

MARY J. BLIGE

Billboard



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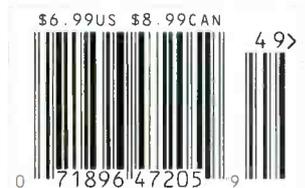
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FAME  CAST THE ONLINE ARTIST DISCOVERY AND ENTERTAINMENT COMMUNITY

No. 1

ON THE CHARTS

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ON THE COVER: Mary J. Blige photographed by Markus Klinko and Indrani.

360 DEGREES OF BILLBOARD

HOME FRONT

Events

DIGITAL
Entertainment, technology and business converge at Billboard's Digital Music Live, a one-day event featuring Don Was, Live Nation's Bryan Perez, EA's Steve Schnur and Activision's Tim Riley. More at billboardevents.com.

Blogs

JADED INSIDER
From video vixens making like the Mary Jane Girls to Snoop Dogg channeling Rick James, the new clip for Snoop's "Sensual Seduction" was ripe for J.I.'s dissection. Snoop crooning? '80s references galore? More at jadedinsider.com.



LETTERS

EDITORIALS | COMMENTARY | OPINION

OH, CANADA?

As a Canadian, I love to see how Canadian musicians are behaving on the Billboard charts. It is easy, as the mini Canadian flag icon is displayed next to Canadian artists.

But it has been weighing on my mind that there is a Canadian flag displayed next to Eddie Vedder's name. Now, if my memory serves me correctly, Vedder is actually from a suburb of Chicago and is not Canadian. Why does he have this maple leaf attached to his name on the Canadian Hot 100 chart?

Michael Champagne
Winnipeg, Manitoba



Ed. Note: There are four criteria, established by the Canadian Radio-television and Telecommunications Commission, that determine whether a song is identified as Canadian content on The Billboard Canadian Hot 100: whether the artist, composer or lyricist are Canadian are three of those, and the remaining criterion is whether the song was recorded in Canada. Two of those four must be met to receive the Canadian content flag. Using the CRTC's standards, Nielsen Entertainment's Toronto office determines for Billboard which titles on the chart are entitled to that designation.

Eddie Vedder's "Hard Sun" is a cover of a 1989 song by Indio, a Canadian whose real name is Gordon Peterson. He wrote the music and lyrics, thus qualifying in two of the four criteria. By contrast, Canadian-born superstar Celine Dion is not flagged for her current hit, because the song was recorded outside Canada and written by non-Canadians, and thus only meets one of the four standards.

SORRY, CHARLIE

Reading your article on Charlie Daniels from the Nov. 10 issue, I noticed a couple of (what I consider) very odd statements. You say he "was one of the first artists to launch his own label, Blue Hat Records." But surely Led Zeppelin (Swan Song, 1974), the Rolling Stones (Rolling Stone Records, 1971), the Beatles (Apple, 1968) and Frank Sinatra (Reprise Records, 1958) predate Blue Hat. Come to think of it, what did the "A" in A&M stand for?

The article also notes that "these days, country acts from Alabama to Alan Jackson have recorded Christian albums, but Daniels pioneered the move in 1994." This statement is a real puzzler. Country artists have been recording Christian albums about as long as they have been recording country albums. Tennessee Ernie Ford,

George Jones, the Statler Brothers, the Oak Ridge Boys, Loretta Lynn, Dolly Parton and Johnny Cash were all putting out Christian records before Daniels probably knew how to hold a fiddle.

That said, I will attest to the fact that Daniels is a generous artist with a very well-rounded musical background. I worked at a concert hall in Austin in the mid-'70s where he played on a fairly regular basis. I remember seeing him there one night for a Quicksilver Messenger Service show, and on another night, when Daniels' band played much later than expected, he left a \$20 tip for the dishwasher, knowing he would be one of the last ones to leave that night.

Steve McKewin
Atlanta

A LATIN LACK?

I am writing to express my dismay at your column titled "A Lack of Ladies" in the Oct. 20 issue. I found your column rather shocking considering it comes on the heels of my presentation at Billboard's Regional Mexican Conference.

I recognize that I am not a Latina, nor do I speak Spanish, but I do not believe that this makes my contribution to the Latin music industry any less relevant. Additionally, to state in your column that dear late friend Ellen Moraskie is the only woman who has occupied a senior post at a publishing company is simply not true.

I have been the president of peer-music for more than seven years and have been overseeing our Latin division for 15 years. The writers, artists and staff who work with me have no less respect or trust in my decisions simply because I am not a Latina. To focus solely on the women in our business whose heritage is different from mine is a disservice to all of us.

I am extraordinarily proud of my accomplishments in this business, including those within the Latin genre, and all along the way I can point to many women whom I have worked with who helped me

achieve the success I have today. Not once in my 28-year career did I stop to think about anyone's cultural differences. I think that Billboard should do the same.

Kathy Spanberger
President, peermusic

Ed. Note: The committee in charge of selecting the honorees for the Top Hispanic Women in Entertainment issue made being Latin or of Latin origin one of the criteria for selection. That same criteria applied to this column.

