sue fans who download,'" CMCC spokesman and Barenaked Ladies frontman Steven Page said in a statement. "We hope the government has a better solution in mind."

But Henderson claims his organization has no such plans.

"Canadians are law-abiding, and when this is made clear, I'm confident they will follow the law," he says.

Still, Mark Hayes, a copyright lawyer at Blake, Cassels & Graydon in Toronto, warns the proposed changes may not be the panacea the music industry is counting on.

"We're way behind on this and just starting to deal with things we should have resolved years ago," Hayes says. "By focusing on WIPO, we're overshadowing issues about online rights and business models that are changing by the hour." ...



BARENAKED LADIES frontman STEVEN PAGE, far right, fears a new Canadian law could invite RIAA-style lawsuits.



6 QUESTIONS

with ISSA
by ED CHRISTMAN

While some may think Radiohead pioneered the idea of allowing fans to determine their own pricing for the digital download version of its "In Rainbows" album (see story, page 7), Canadian recording artist Jane Siberry, who now goes by the name Issa, has been using that pricing model for downloads on her Web site, sheeba.ca, since December 2005.

When consumers want to buy a download at the site, a dropdown menu lets them choose how much to pay and when. Of those who have either paid or chosen the "gift from the artist" option, fans have spent an average of \$1.18 per song.

Issa, who has recorded a dozen studio albums since her first, "Jane Siberry," came out in 1981, now issues music on her own Sheeba label.

1 Why did you decide to use this pay plan?

The way the music industry was working started to feel more unnatural, greedy and counterintuitive to the music, which I see as a very special thing to give to humanity. So I decided that I needed a place that I could live with, and decided to create a flexible interface where the fan chooses what to pay. It's not a business model, it's a life model.

2 In going this route, why did you choose a suggested price of 99 cents? And do those who choose the "pay later" option come back?

It's very stressful to tell them to pay what you wish, unless people have a standard price. And I put "gift from the artist" at the top [of the menu] so that they know I mean it. There is no stealing on my site, only good energy. That's why we don't track if they come back and pay later, nor do we follow up.

3 Radiohead gives fans a choice of self-determined prices for the download or they can buy the £40 (\$81) boxed set, without fans knowing that a less costly single-CD option would be available Jan. 1.

I am watching myself closely to make sure I have no hidden agenda. Right now, I am wondering what I will do to let people know about my Christmas music and keep my intention pure. I am thinking I would prefer to tell the customers to take the music and don't pay for a week and then decide.

If others go this way, we will learn from it, and then the novelty will fade away and people will make a balanced decision on what to pay. Rather

than [offer] criticism of what anybody else is doing, I'll just say it's a very interesting time.

4 You use this model when you sell CDs at your live shows, too. How does that work?

Ticket prices are set by promoters, but we have self-determined pricing for a three-song CD, to help pay for recording my new music. People can't get used to the box sitting on the table with money on it, but I won't have the box guarded, even though it is sometimes hard to get venue employees not to guard it. If someone wants to take the box, I can get through the night.

5 You do not have CDs available on your Web site.

I am not sure what I am going to do. I have recorded 33 songs since I changed my name. It would be dishonoring the new music to just make it available as a download. If I do decide to put music on CDs, I'll have somebody do it and make them available through mail order. But I won't put it in stores. I don't have the stomach for the music industry protocols anymore of hiring a publicist and putting together a marketing plan. I want to work quietly—I say, as I am doing an interview with Billboard.

6 I have a colleague who is less spiritual than I am, and he summarized your current philosophy on life by saying, "She has lost her mind, and sold everything she had." Is that true?

That's partially true. I sold everything that I had, but I still have my mind. I couldn't find a buyer for it.

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Monetizing Membership

Social Networking Initiatives Aim To Turn User Bases Into Bucks

November is only halfway over, and already it's been a big month for social networking services.

The three sites with the most members—MySpace, Facebook and Bebo, according to Hitwise—all introduced major new initiatives designed to parlay their massive user bases into revenue and promotional opportunities for major media companies.

To date, most of the conversations surrounding social networking sites have focused on users—specifically, which service has the most. But as 2007 comes to a close, the tone is shifting to a more serious discussion of what can be done with those users. The bar for success is shifting from who has the largest base to who can best monetize it.

Let's take a quick look at the developments in question:

MYSPACE

Facing a serious challenge in the form of Facebook, social networking pioneer MySpace unveiled a new advertising platform called SelfServe, a set of tools that advertisers can use to create and target ads to MySpace users as well as analyze their performance.

The program is aimed at smaller advertisers, such as small businesses, community groups and bands. So, for instance, an artist can use the tool to select the specific demographics he wishes to reach (by age, geography, musical interests, etc.), create the ad itself using tools MySpace provides and place it on the MySpace pages that the desired demographic group vis-

its. Users can log in anytime to see how many clicks-throughs the ad received and track other metrics. It will go live in beta test mode early next year.

The service builds on the HyperTargeting effort MySpace launched in July, which oversees how ads target certain interest groups. MySpace says the performance of ads from companies participating in the trial program since then—which includes various music industry participants—rose as much as 300% in certain instances.

FACEBOOK

While also proposing a targeted advertising approach, Facebook's new Social Ads initiative takes a slightly different tack in that it tries to make advertising part of the conversations held on its network, rather than just relying on banner ads that are often ignored.

The system lets advertisers create profile pages on Facebook just like individual users. Other Facebook users can then view the media, products and services those advertisers offer, add links to the bits that interest them to their own profiles, add the brand as a "friend" in their social network and even buy or post reviews of what's available.

Essentially, the system gives advertisers almost complete access to the information and personal contacts on Facebook members profiles, which goes far beyond simple age, gender and location data, and in-



MARK ZUCKERBERG, CEO/founder of Facebook, whose new Social Ads initiative lets advertisers create profile pages.

cludes such desirable details as music preferences and political affiliations.

Additionally, Facebook added a feature called Beacon, which tracks Facebook users' activity on other Internet sites for various purposes.

So if a Facebook member visits the Web site of a band or a label using the Beacon code, that user might find an ad for an upcoming CD release waiting for them the next time they visit their Facebook profile. Bought a CD online? Your Facebook friends may then get an alert saying, "So-and-so just bought the new release from Band X," as a sort of tacit endorsement.

"Pushing your message out to people is no longer good enough," Facebook co-founder Mark Zuckerberg said at a New York advertising technology conference where the initiative was unveiled. "You have to get into the conversation."

BEBO

Instead of advertising, Bebo—the third-largest social network in the world and No. 1 such site in the United Kingdom—is focusing on content. The company unveiled a new multimedia platform that allows record labels and other content owners to add their own media to the service. The idea is to let rights holders populate the site with the content they want to make available, which Bebo members can then post and stream on

their individual profiles, rather than managing a system where users upload content on their own.

"We're going to evolve into a place where people collect and curate their favorite media," Bebo president Joanna Shields says.

Participating companies can sell advertising around their profiles and keep 100% of the proceeds, rather than share it with others.

Collectively, these new programs offer DIY bands and major-label promotional teams much-needed new tools to market new releases, concerts and more. But at the same time, they're raising some serious privacy questions, due to the unprecedented amount of personal data needed to so finely target marketing messages.

This is where the music industry has an advantage. While users may not want anyone knowing what kind of underwear they bought last week, most people display their recent music selections with pride, and any tools that make it easier to do so is only a win-win for fans and the industry.

When you provide information or sales opportunities for something people want, it's called a service. When you do it for something they don't want, it's an ad.

BITS & BRIEFS

MOVE THE CROWD

The folks behind the upcoming "Rock Band" music videogame have released a similar music/rhythm game for the iPod called "Phase." The game takes advantage of the iPod click wheel and center button to let users "play" along to any of the tracks stored on the device by moving a cursor to the right spot on the screen and pressing the button at the right time, all in tune with the music. The game features a variety of backdrop settings and requires no music licensing deals. Gameplay modes include a QuickSpin option and Marathon mode. Created by Harmonix, "Phase" is available on various iPod models for \$5.

VIRTUALLY LIVE

On Dec. 8, Sonicbids and Second Life music venue House of Flames will host a concert in the virtual world for six indie bands to cap a co-sponsored contest. To enter, bands should submit an electronic press kit through the Sonicbids service, a site designed to help

bands get gigs. The selected acts will play a 30-minute set, get 3,000 Linden Dollars (the currency of the virtual world, worth about \$10) and receive promotion through Sonicbids and the House of Flames. Submissions will be accepted through Nov. 22.

COULDA BEEN A LEGEND

"Rock Band" and "Guitar Hero" may be getting all the press, but keep an eye on "Brutal Legend"—an action/adventure game drawing heavily from the fantasy, imagery and lyrics of the heavy metal subculture a la Tenacious D and Spinal Tap. A host of real-world rock gods have lined up to offer voice talent for the project, including Motörhead's Lemmy, Rob Halford and Ronnie James Dio. Jack Black voices the lead character. The score will feature licensed tracks from Black Sabbath and Kiss as well as original songs from Halford and Dio. The game is expected next year from developer Double Fine and publisher Sierra Entertainment.

EARGASM

Ever wanted a pair of those cool earbuds that stars like U2 and Justin Timberlake use to hear themselves on-stage? Future Sonics is now marketing a version of the headphones to the public, called the "Atrio Series." Each pair comes with a variety of customizable ear-piece options, from the earplug style (pictured) in various sizes to a more comfortable memory-foam insert. A carrying case allows users to switch out options as needed. The headphones offer clear playback at lower volumes, thus reducing the risk of hearing damage from excessive iPod use. The "Atrio Series" comes in black and cobalt blue. They retail for \$200.

—Antony Bruno

AOL Music

TOTAL MONTHLY STREAMS NOV 24 2007

Top Songs

1	INGRID MICHAELSON The Way I Am CABIN 24/ORIGINAL SIGNAL	226,241
2	FEIST 1, 2, 3, 4 CHERRYTREE/INTERSCOPE	215,764
3	SEAN KINGSTON Beautiful Girls BELUGA HEIGHTS/EPIC	139,040
4	AKON Sorry, Blame It On Me KONVIC/UNIVERSAL MOTOWN	125,647
5	COLBIE CAILLAT Bubbly UNIVERSAL REPUBLIC	124,858
6	KANYE WEST Stronger ROC-A-FELLA/DEF JAM	123,994
7	ALICIA KEYS No One J	117,211
8	BLAKE LEWIS Break Another 19/ARISTA	115,371
9	RIHANNA Hate That I Love You SRP/DEF JAM	111,318
10	FERGIE Big Girls Don't Cry (Personal) WILL.I.AM/A&M	106,450



Top Videos

1	SOULJA BOY TELL'EM Crank That (Soulja Boy) COLLIPARK/INTERSCOPE	1,059,136
2	SOULJA BOY TELL'EM Soulja Girl COLLIPARK/INTERSCOPE	578,188
3	CHRIS BROWN Kiss Kiss JIVE	541,274
4	BRITNEY SPEARS Gimme More JIVE	462,195
5	FERGIE Clumsy WILL.I.AM/A&M	445,840
6	ALICIA KEYS No One J	401,590
7	COLBIE CAILLAT Bubbly UNIVERSAL REPUBLIC	385,572
8	KANYE WEST Stronger ROC-A-FELLA/DEF JAM	301,133
9	KANYE WEST Good Life ROC-A-FELLA/DEF JAM	292,588
10	NICKELBACK Rockstar ROADRUNNER	251,380



Soulja Boy Tell'em's video for "Crank That" is already one of the top 10 most-streamed videos on AOL this year.

* First Listen/First View ** Network Live † Breaker Artist ** AOL Sessions Source: AOL Music for the four weeks ending Nov. 8.

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

ZUCKERBERG: CRAIG RUTTLE/AP PHOTO

VIRGIN
MEGASTORE
CEO

Simon Wright

As his recently reacquired chain's Web site relaunches, the boss speaks his mind about the Eagles, exclusives, Radiohead and the holiday season ahead.



When the U.S. Virgin Megastore chain was acquired in August by two real-estate companies—the Related Cos. and Vornado Realty Trust—the deal immediately sparked speculation that it was a real estate play for the chain's two New York stores in Times Square and Union Square. But few realize that Virgin Megastore CEO Simon Wright had a choice of sticking with worldwide parent company the Virgin Group or going with Virgin Megastore's U.S. operation. The fact that Wright selected the latter should squash all rumors.

Wright joined the Virgin Entertainment Group in 1990 and rose to chairman in 1999. Since 2004, he has been based in Los Angeles, where he runs the day-to-day operation of the U.S. chain. Under Wright's stewardship, 16 U.S. stores have been shuttered and the 11 remaining outlets have been remerchandized into music-centered lifestyle stores.

In the latest Virgin Megastore news, this week, the chain relaunched its Web site—switching from an Amazon.com back end to using Baker & Taylor for site development and fulfillment, but merchandized by the Virgin team. The site features a MegaBoutiques page, where products—including a selection of fashion, movies, music, books and electronic items—are grouped by themes, such as “games” and styles of music. The site also offers blogs, streaming video, news feeds and event calendars, and it links to the chain's new Social Media Mashup site, which launched this summer.

In a telephone interview with Billboard, Wright discussed a spectrum of issues currently facing retail.

How are things going under the new owners? Will the New York stores be downsized?

All of the stores we have invested in are producing strong growth. We are up over 16% from last year, and our top seven stores are up 20% year over year. Our New York stores are going from strength to strength—so, no.

What do you think of Radiohead coming out to retail after creaming all the easy sales by selling directly to their fans?

The sales won't be as big as they would have been if they didn't sell it from their Web site first, but we still expect it to be No. 1 in its first week of availability. For the Virgin Megastore customer, Radiohead is the perfect product, whether or not they sell directly first to customers. It's a risk to buy the album without knowing the numbers, but we will eventually sell it all, even if we don't do it quickly. We also look forward to selling the boxed set that Capitol is putting out. We will take in more than our normal market share on the boxed set.

Will Radiohead's Jan. 1 street date hold, considering the album is already for sale?

Our attitude will be to hold to street date unless it is widely broken by our competition. You have to work

with these things; otherwise, we will have anarchy.

But considering that most superstar albums come with different exclusives at different accounts and sometimes with different street dates, isn't it already anarchy out there?

All the different releases and different packages contribute to the overall effect of confusing the customer and bringing more costs to each release.

What did you think of the Eagles selling their album first through Wal-Mart?

These things happen. We got a hold of the album and it was No. 3 last week, and it is still in our top 10. If we had been able to buy it normally, it would have been our No. 1 record in its debut week. In fact, if they would have made it available to everybody, they would have sold more in the first week.

Are you still replenishing the Eagles' album?

We are still getting replenished. We are buying it from Wal-Mart and from the Eagles' Web site.

Will we see more acts going down the path without a label?

It is inevitable that more marquee acts will look at those options. It's

not a great trend, but the market is allowing it to happen, so it will. Certain retailers are able to offer terms that make it attractive to the artist, and for some reason, the record companies think it is in their best interest for these type of things to happen. If those two conditions exist, there is not a lot we can do about it.

Some retailers have pulled product of artists that have done exclusives.

That creates PR but doesn't have long-term impact. What we can do is what we do best—to compete against it, and that is to merchandize music that we know our customers want.

What did you think of Billboard's decision to chart the Eagles in The Billboard 200?

You are really reflecting that it is an OK strategy to follow. You are blessing that we should treat it as a normal release. You are adding credibility to the practice, and that doesn't help the overall market. It will only encourage the next situation to happen easier.

What kind of Christmas will we see?

Music is pretty weak, but our holiday sales will be driven by DVD and videogames. Music will be OK

because of DVD and videogames, but there are no big releases this year; there is no Super Tuesday.

What we are seeing in terms of pricing for the up-and-coming holiday selling season?

I don't see anything out of the ordinary. The big boxes are reducing their use of music and other entertainment software product and instead are focusing even more on electronics to draw crowds.

Does Black Friday pricing stand isolated, or does it have an impact going forward beyond the holiday season?

It doesn't have an effect for the whole year, but it certainly has an effect on the holiday period. It creates traffic trends for the subsequent weeks.

How are the suppliers' marketing plans shaping up for the holidays?

I have always felt that the movie studios and the gaming companies aggressively market where it is appropriate to do so, whereas the music industry doesn't market their product so strongly.

That's partly the problem with the way the digital market was developed. If they had seen digital music as something to be marketed instead of something to be protected, you wouldn't have all of these free sites coming about in the first place.

Will the movie industry go down the same path?

The movie industry much more aggressively markets to consumer demand. Look at what they did with getting a hold of the DVD market. The DVD growth has fueled the film industry. It is the fastest-growing consumer entertainment product ever. They tapped into what the consumer wanted and came up with a clever way to market the high-quality DVD. And now they are bringing out [high definition] and Blu-ray.

“Holiday sales will be driven by DVDs and videogames. There are no big music releases this year; there is no Super Tuesday.”

NEW

LENNY KRAVITZ, VIRGIN REBUILD THEIR RELATIONSHIP—AND THE KRAVITZ BRAND

BY SUSAN VISAKOWITZ
PHOTOGRAPH BY DAVID HINDLEY

Lenny Kravitz leans forward on the plush, chocolate-brown suede couch that anchors his spacious Soho penthouse sitting room, looking genuinely eager to take on whatever question might next come his way. ¶ His comfortable attire—plain T-shirt and jeans—suits the fireplace-warmed setting and the at-ease tone of his responses. But when he's asked whether his new album, "It Is Time for a Love Revolution," due Feb. 5 via Virgin, is the comeback his label's been promising, he bristles for a moment. ¶ "If the label wants to see it as a comeback, that's on them," he says. "It's not how I see it."

ATTITUDE



E

Yet if Kravitz and Virgin, which has been his home since his 1989 debut, "Let Love Rule," have a difference of opinion on this matter, it seems an isolated instance of disconnect. The two parties—with the help of Kravitz's new manager, longtime friend and former Maverick head Guy Oseary—have been engaged in an ongoing process of relationship rebuilding, and now find themselves enthusiastically collaborating on "Love Revolution," working together in ways they've never before attempted.

"When I first got here almost two years ago and started to get a lay of the land, finding out there wasn't a relationship with this artist was shocking," Capitol Music Group (CMG) president Lee Trink says. "Lenny's an incredibly important artist, and I felt it was essential to reach out to him and figure out how to approach rebuilding [the rapport] and accomplishing great things together again."

Although Kravitz hesitates to go into specifics, he acknowledges that "things got rough for a while" with Virgin. "When I was signed, it was like coming into a family, so it was hard to move on when that went away. But it's good again. We're working together and everyone's really involved."

"When I came onboard, very quickly we started engaging the label," Oseary says. "You get a lot more accomplished as a team than you do on your own, and we're all working for the same things. My perspective was, 'The sooner we align, the better.'"

"We have a very different team in place here now," says CMG chairman/CEO Jason Flom, who was named to that position in 2006, "and it's making all the difference. There's commitment, passion and expertise that's being met by great music, and it's going to add up to a much bigger impact and a return to greatness for Lenny."

'BAPTISM' BY FIRE

It was shortly after the release of 2001's "Lenny" that many of the people Kravitz had been working with at Virgin, including then-vice chairman and trusted ally Nancy Berry, either exited or were shuffled around internally.

Virgin senior VP of marketing Amani Duncan arrived at the label in 2002, "when they were changing everything. By the time of [2004's] 'Baptism,' almost none of the people from the Nancy Berry days were around," she says. "That made learning from the past—and building forward momentum—a lot harder."

Kravitz, now 43, says the period surrounding "Baptism" was a trying one. "When I look back, I realize I wasn't comfortable with what I was doing. I was really questioning my life. Mostly it was a sense of, 'Do I want to continue [making music] in this manner?' I had been in this label machine, had this thing around me, for almost 20 years. My attitude toward [being in the business] was not good at that point. When 'Baptism' was done, I really felt like I had finished a cycle."

There is agreement among many of the label executives Billboard spoke with that strained relations between Kravitz and Virgin led to a general complacency toward the promotion of "Baptism," most noticeable in the near-total lack of exploitation of digital opportunities emerging at that time.

"They just didn't take advantage of the new ways people were beginning to discover music," Trink says. "Lenny realizes now he really lagged behind other artists of his stature in staying connected with his fans."

Duncan adds, "Maybe the old regime took for granted that 'Baptism' would just do what it would do, that they didn't need to go after new things. That's 180 degrees from where the thinking in this business is today."



Kravitz admits that he dealt with his discontent by withdrawing. "I just went and disappeared, just got people out of my face," he recounts with a still-palpable trace of bitterness in his voice. "I got completely out of the public eye, too. I needed to get away."

The lack of an aggressive promotional campaign took its toll. "Baptism" has shifted only 550,000 units to date, according to Nielsen SoundScan—his lowest sales total since 1995's "Circus" and a far cry from the nearly 4.5 million copies he shifted for 2000's "Greatest Hits." The album also failed to produce a smash single at radio, a hallmark of most of Kravitz's previous releases.

Virgin executive VP of promotion Hilary Shaev notes that even the moderately successful single "Lady," which went top 30 on The Billboard Hot 100, required that the label beat radio programmers "over the head pre-release." This was achieved through the song's use in a Gap TV commercial that featured Kravitz and actress Sarah Jessica Parker.

Flom, Trink and Duncan all suggest the relationship between Kravitz and the label resulted in an album that wasn't his "creative best." "When an artist isn't happy with his home, he doesn't have the foundation he needs to express himself," Trink says. "You need to be in a place of mutual respect."

WELCOME TO THE JUNGLE

Kravitz toured behind "Baptism" into early 2006, and then, in keeping with his desire to stay out of the spotlight, kept a pretty low profile until he appeared at the July 2007 Live Earth concert in Brazil. He remained in Brazil, on a farm in the jungle, for four months thereafter, even though he had only packed for a week.

"There was certainly a temptation to just stay gone," he says. "There was no stress, less time spent on decisions. And I reconnected with knowing that God gives you everything you need. But I came out of the jungle," he continues with a smile, "and I came back with a fresh outlook."

Kravitz says he realized he'd been letting "the daily grind" obscure the fact that he has an "amazing life." "What's to trip about? This is a life of my choosing. I can either bitch about it or go in and enjoy it—it's my choice. So I decided to enjoy it."

That new attitude synched up perfectly with the energy in the Virgin offices.

"There's a new spirit of partnership with Lenny and his management," Trink says. "And with him being in a positive head space, knowing he's at a good home and that people care about him, he was able to deliver

A CLOSER LOOK AT LENNY

Can 'Revolution' Reverse His Sales Slide?

U.S. Sales According To Nielsen SoundScan:	650,000*	1,378,000	2,168,000	536,000	3,011,000	4,453,000	723,000	550,000
The Billboard 200 Debut:	196	84	18	10	36	2	12	14
Weeks On The Billboard 200:	28	40	60	16	110	93	17	33
The Billboard 200 Peak Date:	2/10/1990	8/31/1991	5/7/1993	9/30/1995	8/7/1999	11/11/2000	11/17/2001	6/5/2004
The Billboard 200 Peak:	61	39	12	10	28	2	12	14
	"Let Love Rule"	"Mama Said"	"Are You Gonna Go My Way"	"Circus"	"5"	"Greatest Hits"	"Lenny"	"Baptism"
	1989	1991	1993	1995	1999	2000	2001	2004

SOURCE: The Billboard 200 through the chart dated Nov. 24, 2007. Sales through the week ending Nov. 4, 2007. *"Let Love Rule" was released before Nielsen SoundScan was established in 1991

THE BILLBOARD HOT 100

Title	Debut	Debut Date	Peak	Peak Date	Weeks On Chart	Label
"Let Love Rule"	89	1/27/1990	89	1/27/1990	4	Virgin
"It Ain't Over 'Til It's Over"	64	6/8/1991	2	8/24/1991	19	Virgin
"Stand by My Woman"	93	10/19/1991	76	11/16/1991	8	Virgin
"Believe"	98	7/3/1993	60	9/11/1993	17	Virgin
"Heaven Help/Spinning Around Over You"	80	3/5/1994	80	3/5/1994	3	Virgin
"Rock and Roll Is Dead"	75	10/14/1995	75	10/14/1995	2	Virgin
"Can't Get You Off My Mind"	96	3/23/1996	62	5/4/1996	20	Virgin
"Fly Away"	52	12/5/1998	12	5/8/1999	41	Virgin
"American Woman"	77	7/17/1999	49	10/30/1999	21	Maverick/Virgin
"I Belong to You"	78	3/25/2000	71	4/8/2000	9	Virgin
"Again"	72	11/18/2000	4	2/17/2001	32	Virgin
"Dig In"	73	10/13/2001	31	12/15/2001	20	Virgin
"Where Are We Runnin'?"	69	5/29/2004	69	5/29/2004	6	Virgin
"Storm" (featuring Jay-Z)	98	8/28/2004	98	8/28/2004	1	Virgin
"Lady"	73	12/11/2004	27	2/12/2005	20	Virgin

SOURCE: The Billboard Hot 100 through the chart dated Nov. 24, 2007.



Following his July Live Earth appearance in Rio De Janeiro, above, LENNY KRAVITZ spent four months on a farm in the jungle in Brazil. 'I came back with a fresh outlook,' he says.

strating why they want to be part of an upcoming Get on the Bus tour.

The tour runs Jan. 17-31 through select cities, and will feature an "old-school 1970 Eagle bus that we're totally vibing out a la Lenny," Trink explains. "The bus will pick up a contest winner and a friend in each city along the route, and Lenny will hang out with these winners on the bus. We'll videotape the whole thing and put it up on MySpace and Lenny's official site."

Duncan adds that the tour will have multiple sponsors, tentatively set to include Champion and Harley-Davidson, among others.

"All the sponsors are creating a new business model for us," Duncan says. "I've got a saying that's become a mantra in the office: 'Let's get it done, but with other people's money.' Industry-wide, we're all being forced to cut marketing spends; having sponsors allows us to brand our campaign in unique ways and get these cool things done we otherwise couldn't."

Another major new initiative: mobile. Virgin senior VP of sales Dominic Pandiscia says that the label is working with mobile carriers on catalog and ringtone releases. "Some of Lenny's biggest riffs and hits have yet to be released to this market, and we'll be rolling them out at the end of this year and into early '08 as part of an integrated plan with carriers. It's the most aggressive mobile campaign we've undertaken in Lenny's history."

And this initiative isn't limited to the United States. "In Latin America," Trink reveals, "we've got a massive deal done with Sony Ericsson where we're pre-loading songs from the new record along with some exclusive material onto phones. It's supposed to kick off in January, and we're also looking at possible other territories."

But the centerpiece of the "Love Revolution" campaign, at least as far as branding goes, is a deal between Kravitz and an A-list consumer brand; details are still being finalized, so Virgin declined to confirm the brand. Kravitz and rock single "Bring It On" will feature prominently in national TV commercials.

"It's the biggest commitment [this company] has ever made to music," Trink says.

BACK ON THE AIR

There's also a fresh strategy for radio, including launching with two singles simultaneously: the aforementioned "Bring It On" and the strings-cushioned ballad "I'll Be Waiting."

Shaev explains the logic this way: "There was an age-old conversation with every Lenny album that's come out: 'Do you go rock first or pop first?' The bigger question was, 'Do you satisfy fans who like to hear Lenny rock—more of his male listeners—or do you satisfy women, who love his ballads?' Instead of having that debate again, we thought we should satisfy all his fans. It's just another example of how every aspect of this business has been shattered and needs to be shattered."

The challenge of the two-single strategy comes mostly at the triple A (adult album alternative) format, where stations are often split between rock and pop fairly evenly.

"There may be a question there of, 'Which one do we play?' But we're letting them decide," Shaev says. "We're not playing a chart game with this. We don't care if the two singles end up at No. 10 instead of one going to No. 5, or however it might play out."

Even though historically Kravitz has belonged primarily to the rock formats (he's notched four top 10 singles on the Mainstream Rock chart and seven on Alternative, but only two on top 40), it's top 40 and older-skewing cousin adult top 40 that attract the largest—and most mainstream—audiences.

"The only rock that really gets played on top 40 these days is the pop/punk or the power ballads—the Nickelsbacks, the Daughtrys, the John Mayers," Shaev says. "That's why we made the decision we made, because top 40 will most likely go with 'I'll Be Waiting.'"

So far, radio has given the singles a warm embrace. "Bring It On" bowed on Mainstream Rock at No. 34, Active Rock at No. 37 and Rock at No. 26, while "I'm Still Waiting" entered Triple A at No. 28.

Chuck Damico, assistant PD of active rock WMMR Philadelphia, which has been spinning "Bring It On" hard, says Kravitz is "one of a kind and a breath of fresh air, while so much of what's coming to radio sounds so similar. It's artists like Lenny Kravitz who push the edges and influence others to grow."

Alternative WEQX Albany, N.Y., OM/PD Willobee agrees that "Bring It On" is a "good radio song that cuts through the same old, same old. It's certainly not your typical emo track." But he cautions that it feels like Kravitz "has been gone a long time, which is not a good idea in this business. It's still too early to say whether people will really care or not that he's back."

Depending on how things develop, Shaev thinks the next single will be a track that splits the difference between rock and pop. "It's our hope that after these two, we could meet in the middle on the next track," she says.

Back at his penthouse, Kravitz talks about his hopes for the new album.

"The nucleus of the record is the idea of launching a love revolution," he offers. "I'm really calling on all of us, including myself, to start a global change of consciousness. I truly believe human beings have the capacity to achieve peace, but it starts within each of us. You have to love yourself before you can have the perspective to love others."

Kravitz seems optimistic, and I tell him so. "I feel really grounded," he says with a smile. "I've cleaned house and I'm comfortable with myself. I'm back on my path."

Additional reporting by Keith Caulfield and Anthony Colombo.

'I can either bitch about life or go in and enjoy it—it's my choice. So I decided to enjoy it.'

an album we all believe in."

Indeed, "Love Revolution" finds Kravitz at his most pensive (the piano-driven ode to his late father, "A Long and Sad Goodbye") and his most aggressive ("Back in Vietnam"). The tracks cover an enormous swath of stylistic ground, but find Kravitz stretching beyond his typical influences (Prince, Motown, the Beatles, funk) and trying on new sounds, such as the ragged North Country rock of Neil Young & Crazy Horse ("If You Want It").

More impressively, Kravitz seems to be doing genuine soul-searching on "Love Revolution," turning in some of his strongest lyrics in years.

Flom remarks, "He really dug deep on this record and you can hear the difference. He found that place inside himself that allowed him to recapture what made him a star in the first place."

And Flom is very much aware of what that star power is worth.

"I don't think you can overstate the importance of what it would mean to put him back where he belongs: at the top of the hierarchy—not only for our bottom line and the company's image, but also in terms of his historical significance. This is a guy who's already headed for the Rock and Roll Hall of Fame."

REBUILDING THE BRAND

Spending the better part of two years working to re-energize their relationship, Kravitz and Virgin are now onto what almost seems like the second phase of a perfectly plotted master plan: rebuilding the Kravitz brand.

"This is his defining moment," Duncan says matter-of-factly. "It's like we're starting from scratch. We're going to places with him he's never gone before."

Wanting to shake the out-of-touch image "Baptism" may have imparted, the label, Kravitz and Oseary are making a major commitment to reach out to younger demos, exploit the digital space, boost branding initiatives and create opportunities for interaction between Kravitz and his fans.

First stop on this new quest: MySpace.