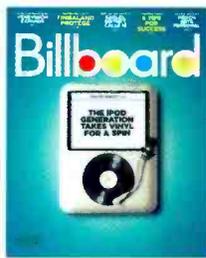
WIDGET WORLD

Everyone at nimbit was quite excited to see our company mentioned in your recent article, "Widget Wars" (Billboard, Nov. 17). As Antony Bruno writes, "Content is truly king." In the interest of keeping your readers well-informed, we wanted to point out some data we have that would be more accurate in terms of characterizing the market.

From our experience, widgets are much more than "a rather niche application." With several thousand artists using the nimbit technology, we are experiencing great success with our online merch table widget for digital and physical sales. This may be due to the fact that artists are able to sell their entire product line and catalog, including music (CD, MP3), merchandise and tickets. Quite a few of our artists have sold in excess of \$20,000 in the past year.

While Zazzle exists solely to sell merch, the music business is evolving into much more of a 360-degree endeavor for artists and the next-generation labels. The nimbit platform focuses on this approach, and there are hundreds of new acts and labels now adopting our platform each week for that reason, including many artists formerly with major labels.

Patrick Faucher
CEO, nimbit



FOR THE RECORD

The headline of an Upfront story about My Bloody Valentine in the Dec. 1 issue ("MPV Goes MP3") gave the impression that the band is planning a digital-only release. In fact, though the album will be self-released, the band is planning to put it out in physical formats.

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

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GROUP EDITORIAL DIRECTOR
TAMARA CONNIFF
EXECUTIVE EDITOR
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EDITORIAL

SENIOR EDITORS: Jonathan Cohen 646-654-5582; Chuck Eddy 646-654-4708
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
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INTERNATIONAL: Christie Eliezer (Australia); Steve McClure (Asia); Wolfgang Spahr (Germany); Robert Thompson (Canada)
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Lars Brandle 011-44-207-420-6068
BILLBOARD.COM EDITOR: Jessica Letkemann 646-654-5536
ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780; Katie Hasty (Billboard.com) 646-654-4650; Susan Visakowitz (Radio) 646-654-4730
MULTIMEDIA PRODUCER: Rich Kaplinski
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
CONTRIBUTORS: Sam Andrews, Jim Bessman, Fred Bronson, Ramiro Burr, Juliana Koranteng, Kerri Mason, Dan Ouellette, Deborah Evans Price, Paul Sexton, Steve Traiman, Anastasia Tsioulias
SPECIAL PROJECTS MANAGER: Kristina Tunzi

DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: JOSH KLENERT
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MANAGER, LICENSING, SALES & REPRINTS: Angeline Biesheuvel 646-654-4677
FOSTER REPRINTS: Nancy M. Rothman - 1-866-879-9144 Ext 134 - nrothman@fostereprints.com

AUDIENCE MARKETING

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

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
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BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4500
Edit. Fax: 646-654-4681
Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014
NASHVILLE: 49 Music Square W., Nashville, TN 37203
Phone: 615-321-4290
Fax: 615-320-0454
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Fax: 305-361-5299

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MP3 MOTIVATION
Labels could be spurred to switch over



WANNABE BACK
Spice Girls return to stage and stores



KEEPING THE FAITH
Billy Joel hands off a song to a new singer



ISLAND EXPANSION
Label opens offices in St. John's and San Juan



LIVE SURVIVAL
Five keys to longevity on the road

6

7

8

12

17

>>>HANDS DEMANDS TRADE BODY CHANGE

Guy Hands, chairman of EMI Group and CEO of Terra Firma, is calling into question the necessity of trade bodies the IFPI, the RIAA and the BPI. Hands is understood to have sent a damning letter to other labels in which he implies there's no space in the industry for all three. Sources say the letter "essentially" suggests a massive overhaul of the IFPI. IFPI chairman/CEO John Kennedy says the association has seen "no such proposal."

>>>TRANS WORLD GETS BUYOUT OFFER

Sherwood Investment Overseas has proposed paying \$7 per share, or \$217 million, to buy out Trans World Entertainment, the Zurich-based financial firm says. The company, which says it holds 1.5 million Trans World shares, is seeking certain nonpublic information from Trans World representatives.

>>>WMG PROFITS SLIP

Warner Music Group posted \$5 million in net income, or 3 cents per diluted share, on revenue of \$869 million in its fiscal fourth quarter ended Sept. 30. That figure is down 62% from the \$12 million in net income, or 8 cents per diluted share, the company posted in its fiscal fourth quarter last year.

UP FRONT

Disappointing sales performance during Black Friday weekend has merchants feeling pessimistic about music's prospects for the holiday selling season and worried about what will happen to CD sales in the new year.

Merchants reported a comparable-store music sales decline ranging from 15% to 25% for the weekend, although they said robust movie and videogame sales helped soften the blow.

Nielsen SoundScan data backs up those merchants' reports. Album sales totaled 13.9 million during the week ended Nov. 25, an 18% decline from the 17 million sold last year during the Thanksgiving weekend. While last week's sales are larger than the 14.4% year-to-date decline in album sales, the comparable-store decline in music sales reported by retail is in line with the year-to-date 18.6% drop that the CD has suffered.

Merchants cited the lack of hit product as the main reason for the decline. "If the labels had put out a new hit CD for the week, sales might not be down so much," Newbury Comics head of purchasing Carl Mello says. "You have to put something out to get people to buy music." Mello wasn't the only merchant feeling frustrated by the release schedule.

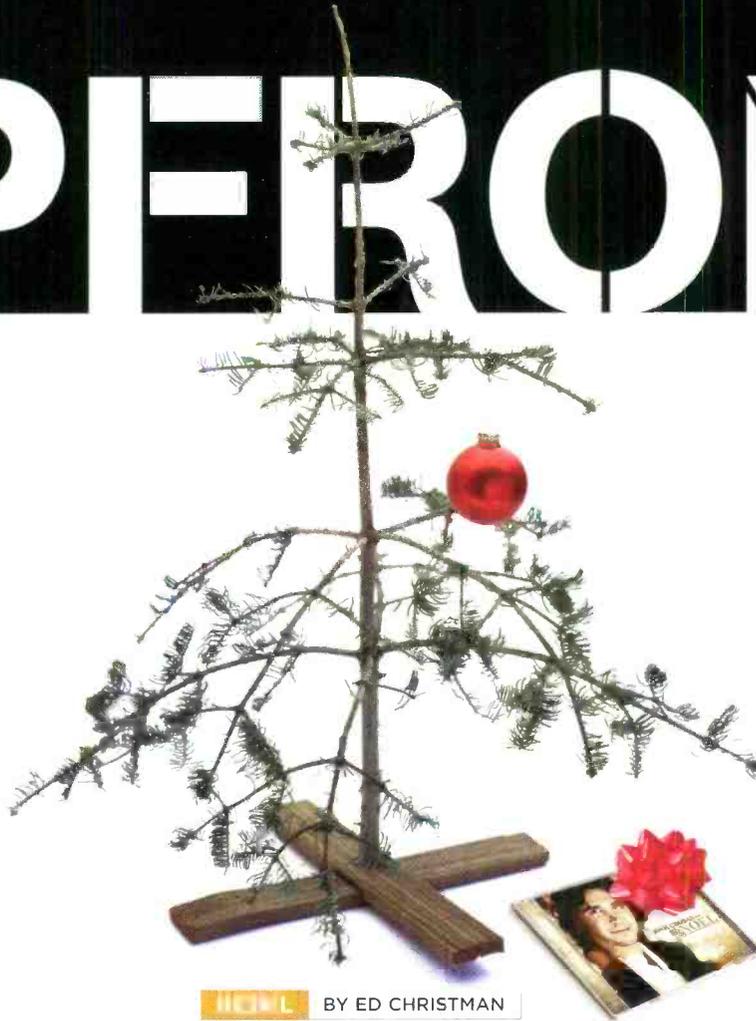
"I can't remember a Thanksgiving that didn't have any superstar releases on the Tuesday before," Value Music president Rob Perkins says.

At the 25-unit, Brighton, Mass.-based Newbury Comics, CEO Mike Dreese reports that "our biggest new release during Thanksgiving was OneRepublic ['Dreaming Out Loud'], which sold 489 units." But last Thanksgiving week at Newbury,

he says, seven new titles—by Jay-Z, the Beatles, Killswitch Engage, Tom Waits, Brand New, U2 and Snoop Dogg—exceeded that figure.

Even the Latin market suffered from a lack of releases, says Ritmo Latino president David Massry, who called the holiday weekend "very disappointing."

Not everyone had a bad holiday, however. Label executives say Best Buy, Circuit City, Target and Wal-Mart had strong music sales—at least on Black Friday, if not for the overall weekend. Wal-Mart's combined sales for top hit titles were up nearly 50%, sources say, but that apparently was largely due to its Eagles exclusive and Garth Brooks' "Ultimate Hits." Wal-Mart is traditionally the No. 1 seller of Brooks titles, even when it's not carrying a Brooks exclusive.



NOEL BY ED CHRISTMAN

Bleak Friday

A Lack Of Hit Product Pulls Down Thanksgiving Weekend CD Sales, But Other Software Thrives

Online merchants also enjoyed a Thanksgiving bonanza, according to Alan Tuchman, CEO of Alliance Entertainment Corp., the largest music fulfillment wholesaler for online stores. "Our overall online business was up significantly during the weekend, beginning Thanksgiving day," he says. "We were up about 15%."

By store type, album sales at chains (which includes merchants like Trans World, Best Buy and Barnes & Noble) were down 40%, indies were down 22.6%, and mass merchants were down 6%. However, nontraditional outlets were up 17.7%.

While the mainstream business press annually touts a Cyber Monday, Tuchman says Thanksgiving Day was huge. "When people didn't have broadband at

home there might have been a Cyber Monday," he says. "But nowadays people are at home on their PCs and laptops looking at the Black Friday advertising deals and buying away."