"When I approached them," Duncan says, "their first reaction was, 'Lenny who?' Their second reaction was, 'He'll never do anything with us,' because he never had in the past."

But once MySpace understood that Kravitz and Virgin had a new approach, the social networking giant came aboard with an innovative promotional campaign dubbed Get on the Bus With the Love Revolution. The initiative begins with a contest wherein fans submit videos via MySpace demon-

INDECENT

NGTV.COM'S 'DIRTY MUSIC VIDEO' YOUTUBE CHANNEL DRIVES VIEWS **BY ANTONY BRUNO**

After the July 3 release of its self-titled debut album, rock act Circus Diablo and label Koch Records were looking for a spark.

Despite an impressive pedigree—including former members of the Cult and Fuel in its lineup—the group needed something extra to attract attention. So Circus Diablo made a music video. On Sept. 12, the video for the single “Loaded” premiered on the band’s Web site, YouTube and other outlets.

The results were immediate. It became the No. 1 most-viewed music video on YouTube and the No. 4 clip overall that day with more than 70,000 views.

The secret, Koch Records VP of radio and video promotion Chuck Oliner says, was NGTV.com (which stands for No Good TV)—one of several YouTube partners that music labels are using to help set their artists apart from the pack.

Fans had already been able to seek out new videos by their favorite band directly from the act’s own YouTube channel or that of its label. But what has been missing on YouTube is a third-party music video aggregator—along the lines of an MTV or a BET—where fans know they can go to get the latest and greatest from all record labels and discover new acts. NGTV is one of a handful of newcomers emerging to fill that void.

It does so by focusing on uncensored content. Its music video channel (DMV, or “dirty music videos”) airs uncut clips that feature the kind of content most other mainstream outlets are trying to avoid—foul language, nudity, drug references and so on. It’s a bit sophomoric and over the top, but it works.

Since going live in February, NGTV has become the fifth-most-watched channel of all time on YouTube, with 116 million video streams and 25,322 subscribers. It averages 25 million clip views and 7 million unique visitors per month across YouTube and its direct streaming site.

Hoping to tap into this momentum, Circus Diablo filmed a second version of its video exclusively for NGTV.com, featuring nudity, simulated sex and other content that YouTube won’t air. Together with the cleaner version aired on YouTube—which only served to drive traffic to NGTV’s exclusive director’s cut—the video gained what Oliner calls “hundreds of thousands” of impressions.

The channel has helped expose other acts as well. The uncut version of DJ Khaled’s “We Taking Over” has logged more than 1 million views. Another raunchy video from Endeverafter (featuring topless women being spanked in a police lineup) also hit No. 1 the day of its YouTube debut, and has compiled more than 900,000 views since.

“The numbers are just staggering . . . double and triple what we were getting on Yahoo and AOL,” Oliner says. Although Koch, like other labels, has its own YouTube channel to post videos, posting them through NGTV generates more attention because it’s become a destination.

“You could post it on YouTube all by yourself, but you’re not going to get that type of traffic. Kids know that NGTV only shows uncensored videos, so now it’s got a cachet that

that’s the place to go. It’s become its own brand. They represent that raucous, rebellious side of rock’n’roll that really doesn’t exist anymore.”

It’s worth noting that the ability of this exposure to drive sales is questionable. Oliner notes that NGTV alone drove a sales spike of more than 50%: “There was no radio airplay, the band wasn’t touring. It was just this video.” But for the week ending Sept. 23, that spike meant the album went from selling low double digits to somewhat less low double digits.

CHANNEL SURFING

Meanwhile, to drive video spins, many labels are also turning to other top-viewed YouTube channels—operated by the likes of Perez Hilton or even Oprah Winfrey, who just launched a YouTube channel Nov. 1. Hilton posted the Spice Girls’ new music video, “Headlines (Friendship Never Ends),” which attracted 1.2 million views in a week. Posted on the Spice Girls’ own YouTube channel, the same video drew 830,000 views.



FOWLER

Those two outlets, though, are geared more toward celebrity videos—which NGTV also posts, again with its uncensored flair. But those interview clips link to the music videos posted elsewhere, which drives more views.

“It doesn’t just have to be a music video,” says Bob Hitt of Crush Management, which represents Endeverafter. “It’s almost more effective when you have the band in everyday life just talking. You get to see who they are, their sense of humor. When you can go there, that’s when it can really make an impact.”

These efforts, however, remain the exception rather than the norm, with most labels content to post music videos via their own channels or through that of their artists. Looking at the most-viewed channels on YouTube, five of the top 10 are record labels: Universal Music Group is No. 1 with 123 million views.

Certain acts are up there too, with the My Chemical Romance channel logging 104 million streams and Linkin Park’s LPTV close behind with almost 90 million views.

These outlets

COPPING TRAFFIC

There are millions of videos on YouTube. Getting one to stand out from the pack isn’t easy. But there are a few things that can be done to tilt the scales and drum up more viewers than the average post. In addition to having a good song and a good video, here are a few TIPS from the experts on how to do exactly that.



AVRIL LAVIGNE'S “Girlfriend” is YouTube’s most viewed music video ever.

SEX SELLS

Not just sex, but any kind of content that normally won’t be aired on mainstream outlets will draw extra eyeballs to such such as NGTV.com that revel in it.

“As long as there’s something that’s not allowed to be aired on TV, you’re going to succeed in captivating the audience,” NGTV co-founder and president/head of programming Kourosh Taj says.

Even if the music video isn’t overtly sexual in nature, there may be just one frame that is suggestive enough to make the thumbnail clip that accompanies all YouTube posts. And don’t forget to use “Uncensored” in the title.

EXTRA! EXTRA!

Sometimes even the best video needs a little help. Filming “behind-the-scenes” clips or even just a standard interview goes a long way to add to the video-related impressions on YouTube and other sources, and provide new avenues for fans to discover the video.

“Anytime you add another element than just a standard video, it’s going to get more attention,” Taj says. “It absolutely creates more traffic when the artist gets involved. A video’s just a video.”

IN FOCUS

You can’t just throw up a link and hope people flock to it. It requires a coordinated marketing effort that involves radio airplay, MySpace profiles, featured placement on YouTube and even e-mail alerts to various mailing lists.

Set up the artist as a featured video of the week at certain Web sites, like Yahoo, NGTV, YouTube, etc. Give fans the ability to virally share the video with others. Do it all, but don’t do it alone. Coordinate.

“Record labels tend to just throw everything out there,” Taj says. “Here’s 4,000 videos . . . have at it.’ That doesn’t work.”

TIMING IS EVERYTHING

Whether it’s dumb luck or by design, the importance of timing can’t be overlooked. Look at Avril Lavigne’s “Girlfriend”—the most-viewed music video on YouTube of all time. The video was posted about a month before the song went to radio, while Lavigne was enjoying a radio hit for “Keep Holding On” from the “Eragon” soundtrack.

“It’s a bit unorthodox because we don’t usually get this lucky,” RCA Records VP of digital marketing Jen Fowler says. “We had the right material, the right audience and the right time. It was the perfect recipe.”

EXPOSURE

Stills from NGTV.com videos for Circus Diablo's 'Loaded,' left, and Endeveafter's 'Baby Baby Baby,' center and right.

are responsible for the top-viewed videos of all time as well. Seven of the top 10 most-watched videos ever on YouTube are music videos, and all but one come through one of the aforementioned channels.

Avril Lavigne's "Girlfriend"—YouTube's most-watched music video yet, and its second-most-watched video in all categories, with close to 60 million streams—was posted on RCA's YouTube channel.

According to RCA Records VP of digital marketing Jen Fowler, labels are left to their own devices when trying to set their videos apart from the pack on YouTube. While the site lists music as a content subcategory, music videos share that segment with live shots of concerts taken with camera phones, fans lip-synching in their basements and so on.

"YouTube has not fully committed to music as a category," she says. "Music in the YouTube world is very generic. Avril's competing with a dog peeing in the backyard. YouTube doesn't necessarily differentiate between the two editorially and promotionally."

ELECTING THE THIRD PARTY

Still, the majors remain hesitant to partner too much with third-party players like NGTV because music videos now are a revenue stream, not just a promotional vehicle. Adding another YouTube partner means splitting the revenue share gained from YouTube ads with yet another entity.

"We already deal with so much fragmentation," Fowler says. "You're only getting cents per stream. But when you look at an [artist like] Avril whose getting well over 75 million streams [across all channels combined], that's good. The majority of those streams generated revenue for us."

But for artists who need more help getting noticed, the strategy still applies, and NGTV is doing everything it can to gain more partnerships with the music industry. It has veteran A&R and music supervision executive Benji Gordon leading its music industry relationships, and Kiss' Gene Simmons serves as the company's chairman, promoting it to his network of music industry contacts. (For more on Simmons' involvement with NGTV, see the Q&A on this page.)

The company is expanding into mobile content, producing segments for E!'s Extra, and a deal is in the works with AEG to hold an NGTV music festival in the spring.

Co-founder and president/head of programming Kourosh Taj hopes to make NGTV a launch platform for new albums much like it already is for movies. The company creates specific channels on NGTV for such recent movies as "Superbad" and "I Now Pronounce You Chuck and Larry" featuring in-studio interviews shot around a fully stocked bar, on-location shots and behind-the-scenes footage—all, of course, uncensored.

NGTV has not yet convinced labels to do the same, but that may soon change if it continues to score big results like it has with Circus Diablo and Endeveafter.

"Record labels are still in a defensive mode when it comes to taking full advantage of the 'Net. They need to have an open mind and allow us to do what we do," Taj says. "The ones that have let loose a little and worked with us have reaped enormous benefits."

PASSIONATE KISSES

GENE SIMMONS ON HIS COMMITMENT TO NGTV.COM AND THE FUTURE OF DIGITAL MUSIC

Kiss co-founder Gene Simmons might occasionally relax, but more often than not, he's shuttling all his time and energy among myriad entertainment projects.

There's filming for "Gene Simmons Family Jewels," the reality show entering its third season on A&E, and there's an animated show on Nickelodeon called "My Dad the Rock Star."

He's writing his third book—on prostitution—coming this spring via his own publishing company, Simmons Books. He's also got Simmons Comics, with three comic book series based on characters he's created. The list goes on.

And if that weren't enough, Simmons manages a host of efforts with partner Richard Abramson as part of Simmons Abramson Marketing. One of those is NGTV.com, a popular video Web site featuring uncensored celebrity interviews and music videos. Simmons is the chairman of and an investor in the company.

Simmons took a few moments to chat with Billboard about NGTV.com and the future of the digital music market.

What drew you to NGTV?

Part of it is the uncensored thing. But a ship is only as good as the people who work on it. They have a terrific team of young, talented people who didn't just look at the clock. Everybody does what they needed to do. That's my style too.

NGTV is one of the few projects that you're associated with that you didn't create yourself. What makes this different?

I trust my own gut. I like to create my own stuff, but every once and a while something comes across that just looks too good to be true. The day-to-day is still Kourosh [Taj, co-

founder and head of programming]. All I've done is co-raising the money with Rich and branding it No Good.

Any plans to tour with Kiss again?

We'll tour a few dates next year. We're doing Kiss festivals around the Indy car racing series. Simmons Abramson Marketing markets and brands Indy cars. I came up with the I Am Indy brand, by the way. [The races] go on the night before. We'll do 15 dates or so. We'll also go to Australia and New Zealand and maybe do four to six shows, but nothing comprehensive until we feel like it.



GENE SIMMONS shows off his NGTV.com T-shirt in the video for the Nickelback song 'Rockstar.'

It's been nine years since we've seen a new Kiss album. Any plans to get back into the studio?

The record industry is in such a mess. There is nothing in me that wants to go in there and do new music. How are you going to deliver it? How are you going to get paid for it if people can just get it for free? I will be putting out a Gene Simmons boxed set called "Monster"—a collection of 150 unreleased songs. Kiss will have another boxed set of unreleased music in the next year.

[But] the record industry doesn't have a fucking clue how to make money. It's only their fault for letting foxes get into the henhouse and then wondering why there's no eggs or chickens. Every little college kid should have been sued off the face of the earth. They should have taken their houses and cars and nipped it right there in the beginning.

[It] doesn't affect me. But imagine being a new band with dreams of getting onstage and putting out your own record. Forget it.



But some acts like Radiohead and Trent Reznor are trying to find a new business model.

That doesn't count. You can't pick on one person as an exception. And that's not a business model that works. I open a store and say, "Come on in and pay whatever you want." Are you on fucking crack? Do you really believe that's a business model that works?

So what if music just becomes free and artists make their living off of touring and merchandise?

Well, therein lies the most stupid mistake anybody can make. The most important part is the music. Without that, why would you care? Even the idea that you're considering giving the music away for free makes it easier to give it away for free.

The only reason why gold is expensive is because we all agree that it is. There's no real use for it, except we all agree and abide by the idea that gold costs a certain amount per ounce. As soon as you give people the choice to deviate from it, you have chaos and anarchy. And that's what's going on. —AB

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BRYAN PEREZ,
PRESIDENT,
LIVE NATION DIGITAL**

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OTHER KEYNOTE SPEAKERS INCLUDE:

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SPECIAL FEATURE

**MIGUEL
BOSE**



Miguel Bosé was a celebrity long before he ever set foot on a stage. ■ The son of Italian actress Lucia Bosé and fabled Spanish bullfighter Luis Miguel Dominguín, Bosé grew up surrounded by premier cultural figures of the day, from Pablo Picasso to film director Luchino Visconti. His pedigree made him nearly royalty—a media darling whose every move was chronicled by tabloids since birth. ■ It was no surprise, then, that Bosé's TV debut as a singer, in April 1977, catapulted him to stardom. After covering "Linda," a pretty love song originally recorded by Italian group I Pooh, Bosé's success was instant and worldwide. ■ What is surprising, however, is that 30 years later, the boy who sang about innocent love has morphed into one of the most consistently respected and adventuresome purveyors of Latin pop. ■ Bosé's radical transformation is as noteworthy as his enduring appeal. ■ Since the 1984 release of his groundbreaking album "Bandido," each of his albums has been a risk and an evolution. And while some of Bosé's experiments, if you will, have misfired, his career has continued unabated. ■ Now, his current album, "Papito"—a collection of 30 tracks, one to represent each year of his career—is a huge success, having topped sales charts in six countries (including Mexico, Spain and Italy) and collectively selling more than 1 million copies since its February release, according to his longtime label Warner Music. ■ The numbers are evidence of Bosé's stature in the music world. Each track features a guest artist, many of whom grew up listening to Bosé.

"He is an artist in every sense of the word," fan Ricky Martin says. "I thank him from the bottom of my heart for all he's contributed with his music, talent and human quality."

Bosé is certainly not the only artist in the Latin music world who has enjoyed a multi-decade career. But in the realm of pop, he's unusual because—judging from audiences at his shows—his fan base remains largely youth-driven.

"I don't know another pop act that has revolutionized music for three decades," says Univision VP of talent Mario Ruiz, who was with CBS when Bosé released "Bandido." "Today, you go to a Bosé show and you see three generations of fans. He is an artist that not only marked musical trends, but also fashion, style, dance. He's tremendously original."

"He can adapt like no one else to the times, without worrying about prejudices that may **continued on >>p38**

BEYOND CELEBRITY

**MIGUEL BOSÉ HAS PURSUED
HIS MUSE FOR THREE
ADVENTURESOME DECADES**

BY LEILA COBO

At the heart of a
GREAT MUSIC CAREER
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MIGUEL BOSÉ performed with PAULINA RUBIO at the 2007 Billboard Latin Music Awards in Florida.

from >>p36

mar his creativity," says Iñigo Zabala, president of Warner Music Latin America.

"He is a complete artist," Zabala continues. "And a tireless artist when in pursuit of perfection. Undoubtedly, he's one of the most influential Latin acts of all time."

Bosé didn't always aspire to be a singer. As a high school student, he dreamed of studying marine biology. But his admittedly bad grades in math and science led him to aspire to a career in the humanities instead. Surrounded by art and artists, he did pretty much everything during his teens.

"If they asked me to play a film role, I did it," he recalls. "If they proposed theater, I did it. If it was modeling, I did it. And then they proposed that I record an album, and I did."

In 1975, Bosé recorded "Soy," a single produced by respected Spanish singer Camilo Sesto, but nothing much happened. That is, until one evening in Madrid, when Bosé met a group of executives from CBS Records, including Tomás Muñoz, who led the Latin division at that time. He purchased Bosé's contract from Ariola and, in 1977, released "Linda."

Bosé's career subsequently exploded, and suddenly, he saw that a music career could have tremendous financial benefits.

"I also discovered that that's where my true vocation and my future lay," he says. "Independent of economics, music captured all my senses."

To handle his career, Bosé enlisted the help of his grade school chum, Rosa Lagarrigue, who helped him study for his tests when he was a kid.

It was 1978, and Lagarrigue, fresh from studying dance no-

tation, had never managed anyone before. She began as his assistant, and a year later, she was managing Bosé full time.

"He's risked a lot during his career," Lagarrigue says. "When he was at his most famous, he made radical changes. He's constantly done things that are ahead of their time. Then again, that's how you sustain a career for 30 years, and that's how you win the respect of a younger generation."

Bosé released a self-titled album in 1978 and the album "Chicas" in 1979. The latter contained the single "Super Superman," which made him a star in Europe. His 1980 album "Miguel" also led to his first tour through Spain, Italy and South America.

Bosé maintained close contact with Italy, recording in Italian and Spanish, a dramatic departure for the time. Indeed, his 1983 album "Made in Spain" had an Italian-language counterpart, "Milano-Madrid." Both albums featured covers designed by Andy Warhol, who also put Bosé on the cover of his magazine "Interview."

Simultaneous to his musical inroads and befitting his status as an artist of the world, Bosé continued to act in films.

To date, he has more than 30 movies—mostly filmed in Spain, Italy and France—to his credit.

Bosé's career soared, and then, in 1984, he released "Bandido," an album that marked a departure from romantic material and experimented musically and sonically. It was the first album in which Bosé wrote music and lyrics for all of the tracks, as well as his first foray into production.

"Bandido" was a smash hit in Spain and Latin America, but it led to Bosé's split with CBS.

In 1986, he signed with Warner,

continued on >>p40

"He is a tireless artist in pursuit of perfection, undoubtedly one of the most influential Latin acts of all time."

-IÑIGO ZABALA, WARNER MUSIC LATIN AMERICA

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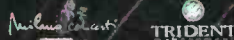
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from >>p38

his label to date, and began a period of intense experimentation that continues today. It has included straight-ahead pop, world music, electronica, trip hop and dance.

Perhaps his biggest breakthrough was 1993's "Bajo el Signo de Cain," which took more than a year to record and was produced by Ross Cullum.

"It was a point of musical maturity but also commercial maturity, because it sold over 1 million copies," says Lagarrigue, who, after a 10-year hiatus, returned to work with Bosé on "Cain."

"People get used to a sound, and it's easy for careers to start to decline, and in this case, it was a sudden turn, and the production was marvelous."

"Regardless of the style and subject matter, a Bosé record has a particular feel and color to it," says producer/engineer Peter Walsh (Peter Gabriel, Simple Minds), whose Bosé credits include 2001's "Serenio."

"There is no exact formula, but one can recognize Miguel's love of blending natural, rich sounds with the synthetic world," Walsh adds, "combining traditional Latin elements and emotions with a wide range of other musical styles. His vocal range is extensive. The trademark low baritone resonating in the lower ranges of the mix, full of emotion—the high range producing energy and life. The feeling is distinctively Latin, but there is always a certain amount of the Englishman apparent in every performance."

If Bosé's music is eclectic and worldly, so is everything else in his broad scope of activities.

Most time-consuming is the work he does with nonprofit organization Oceana, which strives to preserve oceans worldwide and whose mission is in tune with Bosé's lifelong affinity for marine biology. He also works on behalf of Intermón Oxfam, a nongovernmental organization dedicated to eradicating poverty worldwide. Bosé's focus is the harvesting of cotton in Peru.

Additionally, Bosé works closely with the ALAS Foundation, a new cultural solidarity organization created by a host of Latin artists and businessmen which, among other projects, plans to have a Live Aid-like show in 2008. He also contributes to various initiatives in several countries, including the Youth Orchestra Foundation of Chile, which awards scholarships to young music students.

Social activism, Bosé says, "is something that each day occupies more space in my life, and I want to give it more space."

In cinematography, Bosé's 30-plus roles include those of Guisa in 1993's "Queen Margot," alongside Isabel Adjani, and, most famously for U.S. audiences, that of the cross-dressing cabaret star in Pedro Almodóvar's "High Heels," released in 1991.

Today, Bosé's career keeps taking unexpected turns.

In April, recognizing his 30 years in the industry, Billboard honored him with its Hall of Fame Award at the Billboard Latin Music Awards. The award coincided with the release of "Papito," whose eclectic covers resulted in sales of more than 1 million copies worldwide.



MIGUEL BOSÉ'S work as an actor in films includes, from top, "La Nuit Sacrée" with AMINA ANMABI (1993), "Libertarias" (1996), "Tacones Lejanos/High Heels" (1991) and "El Caballero del Dragón" (1985).

Testament to that is Bosé's Papitour, which, to date, has included 60 stops in Spain, 21 in Mexico and shows throughout South and Central America. The U.S. leg of the tour, along with additional Mexico and Spain dates, is scheduled for 2008.

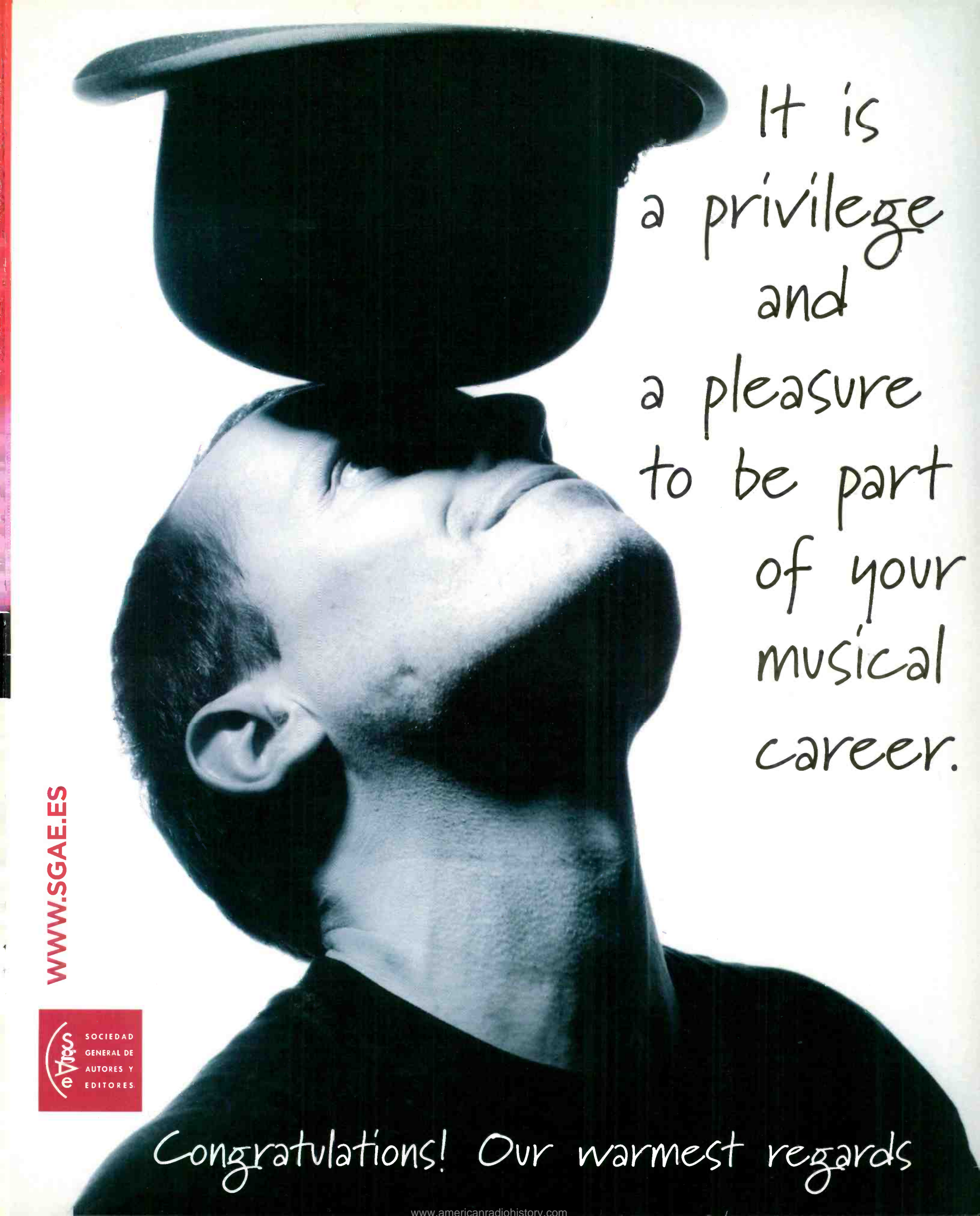
In typical Bosé fashion, he broke rank with Papitour and, last year, posted the entirety of his catalog—more than 200 songs—on his Web site, asking fans to vote for the ones they wanted to hear in concert.

"In the end, we had 40-something songs, from 'Linda' to 'Velvetina,'" he says, noting that a typical show comprises 30 to 35 songs. With that rundown, Bosé is traveling the world, packing houses in countries where he never has before.

"In general, the toughest markets for Miguel, like France, the United States and Argentina, still see him more as an actor than a singer," Lagarrigue says. "And 'Papito' is changing that," she adds, noting that Bosé will play sold-out dates at Argentina's Luna Park theater for the first time this year.

"These shows are my way of saying thank you," Bosé says. "I will tour the world for as long as I have to. And when this moment is over, I'll look again at the time frames of my life so I can continue to make music, but other things too, like living."

FROM TOP: ETHELNE GEORGE/SYGMA/GOBBIS; SCOTTEL/TUMAPRESS; MIRANDA/COURTESY EVERETT COLLECTION; ALBUM/ZUMA PRESS



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A CAREER DRIVEN BY RISK

MIGUEL BOSÉ REFLECTS ON 30 YEARS OF TAKING CREATIVE CHANCES

Singer, composer, actor, dancer, producer and all-around provocateur, Spaniard Miguel Bosé, at 51, continues redefining and pushing the parameters of Spanish-language pop music. From cuter-than-cute teen idol to respected pop icon, Bosé's trajectory inspires legions of fans and musicians. ■ His latest album, "Papito" (Warner Music), is a collection of 30 hits, representing 30 years in music, each performed in a new version with different guest artists, from Shakira and Ricky Martin to Paulina Rubio and Julieta Venegas. ■ In the midst of his world tour in support of "Papito," Bosé took a break to speak with Billboard and reflect on the meaning of fame and artistry.

"Papito" has been a stunning success, topping charts in several countries. You hadn't had such a successful album in years, in fact. Was it a surprise?

I think no one thought it would be this successful. Everyone thought it would be a desirable project; they were all well-known songs, newly produced, all refreshed in some way. Even the structure changed in some. And obviously, with extraordinary guest artists.

But no one expected this kind of response,

particularly at this moment for the industry. Also, this wasn't a project I was planning. It's the kind of project artists don't think about. You need a team to observe things from the outside at the right time. In my case, it was my label [Warner] and my management who proposed it.

Truth is, I was writing new material for a new album. And I don't even celebrate my birthday, much less 30 years in the industry.

continued on >>p44

*One Artist, One Smile
defines just One Papito:
Miguel Bosé*



Un abrazo fuerte,

Arie Kaduri

**NYK
PRODUCTIONS**

from >>p42

So what made you take the plunge?

One always has a pending assignment that's appealing, which is to revise oneself. Look today at those things that have been done for years and say, "How would I write them; how would I construct them?"

Time has to go by, and you have to find the moment to do it. In the end, many things made sense.

And it's not everybody who reaches 30 years in this business maintaining a certain level. Not everybody has had such a diverse career, and along with an audience that has grown with you and has been by your side when you've taken huge risks.

My career is based on risks. It's atypical. It hasn't followed rules or norms. You have to thank that audience that has stood by you. And when I began to ask my friends what they thought, I saw enormous enthusiasm. Many of the people in this album grew up with my music. And they were very, very excited to celebrate by my side.

So how did you "revise" yourself?

In the end, I had a drink, I sat in my house, took all my discography, and listened to all of it in chronological order. And all the boxes of memories, the perfumes, places, people, anecdotes started to open up. In the end, I was very happy.

I felt at 19, I had done music befitting a 19-year-old. At 25, music befitting a 25-year-old. At 30, music befitting a 30-year-old. And there was a great coherence as far as developing a very personal, very unique language and very distinctive music productions.

Alec Baldwin once said he thought most of his films were mediocre. Did that thought cross your mind with any of your work?

The thing is, actors and composers go through very different channels. When you're the author of what you write, what you compose, you're the star and the creator. You are the person who is always expressing himself and attempting to translate himself. The language is yours, the risk is yours, the ideas are yours. When you're an actor, you get a role on paper. You don't make the movie; you don't direct it. When you create your art, it has sense because there is a line of growth and everything you do has its moment.



MIGUEL BOSÉ, above, performing in 2005 at El Premio de la Gente Latin Music Fan Awards in Los Angeles and, left, in his younger days sporting the image of another pop culture star.

To what do you attribute three decades of success?

We're talking about a musical career, and musical careers are based on songs. In almost every project, I've been able to have some song that reaches people and is able to support the project. After that, it's been growth. If today, at 51 years old, I was still writing and singing the same songs I did in my first album, I would have been long gone.

My life and music have grown parallel to each other. The music I do in each determined moment reflects me. There is a lot of coherence, honesty and truth. And people feel that. They like it and they respect it. Even if sometimes I've made spectacular missteps.

Some albums work, some don't, but if you do them honestly, people will wait for the next. And the next. I've also always looked for good producers and good technicians. And on top of that, where would I be without my teams? Teams of people who, from the onset, haven't interfered with my work but have made the most of it to the world.

You've mostly surrounded yourself by mainstream—as opposed to Latin music—producers. Why?

When I began to do music in Spain, there was a huge lack of producers. In the beginning, the closest I found were in the other large market I established, which was Italy. I found great producers there, like Roberto Colombo, who produced [1984's] "Bandido." With them, I found what I needed. They gave that contemporary quality to the projects I proposed. They were very daring and very well-versed in technology. I've also always worked with English producers, like Tony Mansfield.

You did not want to sound like a typical Latin or Spanish artist?



What I did wouldn't have shined if it didn't have a very contemporary feel.

Also, you change producers frequently.

I can't begin to work, to write, until I have a specific sound in mind. I begin to enter a sonic world, and from that point, things begin to work. My most recent album of original material, "Velvetina," I did with Antonio Cortés, with whom I share a common musical vision.

Together, we bet on this material, which is very particular, very exquisite, and which I could have only done with him. He's the first Spanish producer I have had in a long time. But now, there are excellent producers in Spain, Mexico, Colombia. But 30 years ago, they weren't there.

What other dramatic changes have you seen in the industry through the years?

I think the industry was very overconfident when the Internet appeared. I think they didn't value or didn't have the vision to see the power it would have as a support mechanism. Also, at some point, they stopped betting on artists. That's when you hear that famous line that says, "Give me a song and I'll sell you a CD."

A song can be an accident. It doesn't mean there's a real artist behind it. A song evokes something, but one identifies with a career, in the same way people identify more with a painter than with one particular painting. That was a mistake. Because at one point, there was more music than ever, and we'll never know how many artists got lost because perhaps they had a difficult sophomore album.

Many people still think of you as a film actor. But you actually haven't done films in years. Why?

I haven't done film in 20 years. My life is here. In music. This is really what I'm passionate about. What I like. I've done film and I've been in great movies, but I don't belong there. I'll probably do film again in the future, but my character isn't made for that. Among other things, I don't have the patience for those long waits. Music goes by very quickly, and you can correct things immediately.

But you studied theater and dance, and judging by your shows, you still love that, don't you?

It's part of the whole package. My music has a visual component where everything is important. Lights. Atmosphere. Perhaps I don't need to do film because I include that element in my shows.

Did you ever consider being a bullfighter, like your father, Luis Miguel Dominguín?

Never in my life. What I wanted to study as a child was marine biology. I wanted to be an oceanographer. That's still my great passion, and I work with foundations—like Oceana—that safe-keep our oceans.

Thirty years of music, but I have to ask for one song in particular that made a change in your career and your life.

That's a devilish question. I fondly remember the first love lyrics I wrote, to the song "Te Amaré" [from 1980 album "Miguel"]. The music wasn't mine, but it's become a classic, and people always request it. Then [1984 album] "Bandido" marks the first time I started to do everything, even produce, and everything came together in that way. "Te Amaré" is only words. But I don't think I will ever again write with such a simple, streamlined vocabulary. Afterward, time passes, you get sophisticated, and your emotions are far more complex.

—Leila Cobo

OCESA

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BOSÉ'S

BY HOWELL LEWELLYN

REIGN IN SPAIN

AND ITALY

SOUTHERN EUROPEAN
MARKETS EMBRACE
THE SINGER'S ROOTS

Among his fans in Europe, there's little surprise at Miguel Bosé's prodigious cultural output as a singer, writer, actor, dancer, TV presenter and theater director. ■ Fans here have perhaps greater appreciation than most for Bosé's family roots, including his father Luis Miguel Dominguín's status as a prominent bullfighter and his mother Lucia Bosé's stardom as an Italian actress. At age 77, Lucia still sports an air of creative rebellion that her son inherited. ■ It is often noted that his parents' circle of friends have included the likes of Pablo Picasso, Ernest Hemingway and film director Luchino Visconti. But Bosé's family ties extend into the music business. ■ His cousin Simone Bosé runs EMI Spain and Portugal as GM, and until this September, another cousin, Daniela Bosé, had been director general of Universal Music Publishing Spain for 11 years. ■ His niece—model Bimba Bosé, who shares Miguel's sexually ambiguous look—sings "Como Un Lobo" with Miguel on his current album "Papito." It is the third single in Spain, and in October, the song and its video were in high rotation on radio and TV. ■ Who wouldn't be artistically inclined growing up in that environment?

Yet Bosé's success is entirely self-driven. Everyone who has worked with him insists, with a mixture of fear and admiration, that the artist is a workaholic.

He has been able to adapt his image with an ease and class that recall such global talents as David Bowie and Madonna.

As his manager and longtime friend Rosa Lagarrigue says, "He knows how to grow not only with his time but ahead of it."

The result is some 15 million albums sold since his 1977 debut, "Linda," on CBS Spain, following two singles in 1975 and 1976 for Ariola Spain.

In the latest sign of his popularity in Spain, Bosé is among six music artists to be honored at the Grupo Prisa's Premios Ondas 2007.

The winners were announced in Barcelona Oct. 26, and the awards will be presented at the televised 54th Premios Ondas gala in that city's Gran Teatre del Liceo opera house Dec. 4.

Bosé won the best album award for "Papito" and the best Spanish artist award.

The album is a selection of Bosé's songs from the past 30 years, performed with such artists as Shakira, Juanes, Alejandro Sanz, Paulina Rubio, Ricky Martin and Julieta Venegas.

"The award is for the modernization of the greatest songs of his career, but surpassing the usual 'greatest-hits' concept," says the special jury of music industry experts and TV and radio show presenters that selected the awards.

Early in his career, Bosé signed to CBS, where he recorded several albums—including versions in Italian, English, Portuguese and French—until "Bandido" in 1984.



Concert fans in Milan embraced MIGUEL BOSÉ during his summer European tour.

Sony BMG Spain international development director Paula Narea says Bosé sold slightly more than 5 million units as a CBS artist.

Bosé then moved to his current home, Warner Music Spain, where marketing director Ferran Coto says Bosé has sold some 10 million units worldwide since his 1986 Warner debut, "Salamandra."

Of these, more than 3 million copies were sold in Spain. His current album "Papito" is on its way to becoming Bosé's biggest success yet—with more than 1 million sales worldwide in mid-October, of which 300,000 were in Spain and nearly 200,000 were in Italy.

Bosé's best-selling studio album to date in Spain and abroad is "Bajo el Signo de Cain" (1993), with slightly more than 1 million units, while greatest-hits compilation "Lo Mejor de Bosé" (1999) sold 1.1 million units worldwide, Coto says.

Spain and Italy are Bosé's two European markets, and La-

garrigue says that for a while around 1980, the artist was bigger in Italy than in Spain.

Lagarrigue, who became Bosé's manager in 1980, staged major tours in Italy around that time to capitalize on Bosé's popularity there.

"His single 'Anna' from his second album [1978's "Miguel Bosé"] was huge there," Lagarrigue recalls. "This guy with long hair and tennis shoes was original for them at the time."

But then things began to turn a little sour. His last CBS album in 1984, "Bandido" (released separately in Spanish and Italian), was recorded against the label's wishes, and it seems that his Italian fans didn't welcome his new ambiguous, sophisticated image. His voice was different too—he had lowered the register, and his deeper sound was more reminiscent of Bowie or Depeche Mode.

He was no longer a "teenage girl" singer, and the new Bosé adopted a more avant-garde stance, with permanent three-day stubble and the trouser skirt popular at the time.

The cover of "Bandido" was gently revolutionary, with the singer sporting facial make-up and prickly hair in the mold of Bowie's "Aladdin Sane."

His Italian sales slide continued, and Bosé visited the market less. The discomfort was such that prior to "Papito," Warner Music Spain and Rosa Lagarrigue Management (RLM) opted to take Bosé off of Warner Music Italy's hands and offered "Papito" to indie label Carosello Records.

With the stunning success of "Papito" in Italy, Bosé's Dec. 5 concert in Milan's 12,000-capacity Datchforum stadium, his first concert in Italy in 13 years, promises to be spectacular.

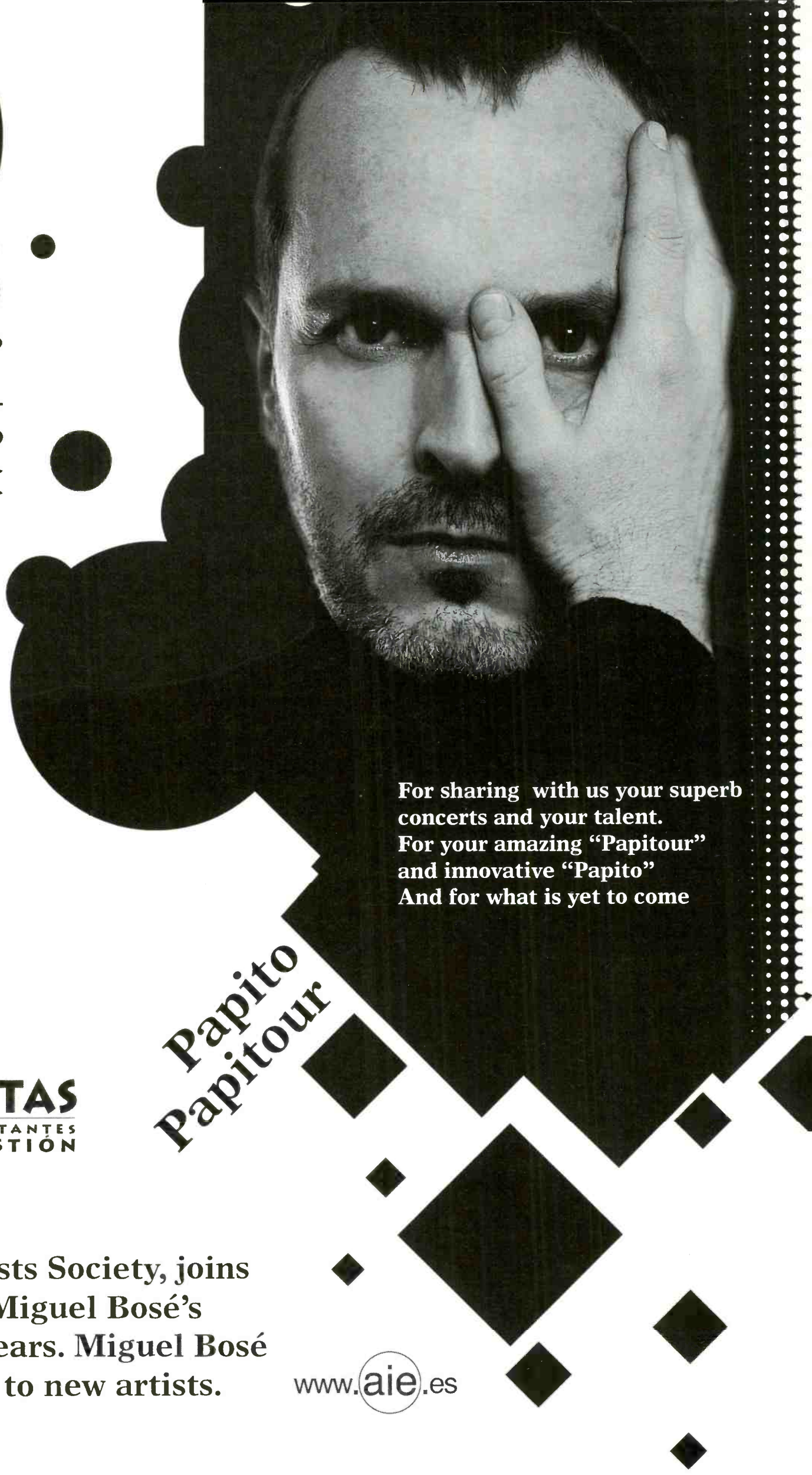
For 40 years, Carosello Records has developed such Italian acts as Vasco Rossi, Mina and Giorgio Gaber, and Carosello president Claudio Ferrante says, "I always loved Miguel, since I was a child. As soon as Mariano [Pérez, president of Warner Music Spain] made me the offer, I was on the flight to Madrid. I listened to some tracks with Rosa and Mariano, and I said, 'If we release this album in Italy with one of these songs as a single, we can be No. 1.'"

"Papito" was released May 11 in Italy. Ferrante and Carosello marketing director Dario Giovanni developed a simple strategy. "We let radio decide which singles to play," Ferrante says. "We gave them the whole album, and on the letter we wrote, 'Play whatever you want.'"

continued on >>p48

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CRITIC'S CHOICE

FIVE MUST-HAVE MIGUEL BOSÉ RECORDINGS

With 19 albums to his credit, Miguel Bosé's lengthy recording career has been singularly eclectic. If one didn't know it was the same artist, it would be extremely difficult for a listener to reconcile Bosé's early albums with his later output.

Following is this critic's list of five Bosé recordings that give a glimpse of the evolution of one of Spanish-language pop's greatest iconoclasts.

"Linda" (1977)

Bosé didn't write any of the tracks on his debut album, but it catapulted him to fame with the title single. The youthful, romantic song, coupled with Bosé's film-ready good looks, made him an instant heartthrob in Europe and Latin America.



"Bandido" (1984)

After six successful pop albums, Bosé changed style and substance with "Bandido." Produced by Roberto Colombo, the adventurous "Bandido" boasted far more elaborate arrangements and marked Bosé's foray into songwriting. The artist's seventh effort also featured several tracks sung in three languages and was an enormous commercial success.



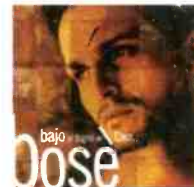
"XXX" (1987)

Bosé's second album with Warner followed the experimental line of "Salamandra," his first recording with the label. Produced by Tony Mansfield, it stands out for its cryptic lyrics.



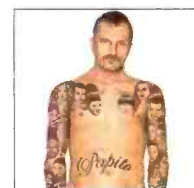
"Bajo El Signo de Caín" (1993)

One of Bosé's least commercial-sounding albums is one of his most critically acclaimed. Produced by Russ Cullum (Enya), it was an artistically risky project that enhanced Bosé's critical acclaim.



"Papito" (2007)

This retrospective, which contains new versions of Bosé's key recordings, is a must-have for fans old and new. —Leila Cobo



"We were always in touch, writing long letters. We always knew we would work together."

—ROSA LAGARRIGUE, MANAGER

from >>p46

"The result was amazing—every station played 'Si Tu No Vuelves' [If You Don't Come Back] from the beginning!"

The message to Miguel from Italian fans was clear: Come back now!

As Ferrante recalls, "The funniest thing was, when Rosa and Mariano told Miguel that I had said, 'Let us do our strategy, and "Papito" will be No. 1,' Miguel said, 'Please, don't lie to me. I'm [half-] Italian.' Now, many friends in Italy ask me, 'Why some days do we see Miguel's face on TV more than [Prime Minister] Romani Prodi's?'"

Lagarrigue has been a friend of Miguel since childhood when they studied together at Lycée Français de Madrid.

"We studied dance, and we used to dance together. Miguel always like art and theater," she recalls. "Then in 1973, four of us went to live and study dance in London. After one year, Miguel went to make films in Italy and Paris. We were always in touch, in the days when people wrote long letters by hand." Lagarrigue says of those early times: "We always knew we would work together."

In 1976, Bosé called Lagarrigue to ask her to help him out. His career was taking off, and in 1978 she went to Madrid to give him a hand.

"I really didn't know what I was going to do, but he said, 'Don't worry; you'll have lots to do,'" she says.

By 1979, the two were doing promotional work in Mexico, Argentina, Chile, Colombia and Venezuela. In 1980, Bosé asked Lagarrigue to be his manager.

The first leg of the Bosé-Lagarrigue partnership lasted two years. After "lots to do" in Italy and Latin America, Lagarrigue went her own way while Bosé continued with an Italian manager.

But they kept in touch, and in 1986, after 18 months working at indie label Hispavox, Lagarrigue formed her management, promotion and booking group, RLM. In 1993, she signed Bosé.

"The 10-year lapse was over," she says, delighted to be working with Bosé again. RLM, which has offices in Miami, is handling the current Papitour—with 60 concerts in Spain seen by more than



MIGUEL BOSÉ, top right, gestures toward guitarist PEDRO ANDREA during a June concert in Madrid and, above, hugs longtime manager ROSA LAGARRIGUE.

400,000 fans, a few gigs this fall in Latin America and the Milan concert.

The second part of Papitour in Spain is scheduled for June-September of 2008. Lagarrigue says of Bosé, "He's always ahead. Play [1993's] 'Bajo el Signo de Caín,' and it's amazing how current it is. He's in such total control of production," she adds. "He's very demanding, but he likes team work."

Warner's Coto says, "Bosé has an incredible business vision."

Asked about the Italian slump, Coto shrugs. "It's hard to be on the crest of the wave every day," he says. "The thing about Miguel is that in 30 years, you either are fashion and a creator, or you simply follow trends. Everything Miguel does is credible; that's why people respect him. When I ring Miguel with four work ideas, I have a pen and paper because I know he'll come up with four more."

In Spain, Bosé presented music program "Séptimo De Caballería" on public TVE 1997-99, and he also hosted Italian reality show "Operazione Trionfo" in 2002.

Among the many movie roles that have endeared him to film fans in Spain and beyond was his portrayal of the transvestite judge in Pedro Almodóvar's 1991 film "High Heels."

Coto adds, "In Spain, if you don't know Miguel by his music, you know him from TV programs or movies. Entire families went to the Papitour concerts, because something about Miguel touches children and grandparents through Mum and Dad."

Miguel

30 Años

Hermano mío,
hemos recorrido de la mano del afecto
y la fuerza de tu voz estos treinta años...
hoy tu voz está vigente
y nuestro afecto sigue intacto.

Bravo por estos treinta años de ovaciones
entonadas en la euforia de tu genio
y tu talento.

Bravo, siempre... Bravo.

Ricardo Leyva

Bosé





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TALKIN' BOUT T.I.
Will arrest throw a wrench in his career?



THREE'S COMPANY
Nashville songwriters band together



HEAVENLY HITS
MercyMe takes fans back to church

52

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MUSIC

POP BY GAIL MITCHELL

SOUNDS WITHOUT BORDERS

Wyclef Jean Melds Influences From Across The World

"Eclectic" is a word critics have used to describe Wyclef Jean's music. However, the musician/rapper/songwriter/producer says his vision was just ahead of its time.

"Sampling Enya with the Fugees, doing combinations with Kenny Rogers . . . I was doing that 13-14 years ago," says a black-and-white Puma-clad Jean during an interview at Billboard. "I was called eclectic because of a certain box I was supposed to stay in. Now I hear everybody with everybody. Music is at a fresh space right now; there's a fusion going on. If I grow up knowing Johnny Cash, Run-D.M.C. and Jimi Hendrix, why can't I just play all the music?"

Jean does just that on his latest solo album, "The Carnival II: Memoirs of an Immigrant" (Dec. 4, Columbia). Following the pattern of his previous albums, the artist marshals the creative forces of another diverse guest lineup, including Paul Simon, T.I., Mary J. Blige, Norah Jones, Akon, System of a Down's Serj Tankian, Lil Wayne and Shakira. Jean's longtime collaborator, cousin Jerry "Wonda" Duplessis, executive-produced the album with the artist.

"Carnival II" marks the Fugees frontman's return to Columbia/Sony and the 10-year anniversary of his solo debut, "Wyclef Jean Presents the Carnival Featuring Refugee Allstars." Acknowledging that "Carnival II" is similar to its predecessor, he attributes its release 10 years later as happenstance. "I didn't plan it like that," he insists. "I was just inspired by Haiti and the fusion of culture around the world."

"Carnival" and his second solo outing, 2000's "The Eclectic: 2 Sides II a Book," have sold 1.9 million and 1 million units, respectively, according to Nielsen SoundScan. His subsequent albums, "Masquerade" (2002), "The Preacher's Son" (2003) and "Welcome to Haiti: Creole 101" (2004) have all sold fewer than 400,000 units.

But it was Jean's explosive pairing with Shakira on the No. 1 Billboard Hot 100 hit "Hips Don't Lie" that signaled what Jean terms his second wind of inspiration. He had spent the greater part of the last three years doing charity work in his native Haiti. During that period, he lost a key inspiration and gained another.



The loss occurred with the unexpected death of his evangelist father. "The way I learned music was through traveling," Jean recalls. "I would hear different forms of it on the streets being with my father."

His inspirational gain came with the birth of his daughter two years ago. "A child does something else to you. She thinks I'm cool," he says in his lyrical Haitian lilt.

Then the call came from Shakira. "All he needed was to know that people were still into real music," Columbia VP of marketing Stephanie Gayle says. "And 'Hips' did that for him."

As did an invite from T.I. to collaborate on the Atlanta rapper's single, "You Know What It Is." And the wind started to shift. "I heard taking some time off can be dangerous in the music industry," Jean says with a laugh. "But I always have my pulse on music, even in Haiti. The vibe was so strong that when I got back to America, it made me see things differently. It was like, 'You can still do this. You can freak with this young kid generation because they're checking for you'—the ones in this generation who are merging sounds like T-Pain, T.I. and Lil Wayne."

Jean gets an assist from some of hip-hop's most valuable players on lead single "Sweetest Girl (Dollar Bill)," featuring Akon and Lil Wayne. He then goes on to cater to another generation with Paul Simon on "Fast Car," which integrates a dark hip-hop beat with guitar.

In addition to reuniting with Shakira ("King and Queen"), Jean reteams with "911" partner Blige on the vulnerable "What About the Baby," which addresses children caught in the middle of separated parents. Jean is most excited about "Selena," his tribute to the Mexican songstress of the same name, which includes a sample of her famous "Bidi Bidi Bom Bom," approved by her father.

"Haitians and Mexicans share a similar story about pride and struggle," Jean says. "It was important that I reach out to my Mexican brothers and sisters and let them know that we are with them."

In marketing the album, Gayle says the label is relying primarily on mobile, online and Jean's own indefatigable on-the-road stamina—he's been busy promoting the album since late September. His most recent efforts included an Oct. 29 taping of Yahoo Live Sets, an AOL Sessions and an overseas promotional tour covering Europe and Japan. Jean is also participating in Gap's "(RED)" campaign and is part of Verizon's print V-cast campaign in the United States.

In addition to scheduling stops at satellite radio broadcasters XM and Sirius, Gayle wants Jean to perform songs from the album as much as he can to drive home its widespread appeal. "This really is a global record that crosses so many genres," Gayle says. "It needs to be presented as a body of work, not by one song that people hear on the radio. It's about giving fans the chance to see and hear as much as possible." . . .

>>>DOLL PARTS

Originally expected Oct. 16 and then bumped to Nov. 20, Pussycat Dolls vocalists Nicole Scherzinger's Interscope debut, "Her Name Is Nicole," has been shifted to a February release. The first single from the project, "Whatever U Like" featuring T.I., stalled at No. 73 on Billboard's Hot Digital Songs chart and No. 83 on the Pop 100. Interscope is scheduled to release a new cut, "Madvillain," Dec. 4 as a 12-inch vinyl single.

>>>EAT A PEACH

Dave Matthews Band's Sept. 8 show at Atlanta's Piedmont Park is headed to CD and DVD Dec. 11 via Bama Rags/RCA. The performance raised more than \$1 million to assist the expansion of the park. Among the notable tracks featured are new songs "Cornbread," "#27" and "Eh Hee," plus a sequence featuring reworked versions of "So Much to Say," "Anyone Seen the Bridge" and "Too Much."

>>>REVENGE OF THE NERDS

Weezer will deliver its sixth album April 22 via Geffen. "The entire band has accomplished some of its most challenging goals as a group and as individuals. It's all coming together on this album," bassist Scott Shriner says. Beforehand, frontman Rivers Cuomo will be the subject of "Alone: The Home Recordings of Rivers Cuomo," due Dec. 11.

>>>WRATH OF TRON

Ladytron has signed a new deal with Nettwerk Records and will release its fourth album in May 2008. The band had been without a label since fulfilling its contract with Rykodisc after the release of 2005's "Witching Hour." "The best thing about the Nettwerk deal is that the band and the management will have the ability to be really hands-on with the marketing and planning," group member Daniel Hunt says.

Reporting by Jonathan Cohen and Cortney Harding.

POP BY MARK SUTHERLAND

Aloud And Clear

Reality Show-Spawned Group Ups The Branding Ante

There are five of them, they have a seemingly endless supply of pop hits, and they're an advertiser's dream. No, it's not the Spice Girls reunion, but Girls Aloud, the reality TV-spawned, branding-friendly face of U.K. pop, 2007 style.

Indeed, Girls Aloud recently surpassed the Spice Girls, and every other all-female group in history, to win a slot in the "Guinness World Records" book for the most consecutive top 10 U.K. hits by a girl group (16)—an achievement singer Cheryl Cole describes as "surreal." "[Groups like us] are supposed to release disappointing second albums and then disappear," she laughs. "But we've succeeded because we take risks."

Girls Aloud came to prominence when their lineup—which also features Nicola Walsh, Nadine Coyle, Sarah Harding and Kimberley Walsh—was assembled on the hit U.K. talent show "Popstars: The Rivals" in 2002, subsequently scoring that year's Christmas No. 1 hit with their debut single, "Sound of the Underground."

But the traditional crash-and-burn trajectory didn't materialize. On Nov. 19, they will release their fourth studio

album, "Tangled Up" (Fascination/Universal), off the back of their biggest-selling release to date—last year's hits compilation "The Sound of Girls Aloud." It has shifted 761,000 copies to date, according to the Official U.K. Charts Co.

Fascination GM Peter Loraine admits the success has "surpassed all our expectations."

"We've had five years of live artist development," he says. "Constantly improving their music, the way they look, their videos . . . everything."

Establishing the act was made more difficult by the decline of the U.K. teen magazine sector and the cancellation of mainstream music TV shows like "Top of the Pops" and "CD: UK," forcing the label to find other promotional outlets.

"We [now] appeal to a really wide cross-section of people," Loraine says, listing scheduled TV promo appearances ranging from breakfast magazine show "GMTV" to edgy, late-night youth program "The Friday Night Project." The group's work with songwriting/production powerhouse Xenomania has also won praise from unlikely



GIRLS ALOUD

places, including alternative group Arctic Monkeys, who covered their 2004 No. 2 hit "Love Machine."

Visibility has been raised by a series of high-profile brand endorsements. Cole fronted the U.K. launch of Coke Zero, and Harding is the current face of underwear firm Ultimo. Collectively, the girls currently appear in campaigns for Samsung and Unilever-owned hair care brand Sunsilk.

Cole acknowledges the financial importance of such deals, but says all offers are carefully considered by the group in conjunction with the label and manager Hillary Shaw in terms of impact on their image, as well as their bank balance.

Sales figures for the Sunsilk campaign are not yet available, but the product's senior brand manager Shahia Rushworth

says the brand "undoubtedly benefited" from the partnership.

"Girls Aloud helped us capture the imagination of our target market effectively," she says. "[They] provided stand-out in a crowded and competitive market place."

Despite such campaigns, Girls Aloud's fame has to date been largely confined to the United Kingdom and Ireland. But, if the new album proves another substantial domestic hit, Cole hopes it will become their first album release in the United States, where celebrity blogger Perez Hilton has been championing the group.

"We would love to do well in America," Cole says. "I actually got recognized by a shop assistant in L.A. recently, and I was far more excited than she was." ■■■

Church And State

Junkies Revisit Holy 'Trinity'

Some 18 years after releasing their groundbreaking second album, "The Trinity Session" (RCA), Canada's **Cowboy Junkies** decided to revisit the set—and the site where it was recorded.

In November 2006, the band returned to Toronto's Church of the Holy Trinity to record and film a new version. "We'd always avoided going back to the church," singer **Margo Timmins** admits, "though we've been asked over and over to do it. It could have been a disaster, because we didn't want to just redo [the album]. We wanted to cover 'The Trinity Session'—have a different sound and make it exciting."

For the one-day session, the band invited along guests including **Ryan Adams**, **Vic Chesnutt** and **Natalie Merchant**. Rounder will release the

resulting CD/DVD package in the United States in February 2008. Warner Music issued it in Canada in October simultaneously with a U.K./Europe release on Cooking Vinyl. The band plays North American shows Nov. 23-Dec. 1 that are booked through Monterey Peninsula Artists (United States) and S.L. Feldman & Associates. (Canada).

—Robert Thompson



COWBOY JUNKIES

Global Pulse

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gospel songs, "Isililo," in April. In September, Fraser was exposed to a broader audience when the multi-artist "World in Union: The Official Album of the Rugby World Cup 2007" (Universal Classics & Jazz) rolled out across a string of international markets. On it, she performs World Cup theme song "World in Union" and features on an "all-stars" version alongside names like **Russell Watson**, **Hayley Westenra** and **the Ten Tenors**.

The major is confident that the album has given Fraser an international calling card. "Deborah has a world-class talent that's only now being noticed on an international stage," Universal Music SA national division and production director **Dharam Sewraj** says. "We're hoping the power of her voice and her brilliant performances will earn her global recognition."

Fraser is published by Universal Music Publishing and booked by her SA-based manager **Thabiso Mogwatlhe**.

—Diane Coetzer

IRON MAN: It's been a solid performance to date for "Ferro

e Cartone," the fourth solo album by Italian singer/songwriter **Francesco Renga**. It debuted at No. 1 on the Italian album charts one week after its Oct. 12 release.

Universal Italy deputy director of local repertoire **Stefano Zappaterra** calls the 11-track Mercury album "one of our biggest releases this year," adding, "It shipped gold [40,000] and we expect it to go platinum [80,000] shortly." Zappaterra says Renga's last album, "Camere Con Vista" (2004), sold 200,000 units, and he expects similar sales this time around.

Renga made his solo debut with an eponymous album in 2001 after leaving successful Universal-signed rock group **Timoria**. In 2005, he won Italy's flagship music event, the Sanremo Festival, with his song "Angelo."

Zappaterra says Universal is investigating export projects for Renga, "although it's early days yet." Renga is published by his own Favole company and booked through Milan-based Friends and Partners.

—Mark Worden

HIP-HOP BY HILLARY CROSLY

T.I. PIPPING POINT?

What Will T.I.'s Arrest Mean For His Career?

T.I.'s Oct. 13 arrest on federal weapons charges stunned not only the hip-hop community but the marketing industry as well.

As a platinum seller in today's world of rapidly shrinking hip-hop sales, T.I. is one of the few bankable rap stars of the moment. His mainstream visibility will surely expand this month with the release of the Ridley Scott-directed drama "American Gangster," in which T.I. co-stars with Denzel Washington and Russell Crowe.

But his legal issues could jeopardize branding and movie commitments, including a role in the film "Once Was Lost," a partnership with Chevrolet and the launch of his own clothing company, AKOO.

At press time, Chevrolet said T.I.'s endorsement deal is "under review" (Atlantic Records was unavailable for comment.). While T.I. awaits trial and pens songs for his next album, "Paper Trail," marketers are sharing differing opinions about the impact of the scandal.



Wes Jackson says hip-hop's consumer base puts a premium on street credibility. For T.I., who is already a convicted felon and on probation due to a 1997 drug charge, getting caught for purchasing guns may only have cast him in a more realistic light by mirroring his gun-toting lyrics.

"The big brands don't usually support black musicians after controversies like this. However, with T.I., it's different because his persona, even down to the Chevrolet and fashion deals he does, is based upon him being a tough guy. On the movie side, he might be screwed, but on the hip-hop side he'll be fine."

WES JACKSON, PRESIDENT/OWNER OF MARKETING COMPANY ROOM SERVICE

The public often forgives an artist's legal missteps if his charges are dismissed or he takes responsibility for his actions.

"Right or wrong, T.I. is one of hip-hop's superstars. He's not going to lose his core for this one, though he might lose his crossover appeal. People like to build up, tear down and then give the artist another chance. If T.I. releases a record that makes a kid forget about his life, that's all that matters."

MAJOR-LABEL MARKETING VP

National brands have to be very careful when choosing an artist into which to sink a multimillion dollar budget. The backlash an artist might escape by maintaining his commercial identity doesn't always skip the brand.

"When T.I.'s consumer is a corporate brand, he may receive adverse reactions because that corporate brand has its own consumers whose expectations don't align with Brand T.I.'s behavior. The real irony is that the same consumer who may accept Brand T.I.'s behavior wouldn't accept it if Brand Corporate were to behave similarly. Therefore, Brand Corporate would no longer be able to associate with him without the halo effect."

MAJOR BEVERAGE COMPANY MARKETING EXECUTIVE



Rhythm & Blues

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Don't Stop The Boogie

Hamilton Aims To Move The Crowd On Next Album

As Anthony Hamilton remembers, the most difficult part of his acting stint in "American Gangster" was getting in and out of his character's pants.

"The role wasn't a stretch. I play a soul singer," says Hamilton, whose deep laugh mirrors his sonorous vocals. "But getting in and out of those tight pants I had to wear was the hard part. All that tight velvet... it was like I had on curtains."