The biggest-selling title at most traditional music stores was Josh Groban's "Noel," which scanned 405,000 units last week, according to Nielsen SoundScan (see Over the Counter, page 79). The No. 2 title was Alicia Keys' "As I Am," which scanned 349,000.

This year, however, only 11 titles topped the 100,000 mark, compared with 19 titles last year. Overall the top 20 of The Billboard 200 produced nearly 2.9 million units, a 23.8% decline from the 3.8 million units that

albums in the top 20 scanned in the same week last year.

Regardless of new releases, hit albums were scarce and couldn't stand up to other entertainment software products.

"The holiday weekend may sound like a sales disaster, but that is only if you are worried about music," Newbury Comics' Dreese says.

Other product lines helped make up for some of the music shortfall, as merchants reported that overall comparable-store declines ranged from 4% to 10%.

At the 10-unit Exclusive Co. in Oshkosh, Wis., for example, GM Stephanie Huff reports that DVDs were up 216% Thanksgiving week. TV shows drove the DVD surge, she adds.

Such videogames as "Guitar Hero" and game platforms also pushed traffic into stores. In fact, Nintendo's Wii system is already out of stock at most stores, and it looks as though skimpy product allocations will keep customers roaming from store to store to find the item.

In other good news, some merchants say that the average ticket (spend) per customer is up this year, while most merchants add that profit margins didn't dip as drastically as unit sales, since most specialty merchants decided not to compete on price.

Value Music's Perkins says the calendar could help retailers this year as well. "There are 32 days between Christmas and Thanksgiving," he says. "That extra day is humongous and will give us a positive impact at the end."

But another merchant says the weak music performance so far leaves him worried about next year. "It ain't looking good," he says.

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RETAIL BY ED CHRISTMAN

A Tipping Point For MP3s

Pepsi/Amazon Promotion, Wal-Mart Ultimatum Pushing Labels Toward DRM-Free Format

The scope of a yearlong download promotion planned between Pepsi and Amazon, Billboard has learned, is among several developments forcing further consideration by Warner Music Group (WMG) and Sony BMG Music Entertainment to follow EMI and Universal Music Group's lead in distributing music in the MP3 format.

News of the Pepsi promotion, which is expected to be announced Feb. 3 during the Super Bowl, coincides with an ultimatum from Wal-Mart asking major labels to supply walmart.com with their music in MP3, sources say. Labels, meanwhile, say they have been watching the success of an MP3 test UMG began in August; the major continues to allow the sale of 85% of its current catalog as MP3s. Sources say UMG is on the verge of permanently embracing that digital format. But a source close to the testing insists the decision is still up in the air while the company awaits conclusive results from the trial, which are due in mid-January.

Meanwhile, Hollywood Records has joined the list of major-distributed labels testing MP3 at Amazon and walmart.com. The company has supplied 30-40 titles from its mammoth catalog in the MP3 format. A check of those sites shows the latest albums from Atreyu and Grace Potter & the Nocturnals on the Hollywood label available in the MP3 format, though they are not available at iTunes.

EMI began selling its music in MP3 in June. WMG and Sony BMG Music Entertainment both declined to comment, but have continued to publicly maintain their separate stances in favor of using digital rights management for downloads.

Sources say Sony BMG is now considering an MP3 test.

The company was initially steadfast against MP3 and wouldn't allow its independent distributor, RED Distribution, to engage in negotiations on behalf of its labels with Amazon when the merchant was trying to set up its MP3 download store. But Sony BMG management relented and let RED become involved in those negotiations. The parent company, however, refused to supply Amazon with its catalog in the MP3 format.

PEPSI FREE

Pepsi's track record with download giveaways may be motivating labels. According to sources, Pepsi will feature a download promotion on the inside of 5 billion of its soda bottle caps. Sources say Pepsi customers will need to collect five caps in order to exchange them for a download; this yields the potential for 1 billion redeemable tracks. A Pepsi spokesperson declined to comment.

Pepsi's first stab at giving away free music downloads, which was conducted in partnership with iTunes in 2004, was also promoted via a highly visible Super Bowl campaign. It resulted in 5 million people downloading free songs in the space of three months—5% of the 100 million tracks that were offered.

While the 5 million digital tracks redeemed in the campaign reportedly fell short of the 25 million target redemption rate, that was in the early days of digital distribution, when Apple was reporting selling digital tracks at a rate of 2.7 million per week.

Since then, with the widespread success of the iPod—which is likely to be even more popular come Christmas—digital track sales have grown by 416%, from the 142.6 million

tracks scanned in 2004 to the 735.4 million tracks accumulated so far this year, according to Nielsen SoundScan. Based on trends of the past few years, Billboard estimates that digital download sales could increase by another 5 million per week next year.

In the week after Christmas in 2006, track sales totaled 30.1 million, a 51% increase from the 19.9 million scanned in the corresponding week of the previous year—which was, in turn, a 197% increase over the 6.7 million scans generated during the corresponding week of 2005. Digital downloads generally increase drastically after consumers receive iPods and iPod gift cards for Christmas.