The easiest part was jumping at the chance to appear on the critically lauded film's soundtrack. Featuring '60s- and '70s-era hits by Bobby Womack ("Across 110th Street"), Sam & Dave ("Hold On, I'm Comin'") and the Staple Singers ("I'll Take You There"), the film—starring Denzel Washington and Russell Crowe—also includes original songs performed by

Public Enemy DJ/songwriter/producer Hank Shocklee and Hamilton.

"Director Ridley Scott, music supervisor Kathy Nelson and Hank were trying to find a voice that could help convey the atmosphere of the movie," Hamilton explains. "When Hank asked if I was interested, I said, 'Come on, man. I'll do that for free.'" Hamilton sings two songs on the soundtrack: Diane Warren's soul-oozing ballad "Do You Feel Me" and his and Shocklee's James Brownesque "Stone Cold."

It's the Warren composition he was rehearsing with his band when I caught up with Hamilton at Hollywood's S.I.R. Studios. Although a planned performance on "The Tonight Show" was pre-empted by the writers' strike, he was prepping for an appearance a couple

of days later on "Live With Regis and Kelly."

He's also gearing up for the Feb. 5 release of his new So So Def/Zomba Label Group album, tentatively titled "Me." Collaborators include Mark Batson, Kelvin Wooten, James Poyser and the Avila Brothers.

Hamilton boils down a major difference between "Me" and 2005's "Ain't Nobody Worryin'" to two words: more uptempos. "It's time to boogie a little bit. I've taken them [the fans] to church and baptized them. So now we're going to boogie in the name of the Lord."

Expect "Do You Feel Me" to make the new album's track listing, as well as a song called "Home" featuring Hamilton's wife, Tarshá McMillian Hamilton. Before Feb. 5 rolls around, the couple plans to independently release McMillian's own

solo album, "The McMillian Story," in January via the pair's Mister's Music Recordings. The True roster also includes rapper Ashes Clay from Asheville, N.C.

Hamilton foresees more acting in his future ("I'm going to do some studying. I want to be good at it") as well as such business ventures as a barbershop ("I'm a barber by trade"), a small boutique hotel (the Hamilton) and the launch of his TASTE Foundation (Take a Step to Elevate).

Those future projects aside, in a music world dominated by Pro Tools and slick, overproduced vocals, Hamilton's classic soul voice is thankfully being pressed into more service. He co-wrote his duet with Keyshia Cole, "Losing You," which appears on her latest album, "Just Like You." Hamilton also recently



HAMILTON

recorded a duet with Al Green for the soul legend's upcoming Blue Note album and co-penned and recorded "Nowhere Fast," a duet with country singer Josh Turner.

"I've been on enough rap records to know how to sing

with rap," Hamilton says. "And I've been around enough R&B records to know how to sing R&B. I also love country music. I don't feel hamstrung. My voice is a blessing because I know how to maneuver with it." ...



Nashville Scene

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Civil Service

Music Row Songwriters Enlist In New Band

There's a tried-and-true adage in Nashville that it all begins with a song. In the case of new Capitol Records Nashville trio Lady Antebellum, it began with several.

It was music that brought Hillary Scott, Charles Kelley and Dave Haywood together. Well, music and some flirtation.

Scott is the daughter of Grammy Award-winning artist Linda Davis, who is best-known for her duet with Reba McEntire, "Does He Love You." She and husband Lang Scott were part of McEntire's band until 2000. While still in high school, Hillary Scott joined the family Christmas show at Nashville's Opryland Hotel and was instantly hooked. She remembers thinking, "This is really what I want to do for a living."

Charles Kelley—the younger brother of pop artist Josh Kelley—and Haywood attended middle school and high school together in Augusta, Ga. After enrolling at the University of Georgia, where they both studied finance, they began collaborating on songs.

At the urging of his brother, Kelley moved to Nashville after graduation, and Haywood followed a year later. "We didn't really know what was going to happen, but we knew we wanted to write music and see where it took us," Kelley says.

With the guidance of award-winning singer/songwriter Victoria Shaw, Scott garnered a buzz as a solo artist. But a major-label deal fell through in March 2006, coincidentally around the same time Haywood moved to town.

A few months later, at a downtown Nashville music spot, Scott recognized Kelley, whose music she had been enjoying on his MySpace page. Kelley asked for her number and promised they could write together. "A classic Nashville pickup line," he laughs now.

A chemistry emerged, and once the trio started writing, it was inseparable for months. Studio wizard Haywood produced and played every instrument on the early demos. "We could write a song at lunch time and have it

done as a demo that night," Scott says.

It didn't immediately occur to them that their collaborations would turn into something more. "It was a good two or three months of writing songs before the thought crossed our mind of starting a band together," Scott says.

A performance at a small Nashville club in August 2006 sealed the deal. "It only took one live performance to realize that whatever it was we were going to do had to be done together," Scott says.

Within a few months, they went from playing for a few dozen people to singing at the Grand Ole Opry. A just-for-fun photo shoot in Civil War-era clothing led to the band's name.

This March the trio signed with manager Gary Borman (Faith Hill, Keith Urban), and a month later, Capitol Nashville was onboard.

Lady Antebellum's debut album, tentatively scheduled for a spring 2008 release, is being produced by Paul Worley (Big & Rich, Martina McBride) and Shaw. The band's diverse influences, which range from the Allman Brothers to Keith Urban to Gladys Knight, have resulted in a record that at once conjures classic country, soulful R&B and a singer/songwriter vibe. "It's like a Neapolitan blend of all these flavors," Haywood says.

The album is a mix of the trio's songs and a few from outside contributors. Lady Antebellum wrote powerful debut single "Love Don't Live Here," currently at No. 37 on Hot Country Songs after six weeks on the chart, while Shaw penned the playful and uptempo "Love's Lookin' Good on You" with Jason Deere and Matthew Thomas Lopez.

Kelley and Scott share lead vocal duties and even duet on some songs, which provides a unique and interesting dynamic. Power ballad "All We'd Ever Need" features an emotional vocal interplay that falls somewhere between Stevie Nicks/Tom Petty and Crystal Gayle/Eddie Rabbitt.

Lady A, as they were dubbed by early fans, have opened shows for Carrie Underwood and Josh Turner, among others, and will tour with Martina McBride beginning in January. ...



Higher Ground

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The Doctor Is In The House

Jones Storms The Marketplace With Two New Albums

Fans of Dr. Bobby Jones have waited a long time for new music from the veteran artist/TV host, but the wait is over.

Jones has not just one but two newly released projects on two different labels. Nashville-based Sunrise Music Group has issued "Faith Unscripted." Produced by Robert Swope and Michael Davis, the project features Jones and an all-star cast of special guests, among them Tye Tribbett, Vanessa Bell Armstrong, Karen Clark Sheard and Micah Stampley. As well, on Nov. 20, Zomba Gospel is releasing "The Ambassador," a new collection from Jones that will also feature such special



JONES



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Seasonal Sales

Groban Propelling Classical Holiday Commerce

Heading into the end of the year, few holiday-themed releases rank high on the classical and classical crossover charts. Of course, the No. 1 for Josh Groban's "Noel" (143/Reprise) on Top Classical Crossover in recent weeks probably has his team singing

hallelujah, while "Let It Snow" by vocal ensemble Chanticleer has had a rather modest showing thus far.

On the Top Classical chart, the Mormon Tabernacle Choir's house label has had a very strong showing with the group's latest release, "Spirit of the Season," featuring Norwegian songstress Sissel. However, the larger picture reveals that in 2007, as in the past few years, the classical labels have largely ceded the front-line holiday release market to blockbuster popera acts handled by pop labels (namely, Groban and Il Divo), even as they continue to release a modest number of their own holiday-themed front-line releases, as well as midline and budget compilations.

According to Nielsen SoundScan, nearly half the

sales of holiday classical or classical crossover titles in 2006 were attributable to a single album, the Il Divo title issued a year earlier, "Christmas Collection" (nearly 440,000 of Il Divo versus some 820,000 total). In 2005, "Christmas Collection" accounted for more than half the total sales in this area (about 544,000 out of about 954,000 total).

Indeed, if you remove Il Divo from the equation, you see that sales of classical and classical crossover holiday titles dwindled precipitously in 2005 and 2006 (see chart, page 55). That trend is holding in 2007: 266,000 sales have come from Groban's "Noel" alone, out of just about 327,000 total classical and classical crossover holiday sales.

By contrast, as recently as six years ago, acts that origi-

YEARLY UNIT SALES FOR ALL CLASSICAL CHRISTMAS ALBUMS:

2001	905,000
2002	593,000
2003	524,000
2004	446,000
2005	954,000
2006	820,000
2007	327,000

SOURCE: Nielsen SoundScan. Through week ending Nov. 4; includes any title eligible to chart on Top Holiday Albums and any Classical format chart.



LADY ANTEBELLUM

guests as **J Moss, Shirley Murdock, Darwin Hobbs**, Bell Armstrong and Clark Sheard, who joins Jones for the first single, "Can't Nobody."

"I believe it is healthy for Dr. Jones to have two CDs in the market concurrently," Zomba Gospel senior VP/GM **James "Jazzy" Jordan** says. "Fans are sure to find their way to 'The Ambassador' even though 'Faith Unscripted' has already come out."

Though it's been more than a decade since Jones has released a new album, he's never been away from the spotlight, as he continues to host BET's "Bobby Jones Gospel," the longest-running program on cable TV. Through the show, Jones has introduced many of the gospel community's top talents and has kept the genre highly visible in the mainstream.

"Bobby has been famous for being the ambassador for gospel music for 34 years, introducing people you've never heard before to the world," says Swope, founder/president of Sunrise Entertainment, a veteran film/TV production company that recently launched a music division being distributed by Central South Entertainment.

Jones is actually signed to Zomba, but Swope says Jordan was more than happy to greenlight "Faith Unscripted." "It took Jazzy and I a whole three minutes to work this out," Swope says.

Jones is satisfying his creative urges with his two new albums. "The Ambassador" is a straight-ahead studio project, produced by **PAJAM, Donald Lawrence, Teddy Riley** and **Victor and Cedric Caldwell**, while "Faith Unscripted" is a live CD/DVD recording being issued as a two-disc set. And

as the title indicates, the event was unscripted.

Swope, who produced and directed the project, says that he knew shooting without a script or a game plan was a risky venture but felt sure that bringing together all those talented people and turning the cameras on would produce memorable moments. Gathered in Nashville's Ocean Way studio, the artists serve up impassioned versions of such gospel standards as "Oh Happy Day," "Amazing Grace" and "Oh How I Love Jesus."

Swope plans to make "Faith Unscripted" a series, and says a portion of proceeds from this and future projects will go to the Dr. Bobby Jones Complex for Gospel Preservation and Museum.

GMA INDUCTS HALL OF FAMERS: It was an evening that saw an entertaining mix of humor and heartfelt homage as the Gospel Music Assn. inducted **the Winans, the Statler Brothers, Larnelle Harris, Phil Keaggy** and **Joe Moscheo** into the Gospel Music Hall of Fame at Nashville's Richland Country Club. The event opened with a hilarious performance from **the Glory Bugles**, who professed to put the "fun in fundamental" and served up such musical numbers as "If Your Hair Is Too Long, There's Sin in Your Heart."

The comedy soon gave way to the serious business of inducting the new members, and there were numerous memorable moments. "I was absolutely shocked," Harris says of his initial reaction to learning of the honor. "It's a thrill. I went to the list to see who was in there, [including] **Mahalia Jackson** and **Billy Graham**, and thought, 'This is a pretty good group to be a part of. Thank you, Lord!'"



GROBAN

nated and were nurtured at classical labels—namely, **Charlotte Church** and even **the Three Tenors**—were a significant force on the Seasonal chart. In 2001, for example, Church's "Dream a Dream" hit the No. 5 ranking in terms of all holiday music sales across all genres.

REICH AND ROLL: Everybody loves an underdog. That fact, plus a deep and abiding passion for **Steve Reich's Music for 18 Musicians**, is what might have originally driven hundreds of listeners to check out a 5 a.m. performance of the piece by a group that almost no one had ever heard of.

The setting: the annual Bang on a Can marathon, held at the World Financial Center's Winter Garden in lower Manhattan last June. The players:

the **Grand Valley State University New Music Ensemble** from Allendale, Mich. The music: one of Reich's most popular and influential works.

If that was too early for you, the GVSU players recently released their recording of Music for 18 Musicians on the independent label Innova. The result is a hyper-propulsive and yet silkily beautiful, entrancing and utterly alive interpretation that more than holds its own.

The group—mostly comprising students and entirely of volunteers, led by com-

poser/conductor **Bill Ryan**—spent nothing short of a year painstakingly working on this one mammoth piece. The results were, by all accounts of those who greeted dawn with these young musicians, simply exhilarating. It wasn't that they were simply able to negotiate a work that is famously excruciatingly difficult to play; instead, they fully and confidently claimed it as their own. And Reich's writing, by turns ebullient and meditative, proved the perfect match to greet the light of a new day.

MERCYME



CHRISTIAN BY DEBORAH EVANS PRICE

They're The Inspiration

MercyMe Ditches Covers Album Plans In Favor Of New Songs

Though most artists generally complete an album, then decide on a title, MercyMe frontman Bart Millard says the opposite approach was key to the content on "All That Is Within Me," due Nov. 20 via INO Records.

"I always come up with the album title first and then start writing songs around it," Millard says, noting that the new project was initially going to be a covers album of well-known worship songs. "I always thought 'All That Is Within Me' was a great title for a worship album. Then we started writing new songs and that phrase showed up in a couple of songs, and it kind of created a little bit of consistency with the record and the theme."

But last May, as the deadline was approaching to enter the studio, Millard says the band didn't have any new material written and was in a bit of a panic. Then, inspiration struck. "We just started writing, and the next thing we knew we had 10 songs that we thought needed to be on the record," he says. "We could have done the worship thing, but I really wanted to get these out."

One of the most successful bands in the Christian market, MercyMe's four previous albums have been certified either gold or platinum. Though the Texas-based group has achieved mainstream crossover success with several singles, most notably the hit "I Can Only Imagine," Millard says the new release is a return to the church-oriented fare that has been the band's foundation. "Our favorite moments in concert are any time we have the crowd singing along in worship," Millard says, "and regardless of what takes place at mainstream radio that's al-

ways what we kind of evolve around—songs of the church."

The first single, "God With Us," is already one of the band's fastest-rising hits at Christian radio. Another track that is garnering much attention is "Finally Home," which Millard describes as a sequel to "I Can Only Imagine," a song he wrote about his father's death. "I wish my dad could see all of this, because he passed away in 1991 right before we started the band," says Millard, who sees "Finally Home" as offering closure. "People always say he's probably looking down from heaven, which I don't think is the truth. I think he's got better things to do than stare at me, but I think there will be a day that I finally get to see him and talk about all of this."

In advance of an early-2008 stint on the multi-act Winter Jam tour, MercyMe will make promo appearances during street week in Minneapolis, Chicago, Nashville, New York and Dallas, according to INO Records senior VP of marketing and promotions Dan Michaels. Beyond the regular CD, there will also be a deluxe package available, which will include a link to access a ringtone, footage from an electronic press kit and three extra acoustic tracks that aren't on the record.

INO will work MercyMe in the Christian world and will get a hand in the mainstream via an agreement with Columbia, which markets and distributes INO product to the general market. "We are doing a satellite media tour in conjunction with the Columbia promotions department," Columbia VP of sales and marketing Tyler Pittman says. "We are being very aggressive with our accounts to make sure it's priced and positioned in as many places as possible."

THE BILLBOARD REVIEWS

ALBUMS

HIP-HOP

FREEWAY

Free at Last

Producers: various

Roc-a-Fella/Island Def Jam

Release Date: Nov. 20

▶ This sophomore disc from Philadelphia's Freeway hits stores four years after the release of the gruff-voiced MC's much-admired debut. That's an eternity in rap years, but if anyone's in a position to capitalize on the frustration produced by music-industry politics, it's Freeway, whose music depicts the struggle of a good man caught in a bad situation. On "Free at Last," he demonstrates that being forced to cool his heels since 2003 hasn't dulled the rough edges of his appealingly hectic flow; check out "Roc-a-Fella Billionaires," a brash Broadway banger in which he compares stacks of cash with mentor Jay-Z. But the album also suggests that Freeway wouldn't mind having a hit on hip-hop radio: On "Take It to the Top," he trades goofy come-ons with 50 Cent over a synthed-up J.R. Rotem beat. Consider it insurance against another four-year lean stretch.—MW

ROCK

ONEREPUBLIC

Dreaming Out Loud

Producers: Greg Wells,

Ryan Tedder

Mosley Music Group/

Interscope

Release Date: Nov. 20

▶ Last month at a KIIS-FM-sponsored show in Anaheim, Calif., Timbaland announced he had big plans for OneRepublic, the first rock band signed to his Mosley Music imprint. "I told Coldplay I'm coming for 'em," said the producer-turned-mogul, who recently ushered the Los Angeles quintet from obscurity to omnipresence with his hit version of the group's "Apologize." There's no question that OneRepublic's debut should appeal to fans of Chris Martin's lovesick alt-rock balladry. Loaded with plinking pianos, airbrushed guitars and lyrics about being lost till you're found, "Dreaming Out Loud" doesn't diverge much from the formula that turned Coldplay into the biggest new band in the world. But it's also a pretty modest affair, one more concerned with atmosphere than anthems. If Timbo's determined to put OneRepublic in arenas, he should probably share his weight-building regimen.—MW

SIGUR RÓS

Hvarf-Heim

Producer: Sigur Rós

XL Recordings

Release Date: Nov. 6

"Hvarf-Heim" is a twinkling half-live, half-retrospective double EP that stands as companion piece to Sigur Rós' first foray

DAFT PUNK

Alive 2007

Producer: Daft Punk

Virgin

Release Date: Nov. 20

▶ Nothing can quite match the in-person thrills of the current Daft Punk live experience, what with the robot costumes, onstage pyramid and body-rattling beats radiating out into the blissed-out faithful. But "Alive 2007" comes pretty darn close, capturing a hometown Paris audience so jonesing for a Daft Punk fix that it loudly sings along with the synth melody on "Television Rules the Nation." While it's great to hear the classics ("Da Funk," "One More Time") even if they're not played in full, perhaps the most useful service provided here is the rehabilitation of material from 2005's underwhelming "Human After All." That album's massive "Robot Rock" proves a perfect table-setter for the dance party to come, while the industrial-strength house of "The Brainwasher" pushes things over the edge. Now, where's that accompanying DVD?—JC



into cinema, "Heima." Part documentary, part concert film, part travelogue, the movie places the quartet in what its Web site calls the "absolute middle-of-nowhereness" of the members' native Iceland. The album, too, carries the same mood of stripped-down reverie, sometimes folksy ("Agaetis Byrjun"), sometimes ethereal ("Von"). The five tracks of "Hvarf" ("disappeared") include the previously unreleased ("Salka," "Í Gaer") and the reworked ("Hafsól"), but largely feel bereft and chilly. From the plaintive piano of "Samskeyti" to the soothing "Heysátan," it's the six songs of "Heim" ("home")—which capture the band live in Iceland in 2006 and 2007—that are the strongest and ultimately most warm.—JL

THE DILLINGER ESCAPE PLAN

Ire Works

Producer: Steve Evetts

Relapse Records

Release Date: Nov. 13

▶ Metal tastemakers are hailing the Dillinger Escape Plan's new effort, "Ire Works," with horns aplenty. The New Jersey crew is still cranking out metal as frenzied and choppy as a machete-wielding madman, yet twice as schizophrenic. DEP leads off the album with "Fix Your Face" and "Lurch" before going in for the quirky, near-commercial midtempo romp "Black Bub-

blegum." "When Acting As a Particle" has an off-kilter intro that could be found among Sleepytime Gorilla Museum's musings, before the band gets back to its usual frantic business on "Nong Eye Gong." Prepare for another left turn on "Milk Lizard," where the group goes (nearly) straight-ahead rock, with a few horns thrown in. We get so exhausted listening to DEP's material, we wonder how the band survives playing it.—CLT

LATIN

JOSÉ FELICIANO

Señor Bachata

Producers: Marco

Hernández, José Feliciano,

Al Payson

Siente/Universal

Release Date: Nov. 20

▶ It's always a challenge to take an artist out of his or her established format and plunge him or her into another. So it's a tribute to José Feliciano's artistry that he's able to navigate pop and tropical idioms with ease, and that his foray into bachata—perhaps the genre most alien to his long recording history—is convincing to the musician and the style. The album title is a nod to Feliciano's previous "Señor Bolero," which found him singing bolero standards. Here, he does the same with Dominican bachata, pairing up with Do-

minican icon Millie Quezada, but also with salsa singer La India and urban/reggaetón duo Rakim & Ken-Y for a more youthful feel. Feliciano departs from bachata on his own compositions, but "Qué Le Estará Pasando a Puerto Rico" makes up for it with fine guitar lines and a catchy final descarga.—LC

DJ BITMAN

Latin Bitman

Producer: DJ Bitman

Nacional Records

Release Date: Nov. 6

▶ A musically adventurous collage of dub, bossa nova, lounge, hip-hop and electronica, "Latin Bitman" would be merely background music if there weren't so many happy sonic details popping up. Chile's Jose Antonio "Toto" Bravo (aka DJ Bitman) is delightfully precise in his sampling, knowing where to place that vibraphone, scratch or retro background vocal to make songs out of what otherwise might just be tracks. The guest vocalists are stellar, particularly Jimmy Fernandez on the folksy rap "El Diablo" and the Tom Jones-like Julian Peña on "Tropilove," a groovy, nonsensical gem ("Let's go to the beach with my friends, we're gonna have a good time"). This is house party chill-out music you'll actually pay attention to.—ABY

WORLD

PUERTO PLATA

Mujer de Cabaret

Producers: Bamin de Menil,

David Wayne

iASO Records

Release Date: Nov. 6

▶ Born José Manuel Cobles, Puerto Plata is an 84-year-old sonero who's a virtual encyclopedia of the acoustic guitar traditions of the Dominican Republic. He's known as a master of the son genre; however, as the tunes on this disc demonstrate, he's a master of a lot more than just that kind of music. For instance, opener "Amarro con Fé" is a lively guaracha about a man who escapes the clutches of a woman who tries to hold him with witchcraft. The lovely "Santiago," also the name of Puerto Plata's hometown, is a bolero. "Los Piratas," a meringue, is an original tune dealing with the events of Sept. 11, 2001, and features a fiery guitar solo by Frank Mendez. This music is an extraordinary listening experience, in terms of the proficient acoustic guitar work and Puerto Plata's marvelous vocals.—PVV

CHRISTIAN

GORDON MOTE

Don't Let Me Miss the Glory

Producers: Gordon Mote,

TRISHA YEARWOOD

Heaven, Heartache and the Power of Love

Producers: Garth Fundis, Matraca

Berg, Jim Collins

Big Machine

Release Date: Nov. 13

▶ On her debut for indie upstart Big Machine, Trisha Yearwood digs into a comfortable sweet spot midway between slick Nashville bang and rugged roots-music twang. With its rich combination of polish and pain, that's precisely where her voice belongs. The propenned material is strong throughout, but highlights include "Nothin' 'Bout Memphis," rich with horns; "The Dreaming Fields," a pretty piano ballad wistful enough for a Disney-princess flick; and "Let the Wind Chase You," a hushed plea for peace with handsome harmony vocals by Keith Urban and a dreamy string arrangement by Beck's dad, David Campbell. "Cowboys Are My Weakness" could be a response to George Strait's recent "How 'Bout Them Cowgirls." Turns out Mrs. Garth Brooks is on the prowl for a guy with "a little bit of outlaw, a little bit of Jesus."—MW



JORDIN SPARKS

Jordin Sparks

Producers: various

19 Entertainment/Jive

Release Date: Nov. 20

▶ With an all-star team of writer/producers (Stargate, the Underdogs), 17-year-old "American Idol" champ Jordin Sparks gets a first effort that's all over the map—and works. The best news about "Jordin Sparks" is that nobody's trying to mold her into a fly ho or a torchy diva; these 13 songs sound like exactly what she should be singing at this age and juncture in her career. The overall effect is sophisticated teen pop marked by innocent good cheer and harmony-laden vocal arrangements, although the synthesizer and drum machine-dominated tracks work better in some cases ("Tattoo," "One Step at a Time," "Now You Tell Me") than in others ("Shy Boy," "Young and in Love"). "No Air," Sparks' duet with Chris Brown, has plenty of hit potential, while "Now You Tell Me," with its swelling arrangement and muscular chorus, is the album's gem.—GG



THE BILLBOARD REVIEWS

SINGLES

Phil Johnson
Spring Hill Music Group
Release Date: Oct. 30

▶ Highly regarded as one of the top session players in Nashville, Gordon Mote's prowess on the piano has graced albums by Alan Jackson, Brad Paisley, Trisha Yearwood and many other top artists. But on his latest effort, Mote once again proves he's so much more than a talented sideman. He has a smooth, warm voice that gets inside a lyric and brings out the very best in a song. "Maplewood Methodist Church" is a well-written gem about the night janitor at the local church who sends up prayers for the congregation, while "I Can't Even Walk Without You Holding My Hand" finds Mote serving up a stunning new treatment of a well-loved classic. But the highlight is "Wake Up Dancin'," a poignant ballad about an elderly gentleman who looks forward to reuniting with his beloved spouse in heaven.—DEP

GOSPEL

SHIRLEY CAESAR
After 40 Years . . . Still
Sweeping Through the City
Producers: various
Shu Bel/Light
Release Date: Nov. 6

▶ Shirley Caesar's 40th album in as many years is resounding proof of her uncontested reign as the first lady of gospel music. With "complacency" nowhere to be found in her vocabulary, she revisits a dozen classic songs that don't so much ignore modernity as they do redefine it with her own timeless touch and taste. Caesar digs deeply into her singular catalog, from such genre-

defining classics as "Hold My Mule," to lesser-known but no-less-vital-treasures ("Faded Rose" and a moving medley of "Peter, Don't Be Afraid," "Nobody but You, Lord" and "Teach Me, Master" among them). Romp, roaring and righteous as the day she first set foot in a recording studio, Caesar continues to set a standard against which great singers will be judged for decades to come.—GE

VITAL REISSUES

LED ZEPPELIN
The Song Remains the Same
Producer: Jimmy Page
Sonic Song
Release Date: Nov. 20

▶ Jimmy Page has claimed for 30-plus years that he was never fully satisfied with this 1976 concert album/film, but he claims this new edition represents his true vision. In addition to "The Ocean," the soundtrack for the first time includes "Black Dog," "Over the Hills and Far Away," "Misty Mountain Hop," all of "Heartbreaker" and "Since I've Been Loving You." The last was considered to be the highlight of the movie, but its exclusion from the album has long disappointed fans. Oddly, the 1973 New York stand chronicled here is not among Zeppelin's best live moments. For one, somewhere between the 1972 tour and when the band reached Madison Square Garden, singer Robert Plant lost his ability to belt it out. For proof, compare his singing on "Song" with 2003's "How the West Was Won," recorded a mere 13 months earlier.—EC

POP

BRITNEY SPEARS
Piece of Me (3:32)
Producers: Bloodshy, Avant
Writers: C. Karlsson, P. Winnberg, K. Ahlundt
Publishers: Crosstown, PRS; Windswept, ASCAP; Universal Scandinavia Jive

▶ So guess who got the last laugh? "Gimme More," Britney Spears' launch single from fifth studio album "Blackout," peaked at a robust No. 3 on The Billboard Hot 100, garnering plenty of top 40 attention and consumer download love, while the album catapulted in at No. 2. Follow-up "Piece of Me" has already fostered scrutiny with lyrical response to obsessive media attention: "I'm Mrs. Lifestyles of the Rich and Famous, I'm Mrs. Oh my God that Britney's shameless/I'm Mrs. 'Extra,' 'Extra,' this just in, I'm Mrs. she's too big, now she's too thin." Musically, the song drips and drools '80s synths, alongside a drowsy midtempo clip, as Brit sings in a heavily layered near-monotone. Again, the cover of Us will be as big a catalyst for radio as vocal prowess.—CT

ROCK

THE KIN
Nowhere to Now Here (3:52)
Producers: Nic Hard, the Kin
Writers: I. Koren, T. Koren
Publisher: Alethia Music Publishing, BMI Wilspro Management/Alethia

▶ We're not surprised that music from the Kin's new album "Rise and Fall" was placed in episodes of Lifetime series "Army Wives." Song pluggers should heed the Aussie duo, for the pair's endearing romanticism would make good backdrops to tales on the small and big screen alike. "Nowhere to Now Here" leads off "Rise and Fall" with deep, canyon-like rumbles, then swoops in on an orchestral wave as wide as its cinematic scope. Strings drive the song urgently

enough that you can see the hero of a grand adventure—something in the vein of Robin Hood—charging onward, intent on rescue. It's one of the more inspiring songs on "Rise and Fall," and it launches the soulful album on an exhilarating note.—CLT

TRIPLE A

KT TUNSTALL
Saving My Face (3:28)
Producer: Steve Osborne
Writer: KT Tunstall
Publisher: Sony ATV Tunes Virgin

▶ "Hold On," the first single from KT Tunstall's second album "Drastic Fantastic," was enthusiastically received by triple A radio, topping airplay charts for 10 weeks, making Tunstall one of only two female solo artists to secure the No. 1 spot for as long a time (Sarah McLachlan first set the record in 1997 with "Building a Mystery"). The 32-year-old singer/songwriter from St. Andrews, Scotland, delivers another polished pop gem with follow-up "Saving My Face." A refreshingly forthright lyricist, Tunstall takes aim at

MARY J. BLIGE
Just Fine (4:18)
Producers: C. "Tricky" Stewart, Jazze Phat
Writers: T. Nash, T. Stewart, Mary J. Blige
Publisher: not listed
Geffen

Fine, indeed. The lead single from Mary J. Blige's eighth album "Growing Pains" makes an about-face from her usual urban-diva stature. "Just Fine" is a joyous, wholly infectious, uptempo romp, a triptych through all that is positive in life—about how good it feels to feel good. Opening with a vibe reminiscent of Michael Jackson's "Don't Stop 'Til You Get Enough," the track catapults into a myriad of joyous instrumental synths, hand claps, cow bells and a dancefloor vibe that borders on disco, as Blige sings, "Having a really good time, I'm not complaining/And I'll still wear a smile if it's raining." Amid numerous previous confessionals trumpeting struggle and challenge, what a joy to hear Blige letting it all go—and inviting all along for the ride.—CT

plastic surgery and 50-year-old women who try to look like teenagers in this arena-friendly anthem. The song, which builds to an emotional crescendo punctuated by "whoa, oohs" and "oh, yeahs," showcases Tunstall's growing sophistication as both writer and vocalist. Although unapolo-



getically embracing a pop sensibility with "Saving My Face," she successfully combines accessibility with a nuanced and heartfelt message.—AC

BRUCE SPRINGSTEEN
Girls in Their Summer
Clothes (4:19)
Producer: Brendan O'Brien
Writer: B. Springsteen
Publisher: Bruce Springsteen, ASCAP
Columbia

▶ The Boss gave fans what they wanted when he announced his return to high-energy rock with loud, angry guitars in "Radio Nowhere." Almost experimental by Springsteen standards, the second single from No. 1 album "Magic" surprises with a rich, symphonic pop sound that channels the Beach Boys. Sending a sunny melody over layered keyboards, bells and strings, "Girls in Their Summer Clothes" is the most upbeat track on the new disc, with an ambitious "Pet Sounds" arrangement and rasp-free vocals, sung with a hint of nostalgia. In the old days, a Springsteen character turned heads on a breezy walk through town, but now, "In the cool of the evening light, the girls in their summer clothes pass me by."—SP

ALICIA KEYS
Like You'll Never See Me Again (4:17)

Producers: Alicia Keys, Kerry Brothers
Writers: A. Keys, Kerry Brothers
Publisher: not listed
J Records

Alicia Keys' early body of work sometimes had a tendency to paint her as precious chanteuse, sounding self-consciously "important" and measured. With "No One," the opening bid from fourth album "As I Am," out Nov. 13, the 27-year-old began to act her age, loosening up and delivering a youthful hit drenched with soul-soaked effervescence and a cool beat as appealing to the kids as the Sunday champagne-brunch crowd. Sure enough, it topped the R&B/hip-hop singles chart and reached the top five at top 40. "Like You'll Never See Me Again" is also appreciably less polished, with a series of riffs packed with such genuine emotion, you can visualize Keys waving her arm to the heavens in the studio. Production with Kerry Brothers, who accompanies the majority of tracks on the new disc, adds playful bells that sound like raindrops, finger snaps—and enough creamy harmonies to remind that Keys, no matter how loose, is the premier R&B female talent of our time. A year from now, the singles will still be popping from this project.—CT



LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Alexandra Cahill, Ed Christman, Leila Cobo, Jonathan Cohen, Gordon Ely, Deborah Evans Price, Gary Graff, Jessica Letkemann, Sven Philipp, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Mikael Wood

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

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

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

TROPICAL COUNTDOWN
SONG COUNTS UP WEEKS
AT THE TOP

The chorus of Gilberto Santa Rosa's latest hit, "Conteo Regresivo" (Countdown), is a play on numbers—and the song is helping him rack up some numbers as well.

Santa Rosa is No. 1 on Billboard's Tropical Airplay chart this week, and rockets up 12 spots to No. 38 on Hot Latin Songs.

"Conteo Regresivo" is Santa Rosa's 12th No. 1 on the chart, where only two artists—Marc Anthony and Victor Manuelle—have reigned supreme more times.

The single, written by Juan Jose Hernandez and produced by Jose Lugo, is built around a clever hook that uses diminishing numbers to describe a relationship on the downside. (Things look really dire by the time it gets to "tres," expressed as "stress.")

The first single from "Contraste," Santa Rosa's set that is due Nov. 20 from Sony BMG Norte, was recorded in salsa and pop ballad versions. Its chart strength is fueled by radio play in cities including New York, Philadelphia, Miami, Baltimore and San Juan, Puerto Rico.

"He had his natural markets pick it up immediately," Sony BMG Norte VP of promotion Carlos Perez says, referring to the purely tropical stations. And now, Perez says, Santa Rosa's song is breaking into the pop market: "He is loved by everybody."
—Ayala Ben-Yehuda



LATIN BY LEILA COBO

HISTORY BOYS

Wisin & Yandel Hit The Big Leagues With New CD

Wisin & Yandel like to call themselves "El Dúo de la Historia" (the Historic Duo). And they have every right to boast this week, as their new release, "Los Extraterrestres" (Machete), debuts at No. 1 on the Top Latin Albums chart and at No. 13 on The Billboard 200.

With 52,600 copies sold during its first week, according to Nielsen SoundScan, "Los Extraterrestres" becomes the second-best-selling Latin debut this year, falling behind only Daddy Yankee's "El Cartel: The Big Boss," which sold 82,000 its first week.

It was more than expected that Wisin & Yandel would make a solid debut. Their previous album, 2005's "Pa'l Mundo," has sold 535,000 copies in the United States, while "Los Vaqueros," a compilation of new acts presented by Wisin & Yandel, has sold 187,000.

But "Los Extraterrestres" benefited from long-term planning like Wisin & Yandel had never enjoyed before.

"It was about timing," label manager Carolina Arenas says. "We went way beyond promoting the week prior to release. Everything was executed with time, and we had all the tools in place."

Among them was a deal with Zune, which made its first customized device with Wisin & Yandel. Heavy promotion of the Wisin & Yan-

del Zune, which Wal-Mart is selling exclusively, began more than a month ago.

At the retail level, promotion has been balanced between Latin and mainstream accounts. It began Nov. 5, the day prior to release, with an in-store at the Virgin Megastore in Orlando, Fla., followed by a radio-sponsored show for contest winners. The following day, the duo flew to Los Angeles for an in-store with Latin retailer La Curacao, where the pair sold more than 1,000 CDs.

From there, it was on to Las Vegas for an in-store at Ritmo Latino, a two-hour Xbox Live session with fans, presenting a trophy at the Latin Grammy Awards and hosting a Zune-sponsored party. Last weekend, there were three additional in-stores in Puerto Rico.

Promotion will continue this week in the United States and by December, the duo will move down toward Central America.

At radio, "Sexy Movimiento," the first single from "Los Extraterrestres," is No. 1 on the Latin Rhythm Airplay chart and No. 2 on Hot Latin Songs for the fourth week in a row.



WISIN & YANDEL

COUNTRY BY KEN TUCKER

The Sugarland Express

CMA Award Performance
Catapults Country Duo

Fall 2007 may well be remembered as the moment when the members of Sugarland moved from stars to superstars. The country duo, made up of Jennifer Nettles and Kristian Bush, is clearly on a roll. At the Nov. 7 Country Music Assn. (CMA) Awards, they took home duo of the year honors, breaking Brooks & Dunn's six-year stranglehold on the category. Brooks & Dunn have won the award 14 times since coming on the scene in 1991.

Following the win—and a standout acoustic performance of current single "Stay" on the awards show—Sugarland's year-old album, "Enjoy the Ride," jumps 9-6 on Billboard's Top Country Albums chart. The title sold 55,000 copies, up 29,000 units over the prior week, according to Nielsen SoundScan—a 112% increase.

On The Billboard 200, "Enjoy the Ride" moves 28-13. It's the highest position the album has achieved since it appeared at No. 7 during its second chart week, in the Dec. 2, 2006, issue.

The album also likely benefited from a Target exclusive reissue that hit stores concurrent with the CMA Awards. The new set

includes four Christmas songs.

Meanwhile, "Stay," the fourth single from the album, moves 18-13 on Hot Country Songs after nine weeks on the chart. Its audience increase of 2.44 million was the format's biggest this week.

Even prior to the CMA Awards, album



SUGARLAND

sales had been accelerating—seemingly due to "Stay" and the band's first headlining tour, which kicked off in September with Little Big Town and Jake Owen. In the nine-week period since the Sept. 29 issue, the first one in which "Stay" charted, "Enjoy the Ride" has sold 207,000 copies, according to SoundScan. In the nine weeks prior, the album had sold 99,000 copies. In all, the album has tallied sales of 1.4 million.

Country WPAW (the Wolf) Greensboro, N.C., PD Randall C. Bliss—whose station is spinning "Stay" 44 times per week, according to Nielsen BDS—says the song's appeal "is clearly the powerful raw performance Jennifer gives on the song... [and] the way the song turns the tables at the end."

Country KFRG San Bernardino, Calif., OM/PD Lee Douglas concurs. "Every woman seems to relate to the man-who-done-her-wrong song."

The duo's standout performance at the CMA Awards means "Sugarland has moved up to the next level in the country world," Bliss concludes.

Sugarland has scored six top 10 airplay singles and two No. 1s since coming on the scene three years ago.

Additional reporting by Wade Jessen.

CASSIDY BATTLES HIS WAY
BACK ONTO THE CHARTS

On the heels of a mobile marketing campaign, Philadelphia MC Cassidy enters The Billboard 200 at No. 10 this week with "B.A.R.S.: The Barry Adrian Reese Story." The album—the rapper's first since completing eight months of jail time for involuntary manslaughter and surviving a near-fatal 2006 car accident—sold 63,000 copies in its first week, according to Nielsen SoundScan.

J Records marketing VP Carolyn Williams says her team partnered with mobile service SayNow for the marketing campaign, which tapped into Cassidy's core fan base with voice messages and texts. Cassidy also held a battle rap contest via his MySpace page and encouraged fans to upload their best 16 bars, corresponding with his new album title. The victor, Lil Chugga, won the opportunity to perform an original song, "Shut 'Em Up," with Cassidy on MTV hip-hop countdown show "Sucka Free" and on a special version of Cassidy's CD that also houses free ringtones and song downloads.

"With SayNow, we were able to quantify the public's interest in Cassidy," Williams says. "This contest had 23,000 contestant entries and 30,000 fan votes. That's pretty big for a small company. It also reminded consumers who Cassidy is—which is a battle rapper."

—Hillary Crosley



CASSIDY

Additional reporting by Keith Caulfield.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



AWARDS REWARD

>>The Nov. 8 telecast of the Latin Grammy Awards on Univision more than doubles sales for Juan Luis Guerra, above, (up 143%, 44-17 on Top Latin Albums) and for Calle 13 (up 131%, re-entry at No. 36). Performers Andrea Bocelli (No. 10) and Ricky Martin (No. 12) also bow.

YULETIDE CHEER

>>Top Holiday Albums makes its annual return to Billboard (see page 74), replacing Top Pop Catalog Albums through the first week of 2008. Josh Groban's "Noel," the best-selling Christmas album of 2007, holds No. 1 for a fifth straight week.



BRITISH BIRTHDAY

>>As the Official U.K. Charts Co. celebrates the 55th anniversary of the British singles chart, Leona Lewis retains the top slot for a third week. Her "Bleeding Love" is the 1,064th No. 1 since the first, Al Martino's "Here in My Heart," on Nov. 14, 1955.

CHART BEAT

>>It's been eight years, eight months and almost three weeks since the Spice Girls appeared on The Billboard Hot 100, but the hiatus is over, as their eighth chart single, "Headlines (Friendship Never Ends)," debuts at No. 90. The new song has a lot to live up to, as the quintet's first seven singles all reached the top 20. In the United Kingdom, Geri Halliwell, Emma Bunton, Melanie B and Melanie C have all had No. 1 hits, and Victoria Beckham has peaked at No. 2. But none of the Spice Girls has appeared on the Hot 100 as solo artists, so their return as a group is even sweeter.

>>Fred Bronson also cites Carrie Underwood's "Before He Cheats" as the longest-running Hot 100 entry of the 21st century and has chart news about T-Pain and Dierks Bentley.

Read Fred Bronson every week at billboard.com/fred.

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CHARTS

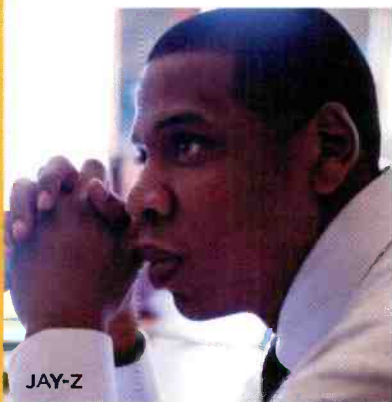


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Jay-Z Makes Charts History; Brooks Returns

Jay-Z finds himself in lofty company with the rapper's 10th No. 1 on The Billboard 200. He is tied with **Elvis Presley** for the most chart-toppers by a solo artist, and behind only **the Beatles**, with 19, among all acts.



An opening week of 425,000 copies puts Jay-Z in the record books. With the exception of album rehashes "The Black Album: Acappella" and "Blueprint 2.1," each of his last five solo outings have arrived at No. 1.

"American Gangster" also represents his 10th No. 1 on Top R&B/Hip-Hop Albums, which ties him for the most among solo artists with **Stevie Wonder** and **Aretha Franklin**. Only **the**

Temptations, with 17, have had more. Jay's opening sum is 37% lighter than his 2006 album "Kingdom Come" saw when it led the page (680,000).

This might also be the first time in the history of The Billboard 200 that each of the two highest bows are by artists who had previously, uh, you know, "retired."

Aside from Jay-Z, the other is country icon **Garth Brooks**, whose "The Ultimate Hits" begins at No. 3 with 352,000.

Unlike Brooks' last two albums, which had been exclusive to Wal-Mart, all sellers were open to stock "Ultimate." Still, 89% of the collection's opening sales came from the mass-merchant sector, with fewer than 30,000 coming from chain retailers and less than 500 sold by independent stores. Another 6,000 came via Internet orders and venue sales, including "Pink" editions sold via the Susan G. Komen Foundation to benefit breast cancer research.

Something else that Brooks' and Jay-Z's albums have in common: Neither is available at iTunes. Jay moved more than 10,000 units of "Gangster" via download but pulled it from the digital market before the tracking week was done. None of Brooks' albums has yet to be sold via download.

If you thought Brooks might have started larger, consider this: Most of the songs on "Ultimate" were already included in his 10-times-platinum "The Hits," issued in 1994. Further, Nielsen SoundScan tracked "Limited Series," his 1998 boxed set, at 1.9 million, and I'm sure he had handsome numbers for the similar box he sold exclusively through Wal-Mart two years ago.

Thus, even with the lure of four new songs on "Ultimate," figure his biggest hits were fairly well-mined on those earlier anthologies.

THE LONG RUN: Although last issue's late-in-game decision to chart exclusive titles on The Billboard 200—including **the Eagles'** "Long Road out of Eden"—ruffled some feathers and enraged **Britney Spears'** fans, many quarters of the music industry expressed support for the move.

"Eden" is No. 2 this week, down 49%. If this title weren't reported, its units would not count toward Nielsen SoundScan's album volume.

Those who are skeptical of the album's big haul—1.1 million copies in two weeks—perhaps underestimated the combined impact of the band's long-running popularity, Wal-Mart's reach and the adver-

tising extended for this set, and the value proposition of an \$11.88 tag for 20 new songs. And, I'm here to tell you that Nielsen SoundScan vets these numbers with as much, if not more, scrutiny as any other album it tracks.

This issue, Billboard's new policy regarding exclusives rolls to charts beyond The Billboard 200 and Top Country Albums, which places "Eden" at No. 1 on Top Independent Albums. You may obtain the complete policy statement by e-mailing a request to research@billboard.com.

Aside from the Eagles, there are five other exclusives on The Billboard 200: Four are sold by Wal-Mart, and one is sold by Starbucks. On the charts, an "EX" next to an album's catalog number denotes exclusive titles.

This issue, Billboard also revises criteria for Top Music Video Sales, allowing documentaries about music acts to appear on the chart, along with video compilations and concerts. The new rule allows a new edition of **the Beatles'** "Help," "Amazing Journey: The Story of the Who" and the Best Buy exclusive on **Tom Petty's** "Running Down a Dream" to join the list.

The new Top Music Video policy is also available from research@billboard.com.

Market Watch

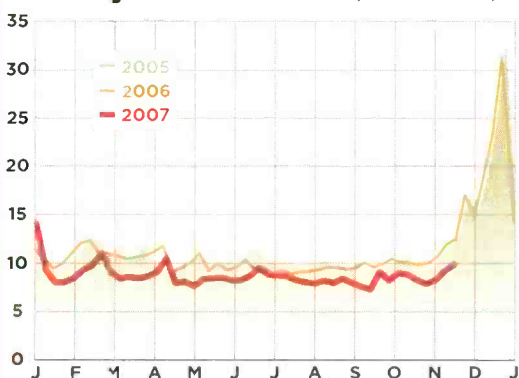
A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,947,000	964,000	16,210,000
Last Week	9,253,000	994,000	15,069,000
Change	7.5%	-3.0%	7.6%
This Week Last Year	11,958,000	709,000	11,246,000
Change	-16.8%	36.0%	44.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	456,194,000	390,069,000	-14.5%
Digital Tracks	479,936,000	702,520,000	46.4%
Store Singles	3,264,000	1,923,000	-41.1%
Total	939,394,000	1,094,512,000	16.5%
Albums w/TEA*	504,187,600	460,321,000	-8.7%

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

DIGITAL TRACKS SALES

'06	479.9 million
'07	702.5 million

SALES BY ALBUM FORMAT

CD	427,764,000	347,277,000	-18.8%
Digital	26,646,000	41,667,000	56.4%
Cassette	1,001,000	252,000	-74.8%
Other	783,000	873,000	11.5%

For week ending Nov. 11, 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 SALES BY ALBUM CATEGORY

	2006	2007	CHANGE
Current	281,204,000	236,803,000	-15.8%
Catalog	174,990,000	153,266,000	-12.4%
Deep Catalog	123,446,000	108,556,000	-12.1%

CURRENT ALBUM SALES

'06	281.2 million
'07	236.8 million

CATALOG ALBUM SALES

'06	175.0 million
'07	156.3 million

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

NOV 24 2007 **THE Billboard** 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	JAY-Z IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) #1 WKC ROC-A-FELLA/DEF JAM 010229/ADMJ (13.98)	American Gangster		1
2	1	1	EAGLES ERC #500 EX (14.98)	Long Road Out Of Eden		1
3	NEW	1	GARTH BROOKS PEARL 213 (25.98 CD/DVD) +	The Ultimate Hits		3
4	NEW	1	CHRIS BROWN JIVE 12049 ZOMBA (18.98) +	Exclusive		4
5	3	1	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 11221 RMG/SBN (18.98)	Carnival Ride		5
6	8	5	JOSH GROBAN 143/REPRISE 231548 WARNER BROS. (18.98)	Noel		6
7	2	1	BRITNEY SPEARS JIVE 19073 ZOMBA (18.98)	Blackout		7
8	26	26	GREATEST GAINER TAYLOR SWIFT BIG MACHINE 120702 (18.98) +	Taylor Swift		8
9	NEW	1	ANGELS AND AIRWAVES SURETONE/GEFFEN 010101/IGA (13.98)	I-Empire		9
10	NEW	1	CASSIDY FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story		10
11	11	10	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2		11
12	15	14	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		12
13	28	28	SUGARLAND MERCURY (NASHVILLE) 007411/UMGN (13.98)	Enjoy The Ride		13
14	NEW	1	WISIN & YANDEL MACHETE 010293 (16.98)	Wisín Vs. Yandel: Los Extraterrestres		14
15	13	15	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219 UMRG (10.98)	Coco		15
16	6	2	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		16
17	10	8	RASCAL FLATTS LYRIC STREET 000384 HOLLYWOOD (18.98)	Still Feels Good		17
18	9	2	ANDREA BOCELLI SUGAR DELCA 009988 UNIVERSAL CLASSICS GROUP (18.98) +	The Best Of Andrea Bocelli: Vivere		18
19	5	2	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine		19
20	16	17	MILEY CYRUS WALT DISNEY/HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		20
21	18	19	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		21
22	12	7	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98)	Rock N Roll Jesus		22
23	115	102	PACE SETTER PAUL POTTS SYCO/COLUMBIA 15517/SONY MUSIC (18.98)	One Chance		23
24	NEW	1	LITTLE BIG TOWN EDIFY 3018 (18.98)	A Place To Land		24
25	19	18	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009982*/IGA (13.98)	souljaboytellem.com		25
26	17	16	KANYE WEST ROC-A-FELLA/DEF JAM 009541/ADMJ (13.98)	Graduation		26
27	14	12	BRUCE SPRINGSTEEN COLUMBIA 17060*/SONY MUSIC (18.98)	Magic		27
28	35	48	MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE 1227 (18.98)	Christmas Song		28
29	4	2	AVENGED SEVENFOLD HOPELESS 303804 WARNER BROS. (18.98)	Avenged Sevenfold		29
30	21	21	NICKELBACK ROADRUNNER 618300 (18.98) +	All The Right Reasons		30
31	29	29	FERGIE WILL I AM A&M INTERSCOPE 007490/IGA (13.98)	The Dutchess		31
32	20	44	JONAS BROTHERS HOLLYWOOD 000282 (18.98) +	Jonas Brothers		32
33	32	25	TIMBALAND MOSLEY B/LACKGROUND INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		33
34	39	32	KENNY CHESNEY BNA 11197 SBN (18.98)	Just Who I Am: Poets & Pirates		34
35	38	34	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		35
36	NEW	1	SOUNDTRACK DEF JAM 010200/ADMJ (13.98)	American Gangster		36
37	42	39	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry		37
38	31	20	MATCHBOX TWENTY MELISMA/ATLANTIC 297340/AG (19.98) +	Exile On Mainstream		38
39	22	9	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		39
40	7	2	BACKSTREET BOYS JIVE 1896*/ZOMBA (18.98)	Unbreakable		40
41	36	23	JILL SCOTT HIDDEN BEACH 00050 (18.98) +	The Real Thing: Words And Sounds Vol. 3		41
42	34	22	SANTANA ARISTA/LEGACY COLUMBIA 06293/RMG (18.98)	Ultimate Santana		42
43	NEW	1	VARIOUS ARTISTS EMI SPECIAL MARKETS 103 EX/STARBUCKS (13.98)	Stockings By The Fire		43
44	23	3	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		44
45	55	55	SOUNDTRACK WALT DISNEY 861896 (18.98) +	Hannah Montana		45
46	54	58	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		46
47	46	41	LINKIN PARK MACHINE SHOP 44777/WARNER BROS. (18.98) +	Minutes To Midnight		47
48	NEW	1	VAN MORRISON EXILE POLYDOR 010070/UME (13.98)	Still On Top - The Greatest Hits		48
49	41	30	50 CENT SHADY AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		49
50	43	33	FOO FIGHTERS ROSWELL RCA 11516*/RMG (18.98)	Echoes, Silence, Patience & Grace		50



Singer leaps 156% thanks to set's new edition, featuring bonus tracks and a DVD, as well as her Nov. 7 Horizon Award win at the Country Music Assn. Awards.

Sales of the album are up 112% following exclusive reissue at Wal-Mart with four bonus Christmas songs and a Country Music Assn. Award win (see story, page 58).



Following a blow, 6 performance on "Oprah," "Britain's Got Talent" winner surges with a 382% gain and his best sales week (35,000).



At No. 58, Sigur Rós' companion album to its concert film "Heima" bows with 15,000. Downloads accounted for 74% of the set's first week; it debuts at No. 9 on Top Digital albums.



Starbucks-exclusive Christmas album, which features Rufus Wainwright (above) and others, also debuts at No. 1 on Top Compilations.

51	24	4	SERJ TANKIAN IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) SERJICAL STRIKE/REPRISE 286076/WARNER BROS. (18.98)	Elect The Dead		51
52	51	50	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		52
53	50	36	LEANN RIMES CURB 78994 (18.98)	Family		53
54	NEW	1	JIMMY BUFFETT MAILBOAT 2111 (25.98 CD/DVD) +	Jimmy Buffett Live In Anguilla		54
55	67	60	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197 RMG (18.98)	Some Hearts		55
56	45	31	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition		56
57	33	13	JUANES UNIVERSAL LATINO 010159 (17.98) +	La Vida... Es Un Ratico		57
58	NEW	1	SIGUR ROS KL 30*/BEGGARS GRDUP (15.98)	Hvarf // Heim		58
59	58	49	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!		59
60	72	74	TOBY KEITH SHOW DOG NASHVILLE 015 (18.98)	A Classic Christmas		60
61	56	51	RIHANNA SRP/DEF JAM 008968*/ADMJ (13.98)	Good Girl Gone Bad		61
62	98	141	VARIOUS ARTISTS WALT DISNEY 000845 (18.98)	Disney Channel Holiday		62
63	49	35	ERIC CLAPTON DUCK/REPRISE 294332 WARNER BROS. (25.98)	Complete Clapton		63
64	74	83	FEIST CHERRYTREE/POLYDOR/INTERSCOPE 008819/IGA (10.98)	The Reminder		64
65	75	77	BON JOVI MERCURY ISLAND 008902/UMGN/ADMJ (13.98)	Lost Highway		65
66	40	11	NEIL YOUNG REPRISE 311932 WARNER BROS. (18.98) +	Chrome Dreams II		66
67	100	97	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		67
68	59	53	MAROON 5 A&M OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		68
69	63	55	VARIOUS ARTISTS UNIVERSAL EMI/SONY HMG ZOMBA 009055/UMRG (18.98)	NOW 25		69
70	57	67	MICHAEL BUBLE 143 REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		70
71	60	54	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		71
72	82	85	JONI MITCHELL HEAR 30457 (18.98)	Shine		72
73	105	-	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 276156/WRN (18.98)	Christmastime In Larryland		73
74	44	6	COHEED AND CAMBRIA COLUMBIA 16454*/SONY MUSIC (19.98) +	No World For Tomorrow		74
75	53	37	SARA EVANS RCA NASHVILLE 08770/SBN (18.98)	Greatest Hits		75
76	85	68	BROOKS & DUNN ARISTA NASHVILLE 11183/SBN (18.98)	Cowboy Town		76
77	77	76	VARIOUS ARTISTS WORD/CURB PROVIDENT-INTEGRITY/EMI CMG 66677/SPARRROW (19.98)	WOW Hits 2008		77
78	170	169	GEORGE STRAIT MCA NASHVILLE 006023/UMGN (13.98)	It Just Comes Natural		78
79	27	-	PLAYAZ CIRCLE DTP/DEF JAM 010083/ADMJ (13.98)	Supply & Demand		79
80	30	-	BOB DYLAN ARISTA 05784/RMG (17.98)	Cyclone		80
81	71	71	COMMON G O O D/GEFFEN 009382*/IGA (13.98)	Finding Forever		81
82	25	-	PUSCIFIER PUSCIFIER 88800 (16.98)	V Is For Vagina		82
83	52	45	JOHN FOGERTY FANTASY 3000*/CONCORD (18.98)	Revival		83
84	68	73	PLIES BIG GATES/SUP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		84
85	NEW	1	DEMON HUNTER SOLID STATE 95605 (15.98) +	Storm The Gates Of Hell		85
86	87	92	FINGER ELEVEN WIND-UP 13112 (18.98)	Them Vs. You Vs. Me		86
87	86	75	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		87
88	62	121	FLYLEAF A&M OCTONE 850005/IGA (12.98) +	Flyleaf		88
89	73	65	TREY SONGZ SONG BOOK/ATLANTIC 135740 AG (18.98)	Trey Day		89
90	132	-	TRANS-SIBERIAN ORCHESTRA LAVA ATLANTIC 989963 EX AG (9.98)	Trans-Siberian Orchestra (EP)		90
91	121	145	MICHAEL W. SMITH REUNION 10123 (13.98)	It's A Wonderful Christmas		91
92	69	79	CHRIS BOTTI COLUMBIA 07606/SONY MUSIC (15.98) +	Italia		92
93	76	63	EDDIE VEDDER MONKEY WRENCH/J 15944/RMG (18.98)	Into The Wild (Soundtrack)		93
94	91	88	SOUNDTRACK NEW LINE 39089 (16.98)	Hairspray		94
95	78	64	THE NAKED BROTHERS BAND NICK/COLUMBIA 16228/SONY MUSIC (11.98)	The Naked Brothers Band (Soundtrack)		95
96	171	177	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing		96
97	88	81	BOB DYLAN LEGACY COLUMBIA 85928/SONY BMG (18.98)	Dylan		97
98	66	38	JIMMY EAT WORLD TINY EVIL INTERLUPE 009924*/IGA (13.98)	Chase This Light		98
99	70	42	DWIGHT YOAKAM VIA 6129*/NEW WEST (16.98)	Dwight Sings Buck		99
100	94	87	AVRIL LAVIGNE RCA 03774/RMG (18.98) +	The Best Damn Thing		100

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JASHN ALDEAN	160	ARMOR FOR SLEEP	191
ALIAZOS DE LA	160	ATREYU	197
		RODNEY ATKINS	113
		AVENGED SEVENFOLD	29
		BABY BASH	80
		BACKSTREET BOYS	40
		THE BEATLES	168
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		JAMES BLUNT	115
		ANDREA BOCELLI	18
		BON JOVI	65
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		BOYS LIKE GIRLS	186
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		GARTH BROOKS	3
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		MICHAEL BUBLE	70
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		LARRY THE CABLE GUY	73
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		ANNE LENNOX	103
		LIFEHOUSE	157

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 NO ONE ALICIA KEYS (MBK/J/RMG)
2	2	9	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
3	3	9	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)
4	4	9	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
5	6	9	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	5	18	CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
7	7	16	BED J. HOLIDAY (MUSIC LINE/CAPITOL)
8	8	17	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
9	11	10	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)
10	9	22	THE WAY I ARE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
11	10	26	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)
12	13	23	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
13	14	11	SHAWTY IS A 10 THE-DREAM (DEF JAM/DJMG)
14	15	12	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
15	12	13	WHO KNEW PINK (LAFACE/ZOMBA)
16	17	9	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/DJMG)
17	16	12	BABY DON'T GO FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/DJMG)
18	20	15	PARALYZER FINGER ELEVEN (WIND-UP)
19	26	7	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)
20	21	1	DON'T BLINK KENNY CHESNEY (BNA)
21	23	12	OVER YOU DAUGHTRY (RCA/RMG)
22	19	15	AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
23	27	14	SO SMALL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
24	25	14	FREE AND EASY (DOWN THE ROAD I GO) DIKES BENTLEY (CAPITOL NASHVILLE)
25	18	22	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)

1311 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	2	21	WHO KNEW PINK (LAFACE/ZOMBA)
3	3	17	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)
4	5	15	WAKE UP CALL MARDON 5 (A&M/OCTONE/INTERSCOPE)
5	4	15	OVER YOU DAUGHTRY (RCA/RMG)
6	6	23	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)
7	7	28	FIRST TIME LIFEHOUSE (Geffen)
8	9	9	INTO THE NIGHT SANTANA FEAT. CHAD KRÖGER (ARISTA/RMG)
9	8	17	DREAMING WITH A BROKEN HEART JOHN MAYER (AWARE/COLUMBIA)
10	11	16	PICTURES OF YOU THE LAST GOODNIGHT (VIRGIN)
11	12	16	PARALYZER FINGER ELEVEN (WIND-UP)
12	10	15	HIT MY EYES PAT MONAHAN (COLUMBIA)
13	15	6	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
14	13	28	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
15	14	44	ROCKSTAR NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
16	16	12	LOVE SONG SARA BAREILLE (EPIC)
17	17	8	LOST HIGHWAY BON JOVI (MERCURY/ISLAND/DJMG)
18	19	16	CALLING YOU BLUE OCTOBER (UNIVERSAL MOTOWN)
19	18	8	BREATHE IN BREATHE OUT MAT KEARNEY (HOLLYWOOD AWARE/COLUMBIA)
20	21	10	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)
21	23	5	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)
22	20	20	WHEN YOU'RE GONE AVRIL LAVIGNE (RCA/RMG)
23	24	3	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
24	22	18	HOLLYWOOD COLLECTIVE SOUL (EL)
25	25	9	SEVEN DAYS OF LONELY I NINE (J/RMG)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	27	#1 HOME DAUGHTRY (RCA/RMG)
2	1	20	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)
3	4	15	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	3	18	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
5	5	19	WAIT FOR YOU ELLIOTT YAMIN (HICKORY/RED)
6	7	22	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/DJMG)
7	8	30	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
8	6	30	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
9	9	33	EVERYTHING MICHAEL BUBLE (143/REPRISE)
10	10	12	HOW LONG EAGLES (ERC)
11	12	8	TAKING CHANCES CELINE DION (COLUMBIA)
12	13	14	WHO KNEW PINK (LAFACE/ZOMBA)
13	11	26	MAKES ME WONDER MARDON 5 (A&M/OCTONE/INTERSCOPE)
14	14	13	BAND OF GOLD KIMBERLY LOCKE (Curb/REPRISE)
15	15	12	FIRE AND RAIN KENNY "BABYFACE" EDMONDS (MERCURY/DJMG)
16	17	7	LOST FAITH HILL (WARNER BROS. (NASHVILLE)/WARNER BROS.)
17	16	15	LOST IN THIS MOMENT BIG & RICH (WARNER BROS. (NASHVILLE)/WARNER BROS.)
18	18	9	SOMEBODY'S ME ENRIQUE IGLESIAS (INTERSCOPE)
19	20	4	DREAMING WITH A BROKEN HEART JOHN MAYER (AWARE/COLUMBIA)
20	19	8	NOTHIN' BETTER TO DO LEANN RIMES (Curb REPRISE)
21	21	6	DREAM ON KELLY SWEET (RAZOR & TIE)
22	27	2	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
23	23	10	FIRST TIME LIFEHOUSE (Geffen)
24	25	5	ALMOST LOVER A FINE FRENZY (VIRGIN)
25	24	3	OVER YOU DAUGHTRY (RCA/RMG)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
2	2	4	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
3	3	1	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
4	3	18	CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
5	5	9	NO ONE ALICIA KEYS (MBK/J/RMG)
6	4	17	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	6	1E	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
8	12	4	CLUMSY FERGIE (WILL I AM/A&M/INTERSCOPE)
9	11	18	PARALYZER FINGER ELEVEN (WIND-UP)
10	7	16	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
11	9	10	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)
12	8	7	GIMME MORE BRITNEY SPEARS (JIVE/ZOMBA)
13	10	9	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)
14	17	7	TATTOO JORDIN SPARKS (JIVE/ZOMBA)
15	30	7	OUR SONG TAYLOR SWIFT (BIG MACHINE)
16	47	5	STAY SUGARLAND (MERCURY (NASHVILLE))
17	13	9	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)
18	14	6	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)
19	-	1	FROM WHERE YOU ARE LIFEHOUSE (Geffen)
20	19	11	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE (DAILY LIGHT/EPIC)
21	20	6	INTO THE NIGHT SANTANA FEAT. CHAD KRÖGER (ARISTA/RMG)
22	16	29	ROCKSTAR NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
23	29	4	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
24	15	23	THE WAY I ARE TIMBALAND FEAT. Keri Hilson (MOSLEY/BLACKGROUND/INTERSCOPE)
25	28	11	SO SMALL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 THE PRETENDER FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	11	FAKE IT SEETHER (WIND-UP)
3	3	11	BIG CASINO JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)
4	6	9	EMPTY WALLS SERJ TANKIAN (EMERICAL STRIKE/REPRISE)
5	5	25	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
6	4	22	BLEED IT OUT LINKIN PARK (WARNER BROS.)
7	7	19	MISERY BUSINESS PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
8	8	39	PARALYZER FINGER ELEVEN (WIND-UP)
9	9	12	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD) THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
10	10	17	I GET IT CHEVELLE (EPIC)
11	14	6	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
12	13	16	WELL THOUGHT OUT TWINKLES SILVERSON PICKUPS (DANGERBIRD)
13	15	10	EVERYTHING'S MAGIC ANGELS AND AIRWAVES (SURETONE/GEFFEN)
14	12	16	THRASH UNREAL AGAINST ME! (SIRE REPRISE)
15	11	23	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)
16	18	5	HARD SUN EDDIE VEDDER (MÖNKY WRENCH/J/RMG)
17	20	6	ALMOST EASY AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
18	17	13	BECOMING THE BULL ATREYU (HOLLYWOOD)
19	23	6	BELIEVE THE BRAVERY (ISLAND/DJMG)
20	16	29	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
21	22	17	ISLAND (FLOAT AWAY) THE STARTING LINE (VIRGIN)
22	24	7	THE RUNNING FREE COHEED AND CAMBRIA (COLUMBIA)
23	21	15	TIME IS RUNNING OUT PAPA ROACH (Geffen)
24	28	4	SHADOWPLAY THE KILLERS (ISLAND/DJMG)
25	25	8	3'S & 7'S QUEENS OF THE STONE AGE (REKORDS/RECORDS/INTERSCOPE)

NOV 24 2007 POP Billboard

POP 100 chart table with columns for Rank, Title, Artist, Weeks on Chart, Last Week, and this Week.