In the new Pepsi promotion, sources say, Amazon will serve as the supplier for the downloads, and customers will need to visit a specific redemption store on the Amazon site to access music from participating labels. While all majors have been approached about participating in the offer, the price that Amazon is willing to pay appears to

still be a sticking point for some labels.

Sources say that Amazon will pay labels in the area of 40 cents per track. This compares to the 65 cents-70 cents labels currently receive from Amazon for digital track sales and the 70 cents they get from Apple.

In the 2004 promotion, Pepsi paid iTunes directly for each track redeemed. iTunes then paid record labels the same per-track wholesale fee they would receive if it had been a regular paid download. It's not known exactly how much Pepsi paid iTunes—whether it was the full 99-cent cost or just enough to cover iTunes' obligation to the labels, or somewhere in between.

Regardless of which labels ultimately sign on, the Super Bowl commercials will nonetheless double as the coming-out party for Amazon's digital download site, which soft-launched Sept. 25. Since then, without aggressively promoting its download business, Amazon has captured about a 3% market share of the digital download channel, Billboard estimates. The store has a 6% market share of all CD sales.

WAL-MART'S WISHES

Another factor driving the labels' decisions, sources say, involves mass merchant Wal-Mart alerting WMG and Sony BMG that it will pull their music files in the Windows Media Audio format from walmart.com some time between mid-December and mid-January, if the labels haven't yet provided the music in MP3 format.

Wal-Mart declined comment. "It's a matter of policy that we don't publicly comment on speculation," walmart.com spokeswoman Amy Colella says. "We know digital music is important to our customers, and we're very pleased with the recent performance and customer response to our digital music offering."

Though Wal-Mart maintains a modest 2% market share in the digital download arena, its market share for physical CDs is considerably larger: about 22%, Billboard estimates. A senior executive at one of the other majors says that if Sony BMG or WMG resist the merchant's digital requests, they may be concerned about risking such consequences as losing out on prime in-store real estate or smaller buy-ins on new releases in the physical world.

Finally, given the steep decline in U.S. CD sales—so far, down 18.6% year to date compared with last year—music executives have been vocally worried about what the new year will bring for the physical format. By switching to a digital format that is compatible with all portable devices—including the all-important iPod—the move could help merchants like Wal-Mart and Amazon capture some of iTunes' 70% market share, and perhaps grow the overall size of the digital marketplace. ●●●

Additional reporting by
Antony Bruno.

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

>>>LIVE NATION, COSTCO TEAM FOR SHED TICKET SALES

Live Nation has teamed with Costco Wholesale to sell tickets for the 2008 amphitheater season. The Amphitheatre Concert Pack card, which is available in 263 Costco stores across the United States, includes two general-admission lawn tickets (subject to availability) to any 2008 concert at Live Nation-owned and -operated sheds. The \$39.99 card can also be used to redeem six MP3 downloads from Live Nation's Web site.

>>>XM EXPECTS Q4 SUBSCRIBER GROWTH

XM Satellite Radio expects retail subscriber growth to resume in fourth-quarter 2007, but declines may occur again in first- or second-quarter 2008, according to chairman Gary Parsons. XM, which lost a net 17,000 retail customers in the third quarter, now relies almost entirely on car buyers for growth, and Parsons says auto-related sales will be strong even if the most pessimistic car sales projections for this year come true.

>>>VERIZON TO OPEN NETWORK

Verizon Wireless unveiled a plan to open its network to any device that meets its basic technical standards. The company next year will publish information that would allow any developer to make devices that can connect to its nationwide wireless network and run any application they like. Devices created under the new program would not be expected until the end of 2008.

BILLBOARD
EXCLUSIVE



SPICE GIRLS

GLOBAL BY HAZEL DAVIS

GIRLS REPOWERED

Can Reunited Pop Phenomenon The Spice Girls Hit The Heights Again?

LONDON—First time around, the Spice Girls' "band as brand" ethos saw manager Simon Fuller happily sign them up to a raft of lucrative endorsements aimed at boosting sales of products from Pepsi to Polaroid.

But 10 years on, as their reunion tour kicks off Dec. 2 at Vancouver's 20,000-capacity General Motors Place, it's the Spice Girls brand itself that needs to be re-established.

After a seven-year break during which individual members maintained their fame but lost their grip on musical success, can the 1990s pop phenomenon successfully re-engage with its old audience and attract new fans?

The reunion tour certainly seems to have caught the public's imagination. Tickets for the first London shows at the O2 Arena, priced at \$113-\$154, sold out within 38 seconds of going on sale in October, according to tour producer AEG Live. With the O2's capacity pegged at 18,000 for the shows, the total ticket allocation is 306,000, and AEG says all but two dates are sold out.

After drawing 3 million registrations for tickets, European and North American dates spiraled from 11 to 39 shows, with a second series of U.S. arena dates Jan. 30-Feb. 13 added to the initial December set.

"To quote Foreigner, 'Feels like the first time,'" Los Angeles-based AEG Live CEO Randy Phillips says. "Every arena date we have put up has sold out

within an hour, with virtually no advertising."

"When the Spice Girls decided to announce their reunion at the O2 during its opening week [June 28], it was a massive worldwide press event," AEG Live Europe president/CEO David Campbell adds. "The girls all loved the arena, and from that point on we knew we'd be a big part of the tour."

However, shows in Argentina, South Africa, China and Australia, which were planned to start Jan. 8 in Beijing, have been postponed, sparking press speculation about sluggish sales. The official line from the Spice Girls' camp is that they are being rescheduled because of demand elsewhere.

While U.K. ticket sales recall the act's glory days, its 2007 ap-

SPICE LIVE

World tour totals, 1989-1999

GROSS:

\$23,593,739

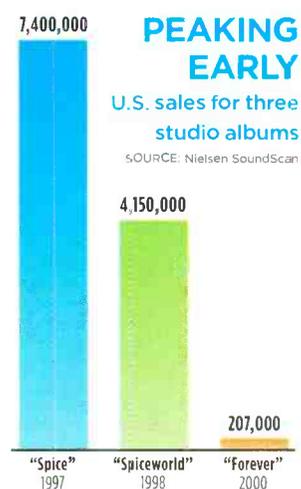
ATTENDANCE:

718,048

SHOWS:

41

SOURCE: Billboard Boxscore



proach to endorsements is notably different. At their peak, the Spice Girls fronted U.K. campaigns ranging from Walker's Crisps potato chips to Cadbury's chocolate to Impulse perfume, in addition to their own branded merchandise.

"It worked so well at the time because they were marketed as these girls who were 'doing it for themselves,'" says Jonathan Gabay, founder of U.K.-based consultant Brand Forensics, whose clients include Sony Corp. and Microsoft. "There were loads of boy bands, but nobody really doing what the Spice Girls were doing."

For their relaunch, however, the Girls have aligned with just two high-profile brands.

In the United Kingdom, the act is fronting a pre-Christmas prime time TV advertising campaign for mass merchant giant Tesco, which began airing Nov. 12. Tesco accounted for 12.8% of U.K. unit album sales in 2006, according to the BPI.

While Tesco declines to reveal the fees involved, press reports cite a figure of £1 million (\$2 million) per member. The chain's media director Jonathan Church says the Girls' diverse images mesh well with Tesco's own multistranded sales offer. "It's a great way of demonstrating there really is 'something for everyone' at Tesco this Christmas," he says.

Church reports positive initial feedback to the TV ads, with more than 800,000 additional views coming on YouTube.

Gabay, however, questions whether the two brands are such a good fit. "People are saying, 'Yeah, right, like the Spice Girls [really] shop at Tesco,'" he

says. "It's great for the girls and they are recognizing their new demographic, which is their original audience but older—but is it so good for Tesco?"

In the United States, the quintet has partnered with Victoria's Secret for the release of its "Greatest Hits" album, available exclusively in the Columbus, Ohio-based lingerie giant's stores until Jan. 15.

As part of the deal, Victoria's Secret is marketing the album in-store, online and on TV. The reunited act's Nov. 15 debut at the Victoria's Secret Fashion Show in Hollywood also drew worldwide media attention. While the company declines to provide Nielsen SoundScan with sales data, Victoria's Secret Megabrand president/CEO Sharen Jester Turney says there has been "quite a buzz" around the album, adding that "our guests were delighted by the performance."

The Spice Girls "evoke the feeling of strong, confident, sexy, glamorous women," Turney says, "feelings that our customers desire and embrace. It seemed a natural fit for us."

Victoria's Secret began selling the album Nov. 13, simultaneous with its U.S. release through digital stores. However, the deal keeps "Greatest Hits" out of U.S. record stores during the crucial holiday sales period. While retailers generally condemn exclusives, most merchants contacted by Billboard say the Spice Girls' deal has not been a major concern. "The Spice Girls' exclusive kind of rankled me, but that group doesn't mean that much to our stores," says Scott "Perk" Perkins, VP of 17-unit Music City in Nashville. "If it was a rap record with the parents advisory sticker, then it would really hurt us."

Although neither EMI nor Victoria's Secret would divulge details, Billboard understands the chain bought 600,000 units on a no-return basis. While one source close to the deal says all parties are happy with sales, another source suggests they are below expectations.

The Spice Girls scored seven hits on The Billboard Hot 100 in 1997-98. U.S. sales for their three studio albums stand at 7.4 million for "Spice" (1997), 4.2 million for "Spiceworld" (1998) and 208,000 for "Forever" (2000), ac-

ording to Nielsen SoundScan. In the United Kingdom, the act scored nine No. 1 singles, with album sales totaling 4.74 million, according to the Official U.K. Charts Co. (OCC).