POP 100 AIRPLAY chart table with columns for Rank, Title, Artist, Weeks on Chart, Last Week, and this Week.

136 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 chart table with columns for Rank, Title, Artist, Weeks on Chart, Last Week, and this Week.

HITPREDICTOR chart table with columns for Rank, Title, Artist, Weeks on Chart, Last Week, and this Week.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems...

Billboard R&B/HIP-HOP

NOV
24
2007

TCP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	74	2	#1 GREATEST GAINER JAY-Z ROC-A-FELLA/DEF JAM 010229/IDJMG (13.98)	American Gangster		1
2	HOT SHOT DEBUT	1	CHRIS BROWN JIVE 12043/ZOMBA (18.98) ⊕	Exclusive		2
3	NEW	1	CASSIDY FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story		3
4	2	7	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		4
5	NEW	1	SOUNDTRACK DEF JAM 010200/IDJMG (13.98)	American Gangster		5
6	7	6	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		6
7	1	9	KANYE WEST ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	2	1
8	4	3	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		2
9	8	5	SOULJA BOY TELLEEM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		4
10	10	3	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		2
11	3	2	PLAYAZ CIRCLE DTP/DEF JAM 010083/IDJMG (13.98)	Supply & Demand		3
12	13	14	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
13	12	10	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		1
14	15	21	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		3
15	9	4	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
16	17	13	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		1
17	1	2	WILL DOWNING PEAK 30221/CONCORD (18.98)	After Tonight		1
18	16	15	COMMON G.O.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever		1
19	6	2	PROJECT PAT HYPNOTIZE MINDS 5023/KOCH (17.98)	Walkin' Bank Roll		3
20	NEW	1	NAS ILL WILL/COLUMBIA 09550/SONY MUSIC (18.98)	Greatest Hits		20
21	18	12	JAGGED EDGE SO SO DEF/ISLAND URBAN 009493/IDJMG (13.98)	Baby Makin' Project		1
22	14	4	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet		4
23	21	23	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		1
24	22	22	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
25	19	16	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This		1
26	11	1	BABY BASH ARISTA 05784/RMG (17.98)	Cyclone		1
27	20	1	SOUNDTRACK ATLANTIC 30772/AG (18.98)	Tyler Perry's Why Did I Get Married?		1
28	25	25	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		1
29	27	28	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
30	23	10	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203/VG (13.98)	Trav'lin' Light		1
31	23	7	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo		1
32	28	28	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
33	32	29	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		1
34	26	17	TRAE G-MAAB/RAP-A-LOT 4 LIFE 307388/ASYLUM (17.98)	Life Goes On		1
35	35	33	GUCCI MANE BIG CAT 4000/TOMMY BOY (13.98 CD/DVD) ⊕	Trap-A-Thon		1
36	36	30	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
37	27	15	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		1
38	47	13	LEDISI VERVE 008909/VG (10.98)	Lost & Found		1
39	41	12	TALIB KWELI BLACKSMITH 277244*/WARNER BROS. (13.98)	Eardrum		1
40	31	26	JENNIFER LOPEZ EPIC 97754/SONY MUSIC (18.98) ⊕	Brave		1
41	33	42	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		1
42	37	35	FABOLOUS DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'		1
43	34	32	CHAMILLIONAIRE CHAMILLITARY/UNIVERSAL MOTOWN 008812/UMRG (13.98)	Ultimate Victory		1
44	29	18	LITTLE BROTHER ABB 81095 (15.98)	Getback		18
45	41	20	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
46	40	34	YUNG JOC BLOCK/BAD BOY SOUTH 157180*/AG (18.98)	Hustlenomic\$		1
47	44	42	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted		2
48	53	43	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		1
49	100	89	PAGE SETTER JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98) ⊕	Kingdom Come	2	1
50	48	46	SEAN KINGSTON 3ELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		3
51	39	39	BOYZ N DA HOOD BLOCK/BAD BOY SOUTH 135996/AG (18.98)	Back Up N Da Chevy		10
52	56	50	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
53	3	37	TWISTA ATLANTIC 274044/AG (18.98)	Adrenaline Rush 2007		4
54	36	35	MANDA PEREZ PSTAIRS 1036 (13.98)	The Hand Of Fate		38
55	52	47	TRIN-I-TEE 5:7 PIRIT RISING 0402/MUSIC WORLD (15.98)	T57		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	55	53	FANTASIA J 78962/RMG (18.98)	Fantasia		3
57	51	52	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		1
58	NEW	1	FAME RICH FELLAS 0010 (12.98)	Evolution Of Fame		1
59	89	2	VARIOUS ARTISTS VERITY WORD-CURB/EMI CMG 95761/EMI GOSPEL (20.98)	WOW Gospel Christmas		59
60	33	19	THE TEMPTATIONS NEW DOOR 009451/UME (13.98)	Back To Front		19
61	54	45	DIPLOMATS PRESENTS: HELL RELI DIPLOMATIC MAN 5952/KOCH (17.98)	For The Hell Of It		10
62	53	4	CUPID ASYLUM/ATLANTIC 242364/AG (18.98)	Time For A Change		9
63	59	54	BEYONCE COLUMBIA 90920*/SDNY MUSIC (18.98)	B'Day	3	1
64	57	54	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
65	71	67	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	2	1
66	61	44	RICK ROSS SUAVE HOUSE II 70020 (17.98)	Rise To Power		1
67	NEW	1	DUKEDAGOD PRESENTS DIPSET DUK 21 (17.98 CD/DVD) ⊕	Eye Of The Eagle		57
68	58	51	FOXX TRILL 290476/ASYLUM (13.98)	Street Gossip		21
69	73	30	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Soul R&B		51
70	79	59	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape		1
71	69	63	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		3
72	64	56	KENNY "BABYFACE" EDMONDS MERCURY 009495/IDJMG (13.98)	Playlist		1
73	46	2	BEBE WINANS KOCH 5035 (18.98) ⊕	Cherch		48
74	76	68	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		3
75	75	62	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth		1

▶▶ For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TCP TOP REGGAE ALBUMS™

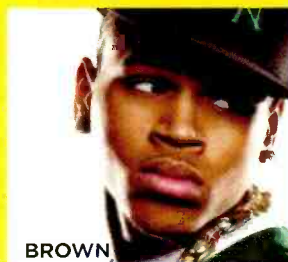
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	54	#1 BOB MARLEY 17 WKS MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	
2	2	7	KY-MANI MARLEY GHETTO YOUTHS/VOX REALITY 40651/AAO	Radio	
3	19	19	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	
4	NEW	1	I WAYNE VP 1788*	Book Of Life	
5	34	34	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	
6	22	22	VARIOUS ARTISTS VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean	
7	89	89	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth	
8	NEW	1	VARIOUS ARTISTS TROJAN SANCTUARY 089 EX/STARBUCKS	Trojan Reggae: Ska, Rocksteady And Reggae Classics, 1967-1974	
9	18	18	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks	
10	RE-ENTRY	1	DJ SPOOKY TROJAN 80581/SANCTUARY	Creation Rebel	
11	9	7	WAYNE WONDER VP 1787*	Foreva	
12	NEW	1	BOB MARLEY DIRECT SOURCE SPECIAL PRODUCTS	Original American Classics	
13	14	2	TARRUS RILEY VP 2334	Parables	
14	12	44	MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be	
15	RE-ENTRY	1	JAH CURE VP 1782*	True Reflections...A New Beginning	

BETWEEN THE BULLETS rgeorge@billboard.com

BROWN POSTS BEST SALES WEEK

With his best Nielsen SoundScan week to date—294,000 units—Chris Brown's "Exclusive" claims the Hot Shot Debut on Top R&B/Hip-Hop Albums at No. 2 while entering The Billboard 200 at No. 4. His self-titled debut started at No. 2 on the latter chart with 154,000 in 2005 and shifted 208,000 during Christmas week.

Current single "Kiss Kiss" is No. 1 on The Billboard Hot 100 and Rhythmic Airplay



BROWN

and No. 2 on Hot R&B/Hip-Hop Songs behind Alicia Keys, who battles Celine Dion for No. 1 on next week's Billboard 200.

Also on R&B Albums, two sets with the same title shine in the top five. The film soundtrack to "American Gangster" is No. 5, while Jay-Z's offering sprints 74-1 as the Greatest Gainer after street-date violations cause an early bow.

—Raphael George

See Charts Legend for rules and explanations. All rights reserved. **HOT R&B/HIP-HOP AIRPLAY:** 153 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Hot R&B/Hip-Hop Songs chart. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. Legend information continues at bottom of page.

NOV 24 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	12	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)	★
2	2	13	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	★
3	3	10	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	★
4	4	17	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	★
5	8	14	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	★
6	34		UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	★
7	22		BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	★
8	6	19	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	★
9	4		I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	★
10	0		SHOULD A LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	★
11	14	7	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN)	★
12	1		MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	★
13	25		LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	★
14	7	8	SOULJA GIRL	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	★
15	20	3	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	★
16	10	28	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	★
17	11	37	WHEN I SEE U	FANTASIA (J/RMG)	★
18	20		ROC BOYS (AND THE WINNER IS)...	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	★
19	14	22	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	★
20	13	35	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	★
21	13	25	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	★
22	21	22	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	★
23	23	26	DO YOU	NE-YO (DEF JAM/IDJMG)	★
24	10	16	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	★
25	29	6	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	7	18	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	★
27	14		BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	★
28	25	29	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	★
29	29	14	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	★
30	48		NEVER	JAEHEIM (DIVINE MILL/ATLANTIC)	★
31	11		CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	★
32	9		POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	★
33	32	9	I WANT YOU	COMMON (G.O.O./GEFFEN)	★
34	41	10	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	★
35	36	8	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	★
36	36	54	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	★
37	9		HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
38	23		IF I HAVE MY WAY	CHRISTINE MICHELE (DEF JAM/IDJMG)	★
39	30	32	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	★
40	38	31	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	★
41	51	4	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)	★
42	34	25	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	★
43	43	12	MY LOVE	JOE (JIVE/ZOMBA)	★
44	46		THE HAND CLAP	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	★
45	14	24	ME	TAMIA (PLUS 1/IMAGE)	★
46	37	41	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	★
47	62	3	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	★
48	40	55	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	★
49	45	13	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	★
50	53		I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	11	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)	★
2	3	17	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	★
3	2	30	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	★
4	14		ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	★
5	5	14	MY LOVE	JOE (JIVE/ZOMBA)	★
6	6	25	IF I HAVE MY WAY	CHRISTINE MICHELE (DEF JAM/IDJMG)	★
7	1		WHEN I SEE U	FANTASIA (J/RMG)	★
8	7	31	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	★
9	11	11	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	★
10	9	58	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	★
11	10	20	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	★
12	14		HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	★
13	17		PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	★
14	17		BRUISED BUT NOT BROKEN	JESS STONE (VIRGIN/CAPITOL)	★
15	16	16	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	★
16	14	20	DO YOU	NE-YO (DEF JAM/IDJMG)	★
17	23	5	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN)	★
18	17	12	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	★
19	9	12	STOP BREAKING MY HEART	RAKSAAN PATTERSON (ARTISTRY)	★
20	3		NEVER	JAEHEIM (DIVINE MILL/ATLANTIC)	★
21	21		DO YOU FEEL ME	ANTHONY HAMILTON (MERCURY/IDJMG)	★
22	22		I APOLOGIZE	ANN NESBY (IT'S TIME CHILD/SHANACHE)	★
23	20		AFTER TONIGHT	WILL DOWNING (PEAK/CONCORD)	★
24	26	3	MY LOVE	JILL SCOTT (HIDDEN BEACH)	★
25	4	7	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	10	#1 SWERVING	TM1 BOYZ (TM1/ACE2FACE)	★
2	2	25	OOH WEE	AYANNA (ELESE)	★
3	3		INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	★
4	4	6	SHE'S HOT	ROGUE SOULJAHZ (STICO & DA BANDIT) (IMAGINATION)	★
5	5	6	BIG GIRL (NOW)	SILVA JAGUAR (RPM)	★
6	6	13	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	★
7	7	10	BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)	★
8	8	19	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	★
9	9	41	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	★
10	10	7	BOUNCE IT, SHAKE IT	MEEKO (FENIX/RPM)	★
11	11	7	I'M GETTIN MONEY	SOSA FEAT. JIM JONES (JUNGLE)	★
12	12	16	I'M WIT IT	FASHO (JMG)	★
13	13	18	BOOM DI BOOM DI	SKULL (YG)	★
14	14	16	I'M ON IT	LEONARD FEAT. PAPA REU (CLEARVISION)	★
15	15		CASH DROP	CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)	★
16	16	7	SHAKE THAT BODY	PI FEAT. ELEPHANT MAN (TRACK PUSHA)	★
17	17	19	STACKS ON DECK	RE.S.O. (LIV YA LIFE/SUGAR WATER)	★
18	18	43	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	★
19	19	24	WHAT BOYZ LIKE	PIF & CROW (BLACK 6)	★
20	20	11	STRONG ARM	J-MIZZ (T2/STREET PRIDE)	★
21	21	2	DON'T I LOOK GOOD	LIL RU (CAPITOL)	★
22	22	23	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	★
23	23	1	SOULJA GIRL	SOULJA BOY (COLLIPARK/INTERSCOPE)	★
24	24	1	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	★
25	25	8	GET UP ON IT	EL GRECO FEAT. TERRAH (LEVEL 3)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	9	#1 KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	★
2	2	9	NO ONE	ALICIA KEYS (MBK/J/RMG)	★
3	3		GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	★
4	4		CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	★
5	5	4	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	★
6	6	7	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	★
7	7	21	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	★
8	8		LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	★
9	9	16	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	★
10	10	12	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	★
11	11	9	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
12	12	6	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	★
13	13	19	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	★
14	14	9	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	★
15	15	5	SOULJA GIRL	SOULJA BOY TEL'EM FEAT. I-15 (COLLIPARK/INTERSCOPE)	★
16	16	7	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	★
17	17	22	THE WAY I ARE	TIMBALAND FEAT. KERI HILSDN (MOSLEY/BLACKGROUND/INTERSCOPE)	★
18	18	12	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	★
19	19	21	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	★
20	20	6	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	★
21	21	14	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	★
22	22	13	GET BUCK IN HERE	DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	★
23	23	4	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	★
24	24	16	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	★
25	25	7	THE HAND CLAP	HURRICANE CHRIS FEAT. BIG POPPA (POLO GROUNDS/J/RMG)	★

★ HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (84.0)	2
KANYE WEST FEAT. T-PAIN Good Life IDJMG (87.9)	3
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	5
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (89.0)	10
MARY J. BLIGE Just Fine GEFFEN (70.0)	11
★ ALICIA KEYS Like You'll Never See Me Again RMG (78.6)	15
★ J. HOLIDAY Suffocate CAPITOL (76.5)	25
MARIO Crying Out For Me RMG (86.3)	31
BIRDMAN FEAT. LIL WAYNE Pop Bottles UNIVERSAL MOTOWN (67.5)	32
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8)	35
★ KANYE WEST FEAT. DWELE Flashing Lights IDJMG (73.5)	47
★ BOW WOW & OMARION Girlfriend COLUMBIA (75.0)	51
TYRA B Givin' Me A Rush WARNER BROS. (66.4)	52
SEAN KINGSTON Take You There EPIC (71.0)	-
RHYTHMIC AIRPLAY	
ALICIA KEYS No One RMG (74.0)	2
KANYE WEST FEAT. T-PAIN Good Life IDJMG (89.9)	3
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.1)	10
TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (81.9)	12
DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Buck In Here ROCK HILL (70.2)	22
★ BOW WOW & OMARION Girlfriend COLUMBIA (75.5)	23
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (67.4)	27
SEAN KINGSTON Take You There EPIC (69.5)	29
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	31
PITBULL FEAT. LLOYD Secret Admirer TVI (70.1)	32
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (86.3)	35
FERGIE Clumsy INTERSCOPE (68.2)	-
★ J. HOLIDAY Suffocate CAPITOL (74.5)	36
★ ALICIA KEYS Like You'll Never See Me Again RMG (77.7)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	DEB.	PEAK POSITION
1	2	25	FREE AND EASY (DOWN THE ROAD I GO)	Dierks Bentley	1	1
2	1	12	DON'T BLINK	Kenny Chesney	1	1
3	3	15	SO SMALL	Carrie Underwood	1	1
4	4	11	MORE THAN A MEMORY	Garth Brooks	1	1
5	6	20	FIRECRACKER	Josh Turner	5	5
6	6	14	HOW 'BOUT THEM COWGIRLS	George Strait	6	6
7	5	34	FALL	Clay Walker	5	5
8	7	37	LIVIN' OUR LOVE SONG	Jason Michael Carroll	7	7
9	10	13	OUR SONG	Taylor Swift	9	9
10	12	17	WHAT DO YA THINK ABOUT THAT	Montgomery Gentry	10	10
11	1	12	EVERYBODY	Keith Urban	11	11
12	13	23	AS IF	Sara Evans	12	12
13	18	9	GREATEST GAINER STAY	Sugarland	13	13
14	16	20	WINNER AT A LOSING GAME	Rascal Flatts	14	14
15	15	24	NOTHIN' BETTER TO DO	LeAnn Rimes	15	15
16	17	15	TAKE ME THERE	Rascal Flatts	16	16
17	21	17	WATCHING AIRPLANES	Gary Allan	17	17
18	22	16	AIR POWER READY, SET, DON'T GO	Billy Ray Cyrus With Miley Cyrus	18	18
19	23	17	AIR POWER HEAVEN, HEARTACHE AND THE POWER OF LOVE	Trisha Yearwood	19	19
20	24	12	AIR POWER STEALING CINDERELLA	Chuck Wicks	20	20
21	25	21	THE MORE I DRINK	Blake Shelton	21	21
22	26	30	LETTER TO ME	Brad Paisley	22	22
23	29	9	INTERNATIONAL HARVESTER	Craig Morgan	23	23
24	27	13	HOW LONG	Eagles	24	24
25	31	31	CLEANING THIS GUN (COME ON IN BOY)	Rodney Atkins	25	25
26	28	29	LAUGHED UNTIL WE CRIED	Jason Aldean	26	26
27	30	27	WHAT KINDA GONE	Chris Cagle	27	27
28	32	32	RED UMBRELLA	Faith Hill	28	28
29	36	41	GET MY DRINK ON	Toby Keith	29	29
30	35	35	IT'S GOOD TO BE US	Bucky Covington	30	30

With the chart's second-largest increase (up 1.8 million), duo claims its 12th top 10 with the third single from "Some People Change."



Single opens with 367,000 impressions at 95 monitored stations. Singer tours with Dierks Bentley and Martina McBride through March '08.

Group includes two sets of brothers, opens with second single from self-titled debut album. First single peaked at No. 25 in June.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	DEB.	PEAK POSITION
31	34	17	YOU STILL OWN ME	Emerson Drive	31	31
32	40	12	I'M WITH THE BAND	Little Big Town	32	32
33	39	8	THINGS THAT NEVER CROSS A MAN'S MIND	Kellie Pickler	33	33
34	38	13	ROLLIN' WITH THE FLOW	Mark Chesnut	34	34
35	44	3	GOD MUST BE BUSY	Brooks & Dunn	35	35
36	37	14	I GOT MY GAME ON	Trace Adkins	36	36
37	42	6	LOVE DON'T LIVE HERE	Lady Antebellum	37	37
38	46	11	SOMETHIN' ABOUT A WOMAN	Jake Owen	38	38
39	43	21	THE STRONG ONE	Clint Black	39	39
40	51	2	LOVE IS A BEAUTIFUL THING	Phil Vassar	40	40
41	45	6	TAKIN' OFF THIS PAIN	Ashton Shepherd	41	41
42	HOT SHOT DEBUT	1	SMALL TOWN SOUTHERN MAN	Alan Jackson	42	42
43	48	2	FOR THESE TIMES	Martina McBride	43	43
44	41	37	BETWEEN RAISING HELL AND AMCHER GRACE	Big & Rich	44	44
45	49	12	GOES DOWN EASY	Van Zant	45	45
46	47	50	WE WEREN'T CRAZY	Josh Gracin	46	46
47	52	49	HAPPY ENDINGS	Lee Brice	47	47
48	57	54	JUST GOT STARTED LOVIN' YOU	James Otto	48	48
49	50	47	TILL WE AIN'T STRANGERS ANYMORE	Bon Jovi Featuring LeAnn Rimes	49	49
50	NEW	1	MAYBE SHE'LL GET LONELY	Jack Ingram	50	50
51	NEW	1	DEVIL AND THE CROSS	Halfway To Hazard	51	51
52	54	53	ONCE A WOMAN GETS A HOLD OF YOUR HEART	Heartland	52	52
53	RE-ENTRY	3	WE RODE IN TRUCKS	Luke Bryan	53	53
54	59	58	WHAT IF IT'S ME	Andy Griggs	54	54
55	56	56	YOU DON'T HAVE TO GO HOME	Gretchen Wilson	55	55
56	53	52	BETTER GET TO LIVIN'	Dolly Parton	56	56
57	55	51	SINNERS LIKE ME	Eric Church	57	57
58	NEW	1	GIRL NEXT DOOR	Cole Deggs & The Lonesome	58	58
59	58	52	THE POWER OF ONE	Bomshel	59	59
60	60	30	MAKE YOU MINE	Crossin Dixon	60	60

HIT PREDICTOR

DATA PROVIDED BY **promsqad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank
COUNTRY		KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	11	BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.8)	22
DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	1	SARA EVANS As If RCA (89.7)	12	RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	25
CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	3	SUGARLAND Stay MERCURY (87.4)	13	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	26
GARTH BROOKS More Than A Memory BIG MACHINE (91.5)	4	RASCAL FLATTS Winner At A Losing Game LYRIC STREET (83.2)	14	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	27
JOSH TURNER Firecracker MCA NASHVILLE (88.6)	5	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	15	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	30
GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	6	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	17	LITTLE BIG TOWN I'm With The Band EQUITY (77.4)	32
JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	8	BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	18	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	33
TAYLOR SWIFT Our Song BIG MACHINE (85.1)	9	CHUCK WICKS Stealing Cinderella RCA (76.0)	20	MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (88.5)	34
MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	10	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	21	BON JOVI FEAT. LEANN RIMES Till We Ain't Strangers Anymore MERCURY (83.3)	49

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

BENTLEY NOTCHES AN 'EASY' NO. 1

Dierks Bentley claims his fifth No. 1 on Hot Country Songs as "Free and Easy (Down the Road I Go)" jumps 2-1.

At 25 weeks, the third single from "Long Trip Alone" marks Bentley's longest trek to the top. His debut single, "What Was I Thinkin'," needed 24 weeks to hit the summit in September 2003. His quickest ascent, 17 weeks, came with his last No. 1, "Every Mile a Memory," in the Nov. 4, 2005, issue. Bentley has reached No. 1 with four of his last five en-



tries; his last single, the album's title cut, being the exception.

Meanwhile, Alan Jackson posts the Hot Shot Debut at No. 42 with "Small Town Southern Man," which draws 1.5 million impressions at 45 monitored stations. The song introduces Jackson's forthcoming new set, titled "Good Time." No firm release date has been set for the early 2008 studio album, Jackson's 12th for Arista Nashville. —Wade Jessen

NOV 24 2007 **LATIN** Billboard

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. #1 ME ENAMORA by Juanes.

Act flies on a 208% audience gain with heavy adds from Chicago; Tampa, Fla.; and markets in California and Texas. The week's highest debut marks Los Huracanes' second top 10 on this chart.

Gilberto Santa Rosa moves 46-38 on a 29% audience gain and tops the Tropical chart with "Conteo Regresivo."

Francisco de Vito enters the chart on a 22% audience gain.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. SOBRE MIS PIES by La Arrolladora Banda El Limon.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. #1 GREATEST GAINER by Juanes.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. King Of Kings Live by Don Omar.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. It's My Time by Tito "El Bambino".

LATIN

Billboard DANCE NOV 24 2007

LATIN AIRPLAY

POP

Table with 4 columns: Rank, Title, Artist, and Promotion Label. Top entries include 'ME ENAMORA' by Juanes and 'SOMEBODY'S ME' by Enrique Iglesias.

LATIN ALBUMS

POP

Table with 4 columns: Rank, Title, Artist, and Promotion Label. Top entries include 'ME ENAMORA' by Juanes and 'SOMEBODY'S ME' by Enrique Iglesias.

TROPICAL

Table with 4 columns: Rank, Title, Artist, and Promotion Label. Top entries include 'CONTEO REGRESIVO' by Gilberto Santa Rosa and 'NO TE VEO' by Casa de Leones.

TROPICAL

Table with 4 columns: Rank, Title, Artist, and Promotion Label. Top entries include 'VARIOUS ARTISTS' and 'GLORIA ESTEFAN'.

REGIONAL MEXICAN

Table with 4 columns: Rank, Title, Artist, and Promotion Label. Top entries include 'VOLE MUY ALTO' by Los Huracanes del Norte and 'ESTOS CELOS' by Vicente Fernandez.

REGIONAL MEXICAN

Table with 4 columns: Rank, Title, Artist, and Promotion Label. Top entries include 'VICENTE FERNANDEZ PARA SIEMPRE' and 'ALIADOS DE LA SIERRA'.

HOT DANCE CLUB PLAY

Table with 4 columns: Rank, Title, Artist, and Promotion Label. Top entries include 'AMAZING' by Seal and 'SHUT UP AND DRIVE' by Rihanna.

TOP ELECTRONIC ALBUMS

Table with 4 columns: Rank, Title, Artist, and Promotion Label. Top entries include 'M.I.A.' by Kala X and 'PAUL OAKENFOLD GREATEST HITS'.

HOT DANCE AIRPLAY

Table with 4 columns: Rank, Title, Artist, and Promotion Label. Top entries include 'GIMME MORE' by Britney Spears and 'DON'T STOP THE MUSIC' by Rihanna.

NOV 24 2007

HITS OF THE WORLD Billboard

JAPAN ALBUMS chart with columns for THIS WEEK, LAST WEEK, and list of albums including NEWS, NORIYUKI MAKIHARA, BACKSTREET BOYS, and CELINE DION.

UNITED KINGDOM ALBUMS chart with columns for THIS WEEK, LAST WEEK, and list of albums including WESTLIFE, EAGLES, WHITNEY HOUSTON, and AMY WINEHOUSE.

GERMANY ALBUMS chart with columns for THIS WEEK, LAST WEEK, and list of albums including DIE AERZTE, EAGLES, MARIO BARTH, and JAMES BLUNT.

EURO DIGITAL TRACKS chart with columns for THIS WEEK, LAST WEEK, and list of digital tracks including BLEEDING LOVE, APOLOGIZE, and RULE THE WORLD.

FRANCE ALBUMS chart with columns for THIS WEEK, LAST WEEK, and list of albums including JENIFER, ETIENNE DAHO, AMY WINEHOUSE, and YANNICK NOAH.

AUSTRALIA ALBUMS chart with columns for THIS WEEK, LAST WEEK, and list of albums including EAGLES, THE VERONICAS, DELTA GOODREM, and BRITNEY SPEARS.

CANADA ALBUMS chart with columns for THIS WEEK, LAST WEEK, and list of albums including GARTH BROOKS, JOSH GROBAN, JAY-Z, and PAUL POTTS.