Following their 2000 split, the members enjoyed varying degrees of solo success. Geri Halliwell scored four U.K. No. 1 singles and Melanie Chisholm had two, while Emma Bunton placed seven singles in the top 10, Melanie Brown had three top 10 hits and Victoria Beckham had four. Long-term album sales proved harder to come by, however, and none of the members has a major-label deal.

Even as a reunited act, their new single "Headlines (Friendship Never Ends)" made little impact at U.K. radio and entered the OCC singles sales chart at No. 20 on downloads, before climbing to No. 11 on the Dec. 1 chart after its physical release. In the United States, it managed a solitary week on the Hot 100 at No. 90.

George Ergatoudis, head of music at the United Kingdom's most listened-to top 40 station, youth-oriented BBC Radio 1, says, "The single isn't very good. They obviously haven't had enough time to coordinate a really good song."

Ticket sales, Ergatoudis says, are driven by "nostalgia—women who really want to hear the old hits."

But the act's music "stands the test of time," London-based Virgin U.K. marketing manager Jo Brooks says. Noting that "Greatest Hits" sold more than 75,000 copies in its first week, she adds, "You only have to look at how quickly the live dates sold out and those sales to know that the timing is perfect."

Media interest around the reunion confirms the Spice Girls "retain a certain iconic appeal," HMV U.K. head of music Rudy Osorio says, noting that, were it not for platinum sales of pop artist Leona Lewis' debut album "Spirit" in the same week, "Greatest Hits" would have been No. 1. "It's not that the Spice Girls are doing badly, but Leona is doing so well."

And Brooks has no doubts that "Girl Power" remains a force to be reckoned with.

"The ethos is still very valid to today's girls and the women who grew up with the Spice Girls the first time round," she says. "This is, quite simply, great pop music." ...

Additional reporting by Ed Christman and Ray Waddell.

THE LATEST NEWS FROM **biz**
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>>>EMI JAPAN PREPS MANAGEMENT UNIT

EMI Music Japan is launching a management company to broaden the services it offers to artists. EMI Entertainment Japan will manage all areas of artists' careers, including music publishing, merchandising, live shows, and TV among others, according to the company.

>>>AFFILIATE PROGRAM FROM TICKETMASTER

Ticketmaster has launched a new program that allows users in the United States to earn commissions from tickets sold through ticketmaster.com. Users who register at ticketmaster.com/affiliates will be given access to customized Ticketmaster widgets, which can be posted on personal Web sites and within e-mails. Ticketmaster will give commissions for ticket sales that originate from these links.

>>>REPORT: DANCE DISTROS TO CLOSE

Goya Music Distribution and Resist Music are filing for liquidation, according to online reports. London-based React specializes in multiple genres of dance music, including house, techno, trance and drum'n'bass. Also based in London, Goya focuses on broken beat, future soul and house music, according to its Web site. Earlier this month, U.K.-based Amato Distribution also folded.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Ed Christman, Steve McClure, Mitchell Peters and Reuters.

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POP BY JEFF VRABEL

A VERY BILLY CHRISTMAS

BILLBOARD EXCLUSIVE

Newcomer Voices A Rare Pop Foray For Joel

Billy Joel has broken his self-imposed retirement from pop for the second time in a year, but he'd almost rather you didn't know that.

The second new Joel-penned single since his last pop album, 1993's "River of Dreams," is called "Christmas in Fallujah" and hits iTunes Dec. 4. There are two major differences between it and the classics that have made him one of the best-selling artists of all time. First, there's no piano on it, and second, there's barely any Billy Joel on it, either.

Instead, for what Joel says is a first, he's written a song expressly for another singer, a 21-year-old Long Island native named Cass Dillon.

Joel is uncomfortable even with the idea of attaching himself too closely to the song. "I was hesitant to even talk to anyone about writing it, because I'm a little bit leery of overshadowing what it is," he says.

What it is is a sweeping, mid-tempo rocker much harder and louder than anything in Joel's recent history (if ever), told from the point of view of a soldier in the sands for whom the holiday has little import. "We came with the crusaders to save the holy land/It's Christmas in Fallujah/and no one gives a damn," Dillon sings.

Joel says the inspiration for "Fallujah" was partly born of letters he's received from service personnel overseas, but also simply from years of the realities of war.

"It was a combination of a lot of things," he says from a recent tour stop in Salt Lake City. "Constant exposure to the footage of what's going on over in Iraq, the mail from servicemen and an awareness of how long this [war] has been going on for." (Proceeds from the song will go to Homes for Our Troops, an organization that provides specially adapted homes for wounded veterans.)

The song came to him quickly, Joel says, as did the realization that he wasn't the guy to record it. "I thought someone with a young voice should be singing this, someone just starting out in life," he says. "Plus,

you know, I'm 58 years old. My voice isn't the voice I was thinking of when I was writing; I was thinking of a soldier, someone of that age."

Enter Dillon, a young singer/songwriter who'd spent a few years under the wing of Tommy Byrnes, Joel's longtime musical director. Dillon left college two years ago to pursue a musical career, and has spent the intervening years on the coffee-shops-and-bars circuit. Byrnes had played Joel several of Dillon's songs, and when it came time to find a singer for "Fallujah," Joel says Dillon "popped right into my head."