ITALY ALBUMS chart with columns for THIS WEEK, LAST WEEK, and list of albums including EROS RAMAZZOTTI, ANDREA BOCELLI, GIGI D'ALESSIO, and EAGLES.

SPAIN ALBUMS chart with columns for THIS WEEK, LAST WEEK, and list of albums including MAGO DE OZ, JUANES, EL BARRIO, and EROS RAMAZZOTTI.

MEXICO ALBUMS chart with columns for THIS WEEK, LAST WEEK, and list of albums including CAFE TACUBA, VICENTE FERNANDEZ, EDITH MARQUEZ, and JUANES.

WALLONIA SINGLES chart with columns for THIS WEEK, LAST WEEK, and list of singles including GARCON, 1973, and JACQUES A DIT.

SWITZERLAND SINGLES chart with columns for THIS WEEK, LAST WEEK, and list of singles including DON'T STOP THE MUSIC, NO ONE, and NON SIAMO SOLI.

FINLAND SINGLES chart with columns for THIS WEEK, LAST WEEK, and list of singles including PELIMIEHET ON KORTILLA, INDIAN, and TIRED OF BEING SORRY.

PORTUGAL ALBUMS chart with columns for THIS WEEK, LAST WEEK, and list of albums including JORGE PALMA, MARIZA, MAFALDA VEIGA, and TERESA SALGUEIRO.

HUNGARY SINGLES chart with columns for THIS WEEK, LAST WEEK, and list of singles including MINDEN MOST KERDODIK EL, ENIGMA, and FIRE WALK WITH ME.

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES.	NOVEMBER 14, 2007
1	1	Rihanna	Don't Stop the Music
2	2	Britney Spears	Gimme More
3	5	Sugababes	About You Now
4	3	Plain White T's	Hey There Delilah
5	10	Timbaland ft. One Republic	Apologize
6	9	Alicia Keys	No One
8	4	Leona Lewis	Bleeding Love
8	NEW	Sheryfa Luna	Queleque Part
9	6	Take That	Rule the World
10	13	Alex C.	Du Hast Den Schoensten Arsch...
11	NEW	Johnny Hallyday	Always
12	8	Sean Kingston	Beautiful Girls
13	NEW	Nicole Scherzinger ft. Will.I.A.M.	Baby Love
14	15	James Blunt	1973
15	12	Timberland ft. Keri Hilson	The Way I Are

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	Eagles	Long Road Out of Eden
2	3	Eros Ramazzotti	E2 Ariola
3	4	Amy Winehouse	Back to Black
4	5	James Blunt	All the Lost Souls
5	NEW	Jazz 1st Anders	Hot Action
6	NEW	Westlife	Back Home 5
7	7	Bruce Springsteen	Magic
8	1	Britney Spears	Blackout
9	6	Katie Melua	Pictures
10	19	Whitney Houston	The Ultimate Collection
11	14	Rihanna	Good Girl Gone Bad
12	13	Andrea Bocelli	Vivere
13	11	MIKA	Life in Cartoon Motion
14	10	Robert Plant/Alison Krauss	Raising Sand
15	16	Timbaland	Timbaland Presents Shock Value

RADIO AIRPLAY

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	Plain White T's	Hey There Delilah
2	1	James Blunt	1973
3	3	Fergie	Big Girls Don't Cry
4	4	Rihanna	Don't Stop the Music
5	6	Kylie Minogue	2 Hearts
6	7	Sugababes	About You Now
7	5	Sean Kingston	Beautiful Girls
8	8	Akon	Sorry, Blame It on Me
9	9	Timbaland ft. One Republic	Apologize
10	15	Alicia Keys	No One
11	12	Britney Spears	Gimme More
12	10	Justin Timberlake	Ayo Technology
13	11	Timberland ft. Keri Hilson	The Way I Are
14	14	Craig David	Hot Stuff
15	19	Melissa P.	Elle

SALES DATA COMPILED BY

nielsen SoundScan

Billboard ALBUMS

NOV 24 2007

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	28	Michael Buble	Call Me Irresponsible
2	2	7	Chris Botti	Italia
3	3	8	Diana Krall	The Very Best of Diana Krall
4	4	7	Queen Latifah	Trav'lin' Light
5	5	7	Tony Bennett	Tony Bennett Sings the Ultimate American Songbook Vol. 1
6	6	9	Soundtrack	The War Legacy
7	8	54	The BBC Big Band Orchestra	The BBC Big Band Orchestra
8	9	26	Pink Martini	Hey Eugene!
11	4	11	Keith Jarrett, Gary Peacock, Jack DeJohnette	My Foolish Heart
10	NEW	10	Thelonious Monk	Measure of Monk
11	10	8	Luciana Souza	The New Bossa Nova
12	12	11	Paul Anka	Classic Songs
13	7	10	Sophie Milman	Make Someone Happy
14	NEW	14	Frank Sinatra	Voice in Time
15	RE-ENTRY	15	Madeleine Peyroux	Half the Perfect World
16	14	12	Terence Blanchard	A Tale of God's Will
17	15	10	Michael Buble	Caught in the Act
18	20	60	Diana Krall	From This Moment On
19	25	14	Dave Brubeck	Indian Summer
20	24	76	Nat King Cole	The Very Best of Nat King Cole
21	16	3	Dee Dee Bridgewater	Red Earth
22	19	12	Miles Davis Quintet	Live at the 1963 Monterey Jazz Festival
23	13	9	Andre Previn	Alone
24	RE-ENTRY	24	The Puppini Sisters	Betcha Bottom Dollar
25	21	78	Louis Armstrong	The Definitive Collection

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	6	Mormon Tabernacle Choir and Orchestra	Spirit of the Season
2	6	11	Simone Dinnerstein	Bach Goldberg Variations
3	2	4	Cecilia Bartoli	Maria
4	5	6	The 5 Browns	Browns in Blue
5	3	10	Andre Rieu	Radio City Music Hall
6	4	9	Rolando Villazon & Anna Netrebko	Quets
7	NEW	7	Diana Damrau	Le Cercle de l'Harmonie
8	12	10	Joshua Bell	Corigliano: The Red Violin Concerto
9	RE-ENTRY	9	Jon Nakamatsu/Rochester Philharmonic Orchestra	Geissman: Piano Concerto
10	7	3	Jenny Oaks Baker	O Holy Night
11	9	62	Joshua Bell	Voice of the Violin
12	8	44	Yo-Yo Ma	Appassionato
13	15	5	Sarah Chang-Orpheus Chamber Orchestra	Vivaldi: The Four Seasons
14	11	14	Soundtrack	No Reservations
15	13	9	Andre Rieu	Masterpieces
16	14	5E	Sting	Songs from the Labyrinth
17	10	5	Danielle de Niese	Les Arts Florissants
18	22	2	Gustavo Dudamel	Simon Bolivar Youth Orchestra
19	16	1E	Yo-Yo Ma	The Silk Road Ensemble
20	RE-ENTRY	20	Gustavo Dudamel	Beethoven: Symphonies No. 5 & 7
21	RE-ENTRY	21	The 5 Browns	No Boundaries
22	17	5	Helene Grimaud	Dresden Staatskapelle
23	NEW	23	René Jacobs	Rias Kammerchor
24	23	5	Chicago Symphony Orchestra	Haitink
25	18	7	Janine Jansen	Bach: Inventions & Partitas

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	7	Herbie Hancock	River: The John Letters
2	2	5	Various Artists	The Weather Channel Present: The Best of Smooth Jazz
3	3	4	Stanley Clarke	The Toys of Men
4	5	52	Kenny G	Im in the Mood for Love
5	7	13	Najee	Rising Sun
6	6	2	Jonathan Butler	Live in South Africa
7	9	11	Kirk Whalum	Roundtrip
8	8	11	Rick Braun & Richard Elliot	R N R Artzen
9	4	3	Everette Harp	My Inspiration
10	RE-ENTRY	10	Spyro Gyra	Good to Go
11	23	5	Ricardo Scales	I'm Here
12	18	3	Boney James	Christmas Present
13	13	21	Euge Groove	Born 2 Groove
14	11	41	Dave Koz	At the Movies
15	12	56	George Benson & Al Jarreau	Givin' it Up
16	14	59	Boney James	Shine
17	16	8	Candy Dulfer	Canoy Store
18	17	13	Phil Perry	A Mighty Love
19	15	29	Norman Brown	Stay With Me
20	20	11	Brian Simpson	Above the Clouds
21	NEW	21	Dave Koz	Memories of a Winter's Night
22	19	94	Kenny G	The Essential Kenny G
23	25	25	Andre Ward	Crystal City
24	RE-ENTRY	24	Paul Taylor	Ladies' Choice
25	24	4	Eric Marienthal	Just Around the Corner

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	6	Josh Groban	Noel
2	2	2	Andrea Bocelli	The Best of Andrea Bocelli
3	3	3	Paul Potts	One Chance
4	NEW	4	Andrea Bocelli	Lo Mejor de Andrea Bocelli
5	4	53	Josh Groban	Awake
6	5	93	Andrea Bocelli	Amore
7	6	95	Il Divo	Ancora
8	7	7	The Brian Setzer Orchestra	Wolfgang's Big Night Out
9	8	53	Andrea Bocelli	Under the Desert Sky
10	9	51	Il Divo	Siempre
11	10	90	Andrea Bocelli	Amor
12	12	105	Soundtrack	Pride & Prejudice
13	11	56	Juanita Bynum & Jonathan Butler	Gospel Goes Classical
14	NEW	14	Sissel	Northern Lights
15	NEW	15	Russell Watson	The Ultimate Collection
16	16	4	Chanticleer	Let it Snow
17	13	58	Sarah Brightman	Diva: The Singles Collection
18	15	40	Mormon Tabernacle Choir	Showtime Music of Broadway and Hollywood
19	14	25	Soundtrack	La Vie en Rose
20	18	84	Mormon Tabernacle Choir	Then Sings My Soul
21	17	103	John Williams	Yo-Yo Ma/Itzhak Perlman
22	20	35	Hayley Westenra	Celtic Treasure
23	21	96	Chloe	Walking in the Air
24	19	3	Sergio & Odaïr Assad	Jaromir Abandonado
25	RE-ENTRY	25	Vittorio	Polkadot

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** Where included, this award indicates the title with the chart's largest unit increase.

📈 **PACE BETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

🔥 **HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
 CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓡ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15. If they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓜ CD single available. Ⓞ Digital Download available. Ⓠ DVD single available. Ⓡ Vinyl Maxi-Single available. Ⓢ Vinyl single available. Ⓣ CD Maxi-Single available. Configurations are not included on all Singles charts.

HITPREDICTOR

📈 Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARDS & HIGHLIGHTS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓡ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). 🔷 Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's 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.

NOV
24
2007

ALBUMS

SALES DATA
COMPILED BY
nielsen
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
1	1	#1 5 WKS	JOSH GROBAN	NOEL 143/REPRISE 231548/WARNER BROS. (18.98)	
2	2		MANNHEIM STEAMROLLER	CHRISTMAS SONG AMERICAN GRAMOPHONE 1227 (18.98)	
3	3		POINT OF GRACE	WINTER WONDERLAND WORD-CURB 886413/WARNER BROS. (18.98)	
4	-	HOT SHOT DEBUT	VARIOUS ARTISTS	STOCKINGS BY THE FIRE EMI SPECIAL MARKETS 103 EX/STARBUCKS (13.98)	
5	6		TRANS-SIBERIAN ORCHESTRA	THE LOST CHRISTMAS EVE LAVA 93146/AG (18.98)	
6	4		TOBY KEITH	A CLASSIC CHRISTMAS SHOW DOG NASHVILLE 015 (18.98)	
7	5		VARIOUS ARTISTS	DISNEY CHANNEL HOLIDAY WALT DISNEY 008845 (18.98)	
8	7		MICHAEL BUBLE	LET IT SNOW! (EP) 143/REPRISE 279036/WARNER BROS. (7.98)	
9	8		LARRY THE CABLE GUY	CHRISTMAS TIME IN LARRYLAND JACK/WARNER BROS. (NASHVILLE) 276156/WRN (18.98)	
10	16		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS 3 EMI/UNIVERSAL/ZOMBA/SONY BMG STRATEGIC MARKETING GROUP 89482/SONY MUSIC (19.98)	
11	11		CELTIC WOMAN	A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG (18.98)	
12	-		TRANS-SIBERIAN ORCHESTRA	TRANS-SIBERIAN ORCHESTRA (EP) LAVA/ATLANTIC 989963 EX/AG (6.98)	
13	9		MICHAEL W. SMITH	IT'S A WONDERFUL CHRISTMAS REUNION 10123 (13.98)	
14	14		TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES LAVA 92736/AG (15.98)	2
15	10		LARRY THE CABLE GUY	A VERY LARRY CHRISTMAS JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98)	
16	17		IL DIVO	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	
17	38		VINCE GUARALDI TRIO	A CHARLIE BROWN CHRISTMAS (SOUNDTRACK) FANTASY 30066/COLCORD (15.98)	3
18	18		THE CHIPMUNKS	CHRISTMAS WITH THE CHIPMUNKS CAPITOL 65136 (13.98)	
19	13		ELVIS PRESLEY	ELVIS CHRISTMAS RCA 88908/SONY BMG STRATEGIC MARKETING GROUP (18.98)	
20	19		MARTINA MCBRIDE	WHITE CHRISTMAS RCA NASHVILLE 15469/SBN (18.98)	
21	-		MARIE OSMOND	MARIE OSMOND'S MAGIC OF CHRISTMAS HIFI 52849 EX (19.98)	
22	12		ELVIS PRESLEY	HOME FOR THE HOLIDAYS SONY BMG SPECIAL PRODUCTS 52871/MADACY (21.98)	
23	-		MANNHEIM STEAMROLLER	CHRISTMAS TRADITIONS AMERICAN GRAMOPHONE 4525 EX (24.98)	
24	23		TRANS-SIBERIAN ORCHESTRA	THE CHRISTMAS ATIC LAVA 83145/AG (15.98)	
25	24		ELVIS PRESLEY	IT'S CHRISTMAS TIME RCA SPECIAL PRODUCTS 44931/SONY BMG STRATEGIC MARKETING GROUP (8.98)	2
26	22		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CHRISTMAS WITH THE RAT PACK CAPITOL 42210 (18.98)	
27	25		CELINE DION	THESE ARE SPECIAL TIMES 550 MUSIC/EPIC 69523/SONY MUSIC (13.98)	5
28	29		KIDZ BOP KIDS	THE COOLEST KIDZ BOP CHRISTMAS EVER! RAZOR & TIE 89155 (18.98)	
29	30		BURL IVES	RUDOLPH THE RED-NOSED REINDEER MCA SPECIAL PRODUCTS 322177/UME (8.98)	
30	21		RANDY TRAVIS	SONGS OF THE SEASON WORD-CURB 887146/WARNER BROS. (16.98)	
31	27		KENNY G	THE GREATEST HOLIDAY CLASSICS ARISTA 72234/RMG (18.98)	
32	-		MERCYME	THE CHRISTMAS SESSIONS INO/EPIC 96414/SONY MUSIC (18.98)	
33	20		RELIENT K	LET IT SNOW BABY... LET IT REINDEER GOTEE 97240/CAPITOL (18.98)	
34	31		JAMES TAYLOR	JAMES TAYLOR AT CHRISTMAS COLUMBIA 00323/SONY MUSIC (18.98)	
35	33		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS 2: THE SIGNATURE COLLECTION EMI/UNIVERSAL/SONY MUSIC/ZOMBA 03086/CAPITOL (18.98)	2
36	36		KENNY G	HOLIDAY COLLECTION ARISTA/SONY BMG CUSTOM MARKETING GROUP 86734/SONY BMG (8.98)	
37	32		DEAN MARTIN	CHRISTMAS WITH DINO CAPITOL 68922 (18.98)	
38	39		MARIAH CAREY	MERRY CHRISTMAS COLUMBIA 64222/SONY MUSIC (13.98) Ⓜ	
39	-		VARIOUS ARTISTS	DISNEY'S HOLIDAY CELEBRATION 2007 WALT DISNEY 008855 EX (6.98)	
40	-		JIM BRICKMAN	HOMEcomings SLG 17659 (18.98) Ⓡ	
41	-		VARIOUS ARTISTS	WOW CHRISTMAS (GREEN) WORD-CURB/EMI/PROVIDENT-INTEGRITY 86414/WARNER BROS. (23.98)	
42	42		THE CARPENTERS	CHRISTMAS PORTRAIT A&M 215173/UME (14.98)	
43	34		JARS OF CLAY	CHRISTMAS SONGS GRAY MATTERS 30725/NETTWERK (17.98)	
44	49		VARIOUS ARTISTS	HEAR SOMETHING COUNTRY: CHRISTMAS BNA 13016/SBN (18.98)	
45	35		VARIOUS ARTISTS	WOW GOSPEL CHRISTMAS VERITY/WORD-CURB/EMI CMG 95761/EMI GOSPEL (20.98)	
46	47		SARAH MCLACHLAN	WINTERSONG ARISTA 81504/RMG (18.98)	
47	45		THE CHEETAH GIRLS	CHEETAH LICIOUS CHRISTMAS WALT DISNEY 861402 (18.98)	
48	-		LEANN RIMES	WHAT A WONDERFUL WORLD CURB 78779 (18.98)	
49	-		KENNY CHESNEY	ALL I WANT FOR CHRISTMAS IS A REAL GOOD TAN BNA 51808/SBN (18.98)	
50	-		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS! EMI/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (19.98)	6

TOP HOLIDAY ALBUMS: All Christmas, Hanukkah, and Kwanzaa collections, including new ones and those released in earlier years, are eligible to appear on the Top Holiday 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.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	CERT
1	NEW	#1 1 WK	ANGELS AND AIRWAVES	I-Empire	9	
2	1	2	BRITNEY SPEARS	Blackout	9	
3	NEW		CHRIS BROWN	Exclusive		
4	NEW		JAY-Z	American Gangster		
5	2	3	CARRIE UNDERWOOD	Carnival Ride		
6	12	2	VARIOUS ARTISTS	Big Change: Songs For FINCA (iTunes Exclusive)		
7	7	17	COLBIE CAILLAT	Coco	15	
8	NEW		LITTLE BIG TOWN	A Place To Land	24	
9	NEW		SIGUR ROS	Hvarf / Heim	58	
10	4	3	ROBERT PLANT / ALISON KRAUSS	Raising Sand	15	
11	8	9	SOUNDTRACK	Across The Universe: Deluxe Edition	56	
12	11	8	EDDIE VEDDER	Into The Wild (Soundtrack)	93	
13	NEW		CASSIDY	B.A.R.S. The Barry Adrian Reese Story	10	
14	RE-EM/RY		TAYLOR SWIFT	Taylor Swift	8	
15	9	9	KANYE WEST	Graduation	26	2

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	CERT
1	1	2	EAGLES	Long Road Out Of Eden	2	
2	2	3	ROBERT PLANT / ALISON KRAUSS	Raising Sand	16	
3	4		JOSH GROBAN	Noel		
4	NEW		GARTH BROOKS	The Ultimate Hits	3	
5	NEW		JIMMY BUFFETT	Jimmy Buffett Live In Anguilla	54	
6	5	3	CARRIE UNDERWOOD	Carnival Ride	5	
7	19	7	PAUL POTTS	One Chance	23	
8	6	3	NEIL YOUNG	Chrome Dreams II	66	
9	7	6	BRUCE SPRINGSTEEN	Magic	27	
10	NEW		JAY-Z	American Gangster	1	
11	9	2	ANDREA BOCELLI	The Best Of Andrea Bocelli: Vivere	18	
12	8	2	BRITNEY SPEARS	Blackout	7	
13	NEW		ANGELS AND AIRWAVES	I-Empire	9	
14	NEW		CHRIS BROWN	Exclusive		
15	18	13	SOUNDTRACK	High School Musical 2	11	2

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER)
1	-	1	THE ULTIMATE HITS	PEARL (GARTH BROOKS)
2	-	1	HELP!	APPLE/CAPITOL/EMI MUSIC VIDEO (THE BEATLES)
3	-	1	AMAZING JOURNEY: THE STORY OF THE WHO	UNIVERSAL STUDIOS HOME VIDEO (THE WHO)
4	2	4	PLUG ME IN	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO (AC/DC)
5	-	1	THE FIRST TELEVISION SPECIALS	RHINO/WARNER MUSIC VISION (BARRY MANILOW)
6	-	1	RUNNING DOWN A DREAM: AN AMERICAN ODYSSEY	WARNER HOME VIDEO/WARNER MUSIC VISION (TOM PETTY AND THE HEARTBREAKERS)
7	7	125	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO/WARNER MUSIC VISION (EAGLES)
8	1	2	THE OTHER SIDE OF THE MIRROR: LIVE AT THE NEWPORT FOLK FESTIVAL 1963-1965	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO (BOB DYLAN)
9	-	1	PRIDE AND JOY	EPIC MUSIC VIDEO/SONY BMG VIDEO (STEVIE RAY VAUGHAN AND DOUBLE TROUBLE)
10	9	3	TOGETHER	SPRING HOUSE/EMI MUSIC VIDEO (GATHER VOCAL BAND AND ERNE HAASE & SIGNATURE SOUND)
11	-	1	LIVE: BLACK & WHITE TOUR	SONY BMG NORTE/SONY BMG VIDEO (RICKY MARTIN)
12	8	155	GREATEST HITS	WIND-UP/SONY BMG (GREEN)
13	-	1	ELVIS: #1 HIT PERFORMANCES	RCA/SONY BMG VIDEO (ELVIS PRESLEY)
14	3	2	KILL THE HOUSE LIGHTS	VICTORY (THURSDAY)
15	-	1	LORD DON'T SLOW ME DOWN	HIP-0 VIDEO/UNIVERSAL MUSIC & VIDEO DIST. (OASIS)

VIDEO

TOP
DVD SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label / Distributing Label & Number (Price)	Principal Performers	CERT.	RATING
1	NEW	1	#1 SPIDER-MAN 3 SONY PICTURES HOME ENTERTAINMENT 15928 (28.98)		Tobey Maguire/Kirsten Dunst	PG-13	
2	1	3	TRANSFORMERS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 345534 (29.98)		Shia LaBeouf/Tyrese Gibson	PG-13	
3	2	2	MEET THE ROBINSONS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52702 (29.98)		Animated	G	
4	NEW	1	LICENSE TO WED WARNER HOME VIDEO 25306 (28.98)		Robin Williams/Mandy Moore	PG-13	
5	NEW	1	SPIDER-MAN: THE MOTION PICTURE TRILOGY SONY PICTURES HOME ENTERTAINMENT 22635 (38.98)		Tobey Maguire/Kirsten Dunst	PG-13	
6	3	2	MR. BROOKS MGM HOME ENTERTAINMENT/20TH CENTURY FOX 108993 (29.98)		Kevin Costner/Demi Moore	R	
7	NEW	1	SURF'S UP SONY PICTURES HOME ENTERTAINMENT 17746 (28.98)		Animated	G	
8	5	6	THE JUNGLE BOOK WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52615 (29.98)		Animated	G	
9	7	5	FANTASTIC 4: RISE OF THE SILVER SURFER 20TH CENTURY FOX 2247077 (29.98)		Ioan Gruffudd/Jessica Alba	PG	
10	NEW	1	[SCRUBS]: THE COMPLETE SIXTH SEASON TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 54727 (35.98)		Zach Braff/Sarah Chalke	TV	
11	12	6	KNOCKED UP UNIVERSAL STUDIOS HOME VIDEO 61101740 (29.98)		Seth Rogen/Katherine Heigl	R	
12	8	4	EVAN ALMIGHTY UNIVERSAL STUDIOS HOME VIDEO 61028674 (29.98)		Steve Carell/Morgan Freeman	PG	
13	9	2	HOSTEL PART II SONY PICTURES HOME ENTERTAINMENT 19199 (28.98)		Lauren German/Roger Bart	R	
14	NEW	1	DAY WATCH 20TH CENTURY FOX 2246506 (27.98)		Konstantin Khabensky/Mariya Poroshina	R	
15	11	3	PLANET TERROR THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80387 (29.98)		Rose McGowan/Freddy Rodriguez	R	
16	NEW	1	EL CANTANTE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 32052 (27.98)		Jennifer Lopez/Marc Anthony	F	
17	NEW	1	CAPTIVITY LIONSGATE HOME ENTERTAINMENT 21877 (28.98)		Elisha Cuthbert/Daniel Gillies	R	
18	10	2	HOME OF THE BRAVE MGM HOME ENTERTAINMENT/20TH CENTURY FOX 107103 (27.98)		Samuel L. Jackson/Jessica Biel	R	
19	NEW	1	TALK TO ME UNIVERSAL STUDIOS HOME VIDEO 62033304 (29.98)		Don Cheadle/Chiwetel Ejiofor	R	
20	NEW	1	IN THE LAND OF WOMEN WARNER HOME VIDEO 73676 (27.98)		Adam Brody/Kristen Stewart	PG-13	
21	18	14	300 WARNER HOME VIDEO 73662 (28.98)		Gerard Butler/Lena Headey	R	
22	17	5	1408 THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80530 (29.98)		John Cusack/Samuel L. Jackson	PG-13	
23	9	2	THE SOPRANOS: SEASON SIX, PART II HBO HOME VIDEO/WARNER HOME VIDEO 94241 (99.98)		James Gandolfini/Lorraine Bracco	M	
24	13	3	THE REAPING WARNER HOME VIDEO 73670 (28.98)		Hilary Swank/David Morrissey	R	
25	14	8	SAW III LIONSGATE HOME ENTERTAINMENT 20732 (19.98)		Tobin Bell/Shawnee Smith	R	

TOP
TV DVD SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label / Distributing Label & Number (Price)
1	NEW	1	#1 [SCRUBS]: THE COMPLETE SIXTH SEASON TOUCHSTONE TELEVISION/BUENA VISTA 54727 (35.98)	
2	1	2	THE SOPRANOS: SEASON SIX, PART II HBO/WARNER 94241 (99.98)	
3	NEW	1	LOONEY TUNES: GOLDEN COLLECTION VOLUME FIVE WARNER 112172 (64.98)	
4	NEW	1	AVATAR: THE LAST AIRBENDER: BOOK 3: FIRE VOLUME 1 NICKELODEON VIDEO/PARAMOUNT 852344 (16.98)	
5	NEW	1	TWIN PEAKS: DEFINITIVE GOLD BOX EDITION PARAMOUNT 130904 (99.98)	
6	NEW	1	DANIELLE STEEL'S SAFE HARBOUR NEW LINE/WARNER 11009 (19.98)	
7	14		THE ORIGINAL TELEVISION CHRISTMAS CLASSICS (5 DVD SET) CLASSIC MEDIA/GENIUS PRODUCTS 80315 (39.98)	
8	6	7	FAMILY GUY: VOLUME 5 20TH CENTURY FOX 2246146 (39.98)	
9	7		HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)	
10	2	10	HEROES: SEASON 1 NBC/UNIVERSAL STUDIOS 61100131 (59.98)	
11	10	5	THE WAR: A FILM BY KEN BURNS PBS/PARAMOUNT 705212 (139.98)	
12	NEW	1	CSI: MIAMI: THE FIFTH SEASON CBS VIDEO/PARAMOUNT 850904 (69.98)	
13	8	4	HANNAH MONTANA: LIFE'S WHAT YOU MAKE IT WALT DISNEY/BUENA VISTA 55234 (19.98)	
14	NEW	1	MY SO-CALLED LIFE: THE COMPLETE SERIES SHOUT! FACTORY/SONY MUSIC ENTERTAINMENT 10558 (69.98)	
15	13	9	THE OFFICE: SEASON THREE NBC/UNIVERSAL STUDIOS 61100979 (49.98)	
16	12	28	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)	
17	NEW	1	MAGNUM P.I.: THE COMPLETE SEVENTH SEASON UNIVERSAL STUDIOS 61100676 (49.98)	
18	19	6	DORA THE EXPLORER: DORA SAVES THE MERMAIDS NICK JR./PARAMOUNT 851204 (19.98)	
19	4	2	THE L WORD: THE COMPLETE FOURTH SEASON SHOWTIME ENTERTAINMENT/PARAMOUNT 851594 (54.99)	
20	11	10	MICKEY MOUSE CLUBHOUSE: MICKEY'S TREAT WALT DISNEY/BUENA VISTA 55359 (19.98)	
21	9	5	STEPHEN KING'S IT WARNER REPRISÉ VIDEO/WARNER 21982 (14.98)	
22	25	8	GREY'S ANATOMY: SEASON THREE TOUCHSTONE TELEVISION/BUENA VISTA 54055 (59.98)	
23	RE-ENTRY		GARFIELD: HOLIDAY CELEBRATIONS 20TH CENTURY FOX 2223027 (9.98)	
24	23	5	ENTOURAGE: SEASON THREE, PART 2 HBO/WARNER 94243 (39.98)	
25	RE-ENTRY		THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 61028506 (29.98)	

TOP
VIDEO RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label / Distributing Label	CERT.	RATING
1	NEW	1	#1 SPIDER-MAN 3 SONY PICTURES HOME ENTERTAINMENT		PG-13	
2	NEW	1	LICENSE TO WED WARNER HOME VIDEO		PG-13	
3	2		MR. BROOKS MGM HOME ENTERTAINMENT/20TH CENTURY FOX		R	
4	2		TRANSFORMERS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT		PG-13	
5	4		EVAN ALMIGHTY UNIVERSAL STUDIOS HOME VIDEO		PG	
6	3		MEET THE ROBINSONS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT		G	
7	6		KNOCKED UP UNIVERSAL STUDIOS HOME VIDEO		R	
8	6	3	THE INVISIBLE HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT		PG-13	
9	9		REIGN OVER ME SONY PICTURES HOME ENTERTAINMENT		R	
10	5	2	HOSTEL PART II SONY PICTURES HOME ENTERTAINMENT		R	

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TOP
VIDEO GAME RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	1	6	#1 X360: HALO 3 MICROSOFT		E	
2	2	12	PS2: MADDEN NFL 08 EA SPORTS		E	
3	4	2	X360: CONAN THQ		M	
4	5	12	X360: MADDEN NFL 08 EA SPORTS		E	
5	3	4	X360: THE ORANGE BOX: HALF-LIFE 2: EPISODE TWO TEAM FORTRESS 2 VALVE/ELECTRONIC ARTS		E	
6	8	9	X360: MEDAL OF HONOR: AIRBORNE ELECTRONIC ARTS		T	
7	7	2	PS2: TONY HAWK'S PROVING GROUND ACTIVISION		T	
8	NEW	1	PS2: THE SIMPSONS GAME ELECTRONIC ARTS		T	
9	RE-ENTRY		PS2: NCAA FOOTBALL 08 EA SPORTS		E	
10	6	18	PS2: TRANSFORMERS: THE GAME ACTIVISION		T	

LAUNCH PAD NOV 24 2007

TOP
HEATSEEKERS®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	2	#1 LEVON HELM DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
2	HOT SHOT DEBUT	2	SARA GROVES SPONGE/INO/COLUMBIA 84302/SONY MUSIC (13.98)	Tell Me What You Know	
3	4	3	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
4	NEW	1	DESPERATIONBAND INTEGRITY/COLUMBIA 17169/SONY MUSIC (13.98)	Everyone Overcome	
5	3	46	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
6	7	7	INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys	
7	NEW	1	GRIZZLY BEAR WARP 163 (8.98)	Friend (EP)	
8	13	6	BEIRUT SA DA BING 055* (13.98)	Flying Club Cup	
9	6	3	SONDRE LERCHE VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)	
10	12	6	SHARON JONES & THE DAP-KINGS DAPTONE 012 (15.98)	100 Days, 100 Nights	
11	16	15	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
12	3	3	EMMY ROSSUM GEPFEN 010157/IGA (9.98)	Inside Out	
13	NEW	1	PONZONA MUSICAL ASL 730033/MACHETE (10.98)	Puro Veneno...Compa!	
14	21	2	SLIDAWG AND THE REDNECK RAMBLERS IMU/MADACY SPECIAL PRODUCTS 53117/MADACY (6.98)	A Blue Collar Christmas	
15	2	2	GRAHAM COLTON UNIVERSAL REPUBLIC 009810/UMRG (10.98)	Here Right Now	
16	27	2	SLIDAWG AND THE REDNECK RAMBLERS IMU/MADACY SPECIAL PRODUCTS 53116/MADACY (6.98)	A Redneck Christmas	
17	1	3	SOILWORK NUCLEAR BLAST 1879 (15.98)	Sworn To A Great Divide	
18	19	83	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) ⊕	The Poison	
19	50	14	GREATEST GAINER FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)	
20	18	3	SKINDRED BIELER BROS 70020 (15.98)	Roots Rock Riot	
21	22	22	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/OVD) ⊕	Enamorado De Ti: Edicion Especial	
22	RE-ENTRY		SIMONE DINNERSTEIN TELARC 80692 (17.98)	Bach: Goldberg Variations	
23	RE-ENTRY		EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
24	15	3	DAVE GAHAN MUTE 08721*/VIRGIN (18.98) ⊕	Hourglass	
25	14		THE PACK UP ALL NITE/JIVE 88727/ZOMBA (13.98)	Based Boys	
26	17	5	JENS LEKMAN SECRETLY CANADIAN '60* (15.98)	Night Falls Over Kortedala	
27	35	33	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
28	25	32	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
29	41	3	SALLY ANTHONY GRACIE 31023/IMPERIAL (12.98)	Goodbye	
30	5	2	IVAN NULIFE 010176/MACHETE (14.98)	Ivan: La Voz	
31	37		LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Los Puros Huesos...	
32	33	7	JOSE GONZALEZ IMPERIAL 9367*/MUTE (15.98)	In Our Nature	
33	29		THE SPILL CANVAS ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine	
34	30	6	AK-7 UNIVISION 311225/UG (12.97)	El Avion De Las Tres	
35	28	35	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
36	47	4	LOS INVASORES DE NUEVO LEON FREDDIE 1987 (11.98)	30 Corridos: Historias Nortenas	
37	RE-ENTRY		PURENRG FERVENT/WORLDCURB 887017/WARNER BROS. (7.98)	pureNRG	
38	8	2	THE COLOR FRED EQUAL VISION 145 (12.98)	Bend To Break	
39	39	8	THE LAST GOODNIGHT VIRGIN 03896 (12.98)	Poison Kiss	
40	32	7	HURT CAPITOL 94656 (12.98)	Vol. II	
41	2		NICOLE ATKINS COLUMBIA 84775/RED INK (12.98)	Neptune City	
42	48	14	MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti...	
43	26	4	KENNA STAR TRAK/INTERSCOPE 008809/IGA (9.98)	Make Sure They See My Face	
44	RE-ENTRY		EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo	
45	40	39	PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block	
46	45	6	PONZONA MUSICAL ASL 730021/MACHETE (10.98)	Son De Amores	
47	NEW	1	AGNOSTIC FRONT NUCLEAR BLAST 11931 (15.98)	Warriors	
48	46	9	JOE BONAMASSA J & R ADVENTURES 60283 (17.98)	Sloe Gin	
49	RE-ENTRY		ALÉGRES DE LA SIERRA EDIMAL/VIVA 622381/UNIVERSAL LATINO (11.98) ⊕	Acustico	
50	NEW	1	KEKE PALMER ATLANTIC 289788/AG (18.98)	So Uncool	

THIS WEEK ON:

BREAKING & ENTERING



His single may be "Low," but Florida rapper Flo Rida stands quite high on the Billboard charts, bowing at No. 3 on Hot Digital Songs and flying 64-6 on The Billboard Hot 100. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately eligible 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.

BDS Certified Spin Awards October 2007 Recipients:

800,000 SPINS

Unwell/ **Matchbox Twenty** /Atlantic

700,000 SPINS

Give Me One Reason/ **Tracy Chapman** /Elektra/Atlantic

600,000 SPINS

I'm Already There/ **Lonestar** /BNA

500,000 SPINS

Bad Day/ **Daniel Powter** /Warner Bros.
Get The Party Started/ **Pink** /LaFace/Zomba
My Own Worst Enemy/ **Lit** /RCA
Sunny Came Home/ **Shawn Colvin** /Columbia

400,000 SPINS

Beverly Hills/ **Weezer** /Geffen
Hella Good/ **No Doubt** /Interscope
Just Another Day In Paradise/ **Phil Vassar** /Arista Nashville
Right Here/ **Staind** /Flip/Atlantic
Right Thurr/ **Chingy** /DTP/Capitol
The Sweet Escape/ **Gwen Stefani Feat. Akon** /Interscope
Waiting On The World To Change/ **John Mayer** /Glow/Atlantic

300,000 SPINS

Call Me When You're Sober/ **Evanescence** /Wind-Up
He Didn't Have To Be/ **Brad Paisley** /Arista Nashville
Hey There Delilah/ **Plain White T's** /Fearless/Hollywood
Home/ **Daughtry** /RCA/RMG
I Write Sins Not Tragedies/ **Panic! At The Disco** /Fueled By Ramen/Lava/Atlantic
Makes Me Wonder/ **Maroon 5** /A&M/Octone/Interscope
On The Way Down/ **Ryan Cabrera** /E.V.L.A./Atlantic
One Step Closer/ **Linkin Park** /Warner Bros.
Schism/ **Tool** /Volcano
Seven Nation Army/ **White Stripes** /V2
U + Ur Hand/ **Pink** /LaFace/Zomba
Who's Your Daddy/ **Toby Keith** /Dreamworks
With You/ **Jessica Simpson** /Columbia

200,000 SPINS

Bartender/ **T-Pain Feat. Akon** /Konvict/Nappy Boy/Jive/Zomba
Cowboy/ **Kid Rock** /Lava
Girlfriend/ **Avril Lavigne** /RCA/RMG
Last Night/ **Diddy Feat. Keyshia Cole** /Bad Boy/Atlantic
Make Me Better/ **Fabulous Feat. Ne-Yo** /Desert Storm/Def Jam/IDJMG
Paralyzer/ **Finger Eleven** /Wind-Up
Redneck Yacht Club/ **Craig Morgan** /Broken Bow
Sk8er Boi/ **Avril Lavigne** /Arista/RMG
The Boys Of Summer/ **Ataris** /Columbia
Wait For You/ **Elliott Yamin** /Hickory/RED
Want To/ **Sugarland** /Mercury
What I've Done/ **Linkin Park** /Warner Bros.
Who Knew/ **Pink** /LaFace/Zomba

100,000 SPINS

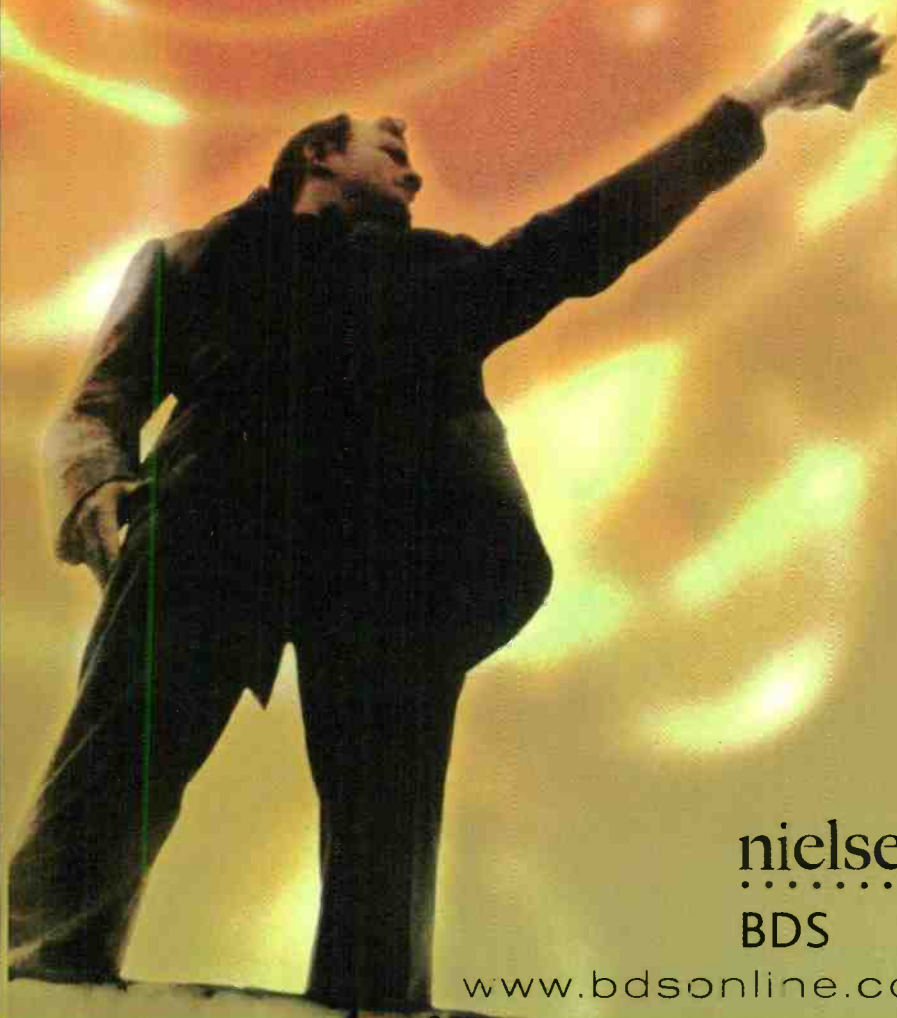
All My Friends Say/ **Luke Bryan** /Capitol Nashville
Anna Molly/ **Incubus** /Immortal/Epic
Because Of You/ **Reba McEntire W/Kelly Clarkson** /MCA Nashville
Bed/ **J. Holiday** /Music Line/Capitol
Big Things Poppin' (Do It)/ **T.I.** /Grand Hustle/Atlantic
Bubbly/ **Colbie Caillat** /Universal Republic
Buddy/ **Musiq Soulchild** /Atlantic
Free And Easy (Down The Road I Go)/ **Dierks Bentley** /Capitol Nashville
If You're Reading This/ **Tim McGraw** /Curb
Love Me If You Can/ **Toby Keith** /Show Dog Nashville
LoveStoned/ **Justin Timberlake** /Jive/Zomba
Minority/ **Green Day** /Reprise
Never Too Late/ **Three Days Grace** /Jive/Zomba
Over You/ **Daughtry** /RCA/RMG
Proud Of The House We Built/ **Brooks & Dunn** /Arista Nashville
Take Me There/ **Rascal Flatts** /Lyric Street
Teachme/ **Musiq Soulchild** /Atlantic
The Great Escape/ **Boys Like Girls** /Columbia
This Is Your Life/ **Switchfoot** /Columbia
Until The End Of Time/ **Justin Timberlake Duet With Beyonce** /Jive/Zomba
When You're Gone/ **Avril Lavigne** /RCA/RMG
You Are So Good To Me/ **Third Day** /Essential/PLG

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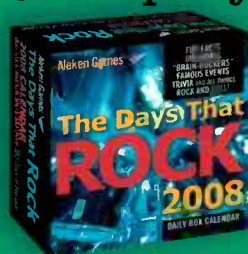
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The Dead Sea Chronicles

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 Spin in the Night with the band. Vini is now doing just that with his band Steel Mill.

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BILLBOARD'S DECEMBER 22ND EDITION "THE YEAR IN MUSIC & TOURING 2007" IS A DON'T MISS ISSUE!

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Hank Thompson, 82

Country Music Hall of Fame member and Western swing/honky-tonk stylist Hank Thompson died Nov. 3 at his suburban Fort Worth, Texas, home of lung cancer. He was 82.



THOMPSON

Thompson's career helped bridge the gap between the jazz- and blues-influenced Western swing bands of the 1930s and the electric guitar-driven honky-tonk sound that dominated the country charts during the 1950s. His Billboard chart history spans 1948-83; it includes 79 titles on Hot Country Songs and 19 entries on Top Country Albums. Between 1952 and 1982, he missed only one year—1962. All told, he took 29 singles into country's top 10.

Born in Waco, Texas, Thompson mastered the harmonica by the time he was in high school, and was inspired to learn the guitar by attending a Gene Autry concert performance as a teenager; Jimmie Rodgers and Bob Willis

ranked with his other key influences. In Waco, he landed a Saturday morning show as "Hank the Hired Hand," sponsored by a local flour company. After serving two years in the U.S. Navy during World War II, Thompson cut his first sides, "Whoa Sailor" and "Swing Wide Your Gate of Love," in Dallas, issued on the tiny Globe imprint.

Tex Ritter became a fan and arranged Thompson's deal with Capitol. Recorded at WFAA Dallas, Thompson's first chart hit was "Humpty Dumpty Heart" in 1948. In late 1951, he cut his signature song, "The Wild Side of Life," which spent 15 weeks atop the country charts in 1952. That song inspired Kitty Wells' breakthrough answer disc, "It Wasn't God Who Made Honky Tonk Angels," which became country's first No. 1 single by a solo female artist. Thompson also mentored and nurtured the careers of other female country singers, including Jean Shepard and Wanda Jackson.

In 1961, Thompson recorded country's first live album, "At the Golden Nugget," and his "The Hank Thompson Show" (1954-57) on WKY-TV Oklahoma City was the first variety show to be broadcast in color. His road band, the Brazos Valley Boys (which often numbered as many as 11 men), was named Billboard's top touring band for 14 consecutive years. Thompson was also the first country artist to record in high-fidelity stereo and the first to receive corporate tour sponsorship.

Thompson's other No. 1 hits include "Rub-a-Dub-Dub" (1953) and "Wake Up, Irene" (1954), an answer song to Ernest Tubb & Red Foley's barroom standard "Goodnight, Irene." He was inducted into the Country Music Hall of Fame in 1989. Thompson is survived by his wife, Ann.

—Wade Jessen

DEATHS

Thomas Dawes, 64, musician/composer/jingle writer, died Oct. 13 in Manhattan from a stroke following carotid artery surgery.

Best-known for writing commercial jingles for Alka-Seltzer and 7Up, Dawes also co-founded folk-pop band Cyrkle, which placed two singles—"Red Rubber Ball" and "Turn-Down Day"—in the top 20 of Billboard's pop chart in 1966. Discovered by a partner of Beatles manager Brian Epstein, the group opened for the Beatles' last U.S. tour.

Dawes is survived by his wife and fellow jingle writer, Ginny Redington Dawes, and his sister, Robin Ducey.

Coleen Ann Reidenbach, 42, music marketing exec, died Oct. 14 in Phoenix.

Reidenbach, who entered the music industry in Los Angeles, held positions as Elektra's West Coast director of alternative radio promotion, Maverick's director of marketing and promotions and Columbia's director of marketing. More recently, she was VP of marketing for HBPR and executive VP of Indieartist.com before moving to Arizona in 2003 to work in advertising.

With more than 10 years in the industry, she served as the product man-

ager for a long list of acts, including Alanis Morissette, James Taylor and System of a Down.

Reidenbach is survived by her mother, Alice; her father, Stan; and her two sisters, Cassie and Joanna.

Dr. Donda West, 58, mother of rapper Kanye West and respected educator, died Nov. 10 in Los Angeles. The cause was apparent complications that arose from surgery.

West, who had worked in education for 31 years, began her career at Morris Brown College before moving to Chicago State University's Department of English and Speech, where she was department chairwoman before leaving to serve as her son's GM.

West served as chairwoman of the Kanye West Foundation, fighting illiteracy to lower high school dropout rates. She worked with her son on the foundation's Loop Dreams program, promoting students' involvement in music.

Frequently a source of inspiration for her son's music—as heard in "Hey Mama" from his 2005 album "Late Registration"—West supported and defended her son's career. The two formed a very close relationship, and in May, she published "Raising Kanye: Life Lessons From the Mother of a Hip-Hop Star."

MICHAEL OCHS ARCHIVES/GETTY IMAGES

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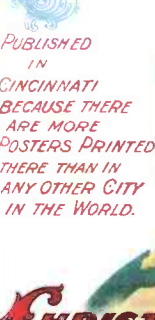
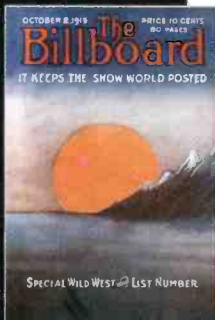
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RECORD COMPANIES: Universal Music Enterprises appoints **Adam Starr** senior director of consumer marketing. He was director of marketing.

Big Machine Records in Nashville promotes **John Zarling** to senior director of new media and national promotion strategy for the label and recently launched sister imprint Valory Music. He was director.

EMI Group recruits **Mike Clasper** and **Billy Mann** to its investor board. Clasper, former CEO of airports group BAA, will advise on and review the development of EMI's global manufacturing, logistics and sales operations. Mann, founder of Stealth Entertainment, will advise on the music major's artist relations, among other duties.

Word Records in Nashville promotes **Jill Tomalty** to director of marketing. She was manager of national promotions.



PUBLISHING: BMI in London elevates **Brandon Bakshi** to executive director of writer/publisher relations for Europe and Asia. He was senior executive.

Universal Music Publishing Group in London names **Mike Donegan** senior VP of global IT. He was VP.

Spirit Music Group names **Pauline Martin** senior director of administration. She was VP of music services at EMI Music Publishing.

DISTRIBUTION: Fontana Distribution, the independent distribution arm of Universal Music Group, appoints **Ron Spaulding** executive VP/GM. He was executive VP/GM at Asylum and EastWest Records.

RED Distribution promotes **Ron Backer** to VP of national accounts. He was senior director.

LEGAL: International law firm Greenberg Traurig appoints **Barbara Meili** to chairman and **Paul Schindler** to senior chairman of its newly formed media and entertainment department in New York. Meili was chairman of the firm's New York corporate media practice, and Schindler was chairman of the firm's N.Y. Entertainment practice.

—Edited by Mitchell Peters

GOODWORKS

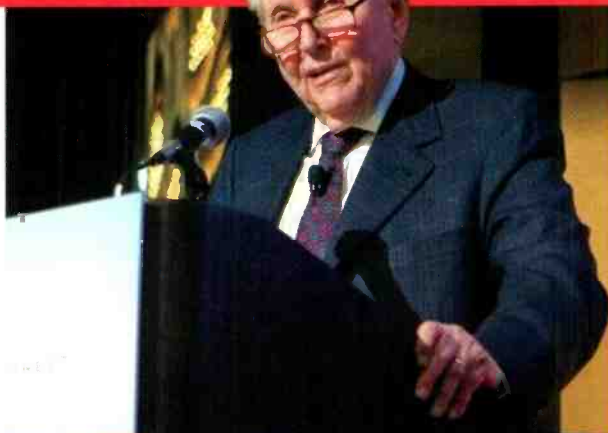
COLE, FAGEN TO HEADLINE LEUKEMIA BENEFIT

Natalie Cole and Steely Dan's Donald Fagen will headline the 2007 gala benefit concert of the Lauri Strauss Leukemia Foundation, to be held Nov. 26 at Carnegie Hall in New York. Actor/director Rob Reiner will host the event, which will feature performances from Ben E. King, Chuck Jackson, the New York Pops and stars from the original cast of "Smokey Joe's Café," among others. Grammy Award-winning songwriters Jerry Leiber & Mike Stoller will be the honored guests. All proceeds will be given to the foundation, which aims to raise grant money for leukemia research projects.

MUSICIANS LEND SUPPORT TO AILING FRIEND

Longtime Rod Stewart guitarist Don Kirkpatrick, who is suffering from cancer, received a helping hand Nov. 10 from several musician friends at the Key Club in Los Angeles. Along with Stewart, singers Deborah Gibson and Richard Marx performed to a capacity crowd, raising more than \$25,000 for the guitarist. Kirkpatrick wasn't present because of his illness. Additionally, some acts donated items for an in-house raffle, which included an autographed guitar by Stewart and handwritten lyrics to Marx's "Right Here Waiting."

BACKBEAT



MEDIA AND MONEY CONFERENCE

Dow Jones and Billboard parent company the Nielsen Co. joined forces for the first time to present the Media and Money conference, held Nov. 7-8 at the Grand Hyatt in New York. Guided by Dow Jones' and the Nielsen Co.'s talented editorial teams, the conference provided a comprehensive view of where public and private investors and the leaders of today's largest media and entertainment companies are placing their bets for future growth in these industries. PHOTOS: COURTESY OF RICK GILBERT/SKYHOOK ENTERTAINMENT

LEFT: Rush Communications founder **Russell Simmons**, right, greets Media and Money attendees after his keynote Q&A session.

ABOVE LEFT: Viacom/CBS Corp. executive chairman **Sumner Redstone** discusses the current media landscape, his media empire and how these brands are adapting to the digital age during his keynote speech at the conference.

ABOVE: The Nielsen Co. chairman/CEO **David Calhoun**, left, and Wall Street Journal publisher **Gordon Crovitz** kicked off the Media and Money conference.



SESAC NASHVILLE MUSIC AWARDS

At the SESAC Nashville Awards, held Nov. 5 at the company's Music Row headquarters, multifaceted songwriter **Liz Rose** was named country songwriter of the year. On the strength of her hits for Taylor Swift ("Tim McGraw," "Teardrops on My Guitar") as well as her contributions to projects by Lori McKenna ("Unglamorous") and Walt Wilkins & the Mystiqueros ("Diamonds in the Sun"), Rose was on hand to accept the evening's top honor. **Brian White** was also honored for his song "Watching You," which was named country song of the year. Hillsboro Valley Songs/Sony/ATV Timber Publishing, publisher of Rose's catalog, was named country publisher of the year. PHOTOS: COURTESY OF ED RODE

ABOVE: From left are SESAC director of writer/publisher relations **John Mullins**, Hillsboro Valley Songs GM **Driver Williams**, SESAC director of writer/publisher relations **Shannan Neese**, songwriter **Liz Rose**, singer/songwriter **Taylor Swift**, SESAC associate VP of writer/publisher relations **Tim Fink** and Sony/ATV Timber Publishing president/CEO **Troy Tomlinson**.

ABOVE RIGHT: Americana artist **Jim Lauderdale** was honored for his songwriting prowess. From left are SESAC associate VP of writer/publisher relations **Tim Fink**, Lauderdale and Critter City Publishing's **Jessica Baum**.

RIGHT: From left, musician **Liam Bailey**, songwriter **Brian White** and artist **Rodney Atkins** performed "Watching You" for a packed crowd.

INSIDE TRACK

LIKE FATHER, LIKE SON

Are we ready for McCartney—the Next Generation? It's starting to happen in a London studio. **Paul McCartney** tells **Track** that he's been doing some recording with his son, **James**, who played guitar on his father's 1997 album "Flaming Pie" and percussion on 2001's "Driving Rain." He also appeared on "Wide Prairie," the posthumous solo album by his late mother, **Linda**, and a couple of recordings by the St. John's Episcopal Cathedral Choir. **Paul McCartney** reports that "we're just looking at the idea of making an album. [James] is doing it all—he's writing it all, playing it all. It's sensational." But **McCartney** cautions that "there's nothing set yet. We don't know if it'll work. The plan is for me to

just do some recording with him, and it's really exciting. I'm really loving it. It's very early days, but you never know—something might come of it."

BURNIN' DOWN THE AVENUE

So what if **Track** has been waiting to see **Van Halen** (the real **Van Halen**, with **David Lee Roth**—not the **Sammy Hagar** incarnation) in concert since 1984? Back then, our preteen brains had never heard anything quite like "Panama" and "Hot for Teacher." So we're happy to report that the group pretty much slayed a sold-out **Madison Square Garden** Nov. 13 in New York, completely ignoring the **Hagar** era in favor of a full-on early favorites ("Jamie's Cryin'")



"Ain't Talkin' Bout Love," "Beautiful Girls," "Dance the Night Away"). **Roth** forgot the words during "Pretty Woman," but his showmanship (and his garish outfits) couldn't be beat. "The band's rep tells **Track** there's no plan yet for a live CD/DVD from the trek, but we're pretty sure one will materialize before all is said and done.



At the Out 100 Awards, held Nov. 9 at Cipriani Wall Street in New York, artist **Annie Lennox**, second from left, was named Out's Humanitarian of the Year. With Lennox, from left, are **Kelly Rowland**, who performed at the event; actress **Gina Gershon**; Out magazine editor in chief **Aaron Hincklin**; and Breakout Star of the Year **Jennifer Hudson**. PHOTO: COURTESY OF PATRICK McMULLAN/PATRICK McMULLAN.CO

INSIDE TRACK

WYCLEF AND WHITNEY?

Of all the songwriter/producers who are said to be working with Whitney Houston on her new album, one name is surprisingly missing: Wyclef Jean. If you recall, Jean



HOUSTON

and his cousin Jerry "Wonda" Duplessis wrote and produced Houston's 2000 No. 4 Billboard Hot 100 hit, "My Love Is Your Love." Asked about the omission, Jean tells Track, "I'm still waiting to get this call. But I love Whitney and I have the record for her." In the meantime, Jean says he is developing several acts on his own. One of those is Niia, featured on

Jean's current single "Sweetest Girl (Dollar Bill)" with Akon and Lil Wayne. Also in the wings: 15-year-old Malik and Contrast, a group from Indiana that he says "gives me a vibe like OutKast."



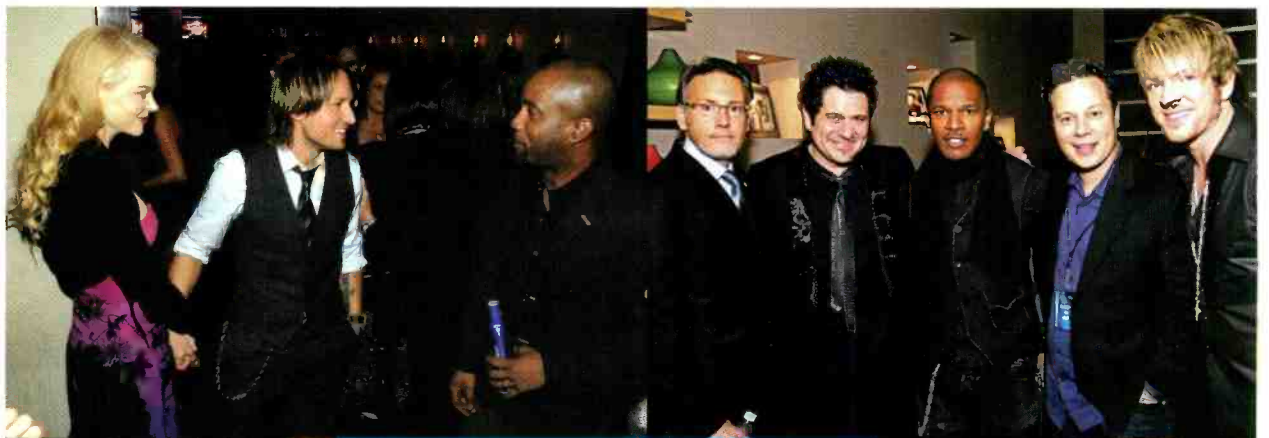
BMI COUNTRY AWARDS

The 55th annual BMI Country Awards were held Nov. 6 at BMI's Music Row offices in Nashville. Hosted by BMI president/CEO Del Bryant and VP of writer/publisher relations for Nashville Jody Williams, the black-tie ceremony toasted the writers and publishers of the past year's 50 most-performed country songs in the BMI repertoire. Jeffrey Steele received his second songwriter of the year title, while "What Hurts the Most" won song of the year. Sony/ATV Music Publishing Nashville snagged publisher of the year for the sixth consecutive year. The tribute to Willie Nelson recognized the newest BMI Icon's unifying music and humble dignity, and featured performances by fellow pioneers Kris Kristofferson and Emmylou Harris, along with contemporary country trendsetters Toby Keith, Josh Turner and Keith Urban.

ABOVE: Emmylou Harris and Kris Kristofferson performed Rodney Crowell's "Til I Gain Control Again" during a tribute to BMI Icon Willie Nelson. Harris and Nelson often sang the song together when she opened shows for him. PHOTO: COURTESY OF JOHN RUSSELL

ABOVE RIGHT: BMI's big winners huddled together for a photo after the awards. From left are Jeffrey Steele, BMI VP of writer/publisher relations for Nashville Jody Williams, Sony/ATV Music Publishing chairman/CEO Martin Bandler, Willie Nelson, BMI president/CEO Del Bryant and Sony/ATV Music Publishing Nashville president/CEO Troy Tomlinson. PHOTO: COURTESY OF STEVE LOWRY

RIGHT: Sheryl Crow, left, and Carrie Underwood catch up with BMI president/CEO Del Bryant. PHOTO: COURTESY OF RICK DIAMOND/WIREIMAGE.COM



CMA AWARDS AFTER-PARTIES

The Country Music Assn. Awards, held Nov. 7 in Nashville, brought together country's biggest and brightest stars, but the night also attracted celebs from other areas of entertainment. ABC's James Denton ("Desperate Housewives"), Kimberly Williams Paisley ("According to Jim") and Kate Walsh ("Grey's Anatomy") hosted segments of the show, while Kid Rock and Sheryl Crow were presenters. Meanwhile, the Eagles performed for the first time on an awards show, and actor/artist Jamie Foxx dueted with Rascal Flatts to close the musical portion of the program.

LEFT: Big Machine Records and Valory Music president/CEG Scott Borchetta poses with recently signed Valory artist Jewel after the awards. PHOTO: COURTESY OF HANNAH ELAINE/KRISTA LEE PHOTOGRAPHY

ABOVE LEFT: From left, Nicole Kidman and husband Keith Urban chat with Hootie & the Blowfish's Darius Rucker at the Capitol Records Nashville party after the CMA Awards. Rucker recently signed with the label. PHOTO: COURTESY OF RICK DIAMOND/WIREIMAGE.COM

ABOVE RIGHT: Lyric Street Records celebrated Rascal Flatts' fifth consecutive win for CMA vocal group of the year with a party at Global Cafe. From left are Lyric Street Records president Randy Goodman, Rascal Flatts' Jay DeMarcus, actor/artist Jamie Foxx, CMA Awards producer Robert Deaton and Rascal Flatts' Joe Don Rooney.

RIGHT: Hailey Duff, left, caught up with Sugarland's Jennifer Nettles at the Universal Music Group Nashville post-show party, which was held at Nashville's Bicentennial Park. PHOTO: COURTESY OF BECKY FLUKE



The Cult played to a full house Nov. 9 at the Hammerstein Ballroom in New York while headlining the Jägermeister tour. The band is touring in support of the recently released Roadrunner album "Born Into This." From left are **John Tempesta**, **Billy Duffy**, an unidentified Cult fan, **Chris Wyse** and **Ian Astbury**. PHOTO: COURTESY OF ALIM URMACHEV

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