For Dillon, the task was not a small one. "On the one hand, I'm trying to stay level," he says. "But on the other hand, I'm like, 'This is my shot, my opportunity.'"

The recording session came together quickly at Hyde Studios in San Francisco during a break in the



BILLY JOEL wrote 'Christmas in Fallujah' expressly for 21-year-old singer CASS DILLON (inset).

Joel tour on—of all days—Veterans Day; it features Joel's band (and the singer on backing vocals) and was produced by Byrnes and Jay Baumgartner (Evanescence,

Papa Roach). Dillon knocked out his first-take vocal while Joel was out to lunch, and when the piano man returned, he gave quick approval. "He thought it was the ac-

tual take," Dillon says with a laugh. "I was like, 'Guys, you mind if I go back in and do a few things?'"

Still, the time angle presented some challenges. "From start to finish, this took place in about a 72-hour period," says Stefano DiBenedetto, president of Long Island-based OCD Music Group, a management company that represents Dillon. "And there was no label in the world that could do anything with this song in time." iTunes was its only option.

Also on Dec. 4, the service will release Dillon's debut EP, "A Good Thing Never Dies." He also has a full-length album, produced by SR-71's Mitch Allan, in the can that he hopes to release next year. There are plans for Dillon to join Joel during a few early-December stops, where he'll perform "Fallujah" and stick around for "Goodnight Saigon."

Those two songs are something like close cousins, not just because of their shared focus on war, but because of the focus on the cost to the people fighting them.

"That's how I've always tried to write—to avoid making grand political statements," Joel says. "I'm not a big fan of rhetoric or dogma. My interest is in the human condition, rather than trying to get up on a soapbox and give my political views. It's always more effective to write as a human being." ■■■

JUST THE WAY HE IS

Billy Joel chats with Billboard about why he's not Tony Bennett, how he suddenly became the Piano Man and why he's trying to keep himself out of the headlines.

KEEPING A LOW PROFILE

"Billy Joel comes with a lot of baggage, a lot of preconceptions about what Billy Joel is, and for as many people who like the stuff that I've done, there are plenty who don't like it, and that's fair enough, that's life. But I don't want that to get in the way of the song—which is one of the reasons I stopped writing songs altogether. I kind of got tired of Billy Joel's voice, and Billy Joel's image, and all the stuff that comes with it. I was just hoping that people hear the song and come to their own conclusion, and after the fact if they saw that I wrote it, that's fine."

IS HE STILL 'RETIRED' FROM WRITING SONGS?

"After I finished writing 'River of Dreams,' I made a conscious decision not to write songs. I was tired of, I guess, the whole rock'n'roll rat

race. That's why I went to instrumentals—it's a little more abstract approach to things. But I never considered not writing a song if I got a good enough idea. This is just another way for me to present the music."

ON 'ALL MY LIFE,' HIS PREVIOUS SINGLE

"I wrote a song for my wife about two years ago that I thought Tony Bennett should record. So I'm thinking of Tony Bennett singing it, but I made a recording to give to her, and when Columbia heard it they wanted to put it out. I thought they were crazy. I was like, 'I am not Tony Bennett.'"

ON WRITING SONGS FOR OTHERS

"My original intention starting out was to write songs for other people. I was never a big believer in my own singing voice, which is why I tried to change it all the time. I never thought of myself as a rock star. I don't look like a rock star, and up until recently I never acted like one [laughs]. But sometimes you can get locked into a box by being a rock star, not al-

lowed to move or maneuver. When I started writing songs, it was the era of the singer/songwriter, so the advice I got was, 'Make your own album.' So I thought, 'OK, I'll make an album.' So I did, and then I had to go on the road to promote the album. And then there I was: the Piano Man. This is in a way going back to that original intention."

ON HIS PLANS FOR 2008

"The tour started in Canada at the end of October, and we'll finish up in Mexico. We're in the discussion stages for next year about if we're going to tour, but nothing has been solidified yet."

ON WRITING FOR THE SOLDIERS

"I guess ultimately, because it's the Christmas season, I'm hoping that the people over there are aware that we care about them. Depending on the ebb and flow of how things are going with the war, sometimes the news quiets down about what's going on. I would hate to have these people think that they've been forgotten." —JV

A Pact's Impact

French Anti-Piracy Plan Could Set A Global Standard

PARIS—A groundbreaking agreement struck in France could provide a worldwide blueprint for fighting online piracy, IFPI chairman John Kennedy says.

However, domestic opposition to the pact from consumer groups and the "copy-left" sector is already growing, with one body describing the move as "repressive."

President Nicolas Sarkozy unveiled the government-brokered Memorandum of Understanding Nov. 23 in Paris (billboard.biz, Nov. 23). Its 42 signatories included

ment pressure to bring them to the table.

The memorandum resulted from an 11-week government-commissioned review of Internet piracy and online content overseen by Denis Olivennes, CEO of market-leading French music merchant Fnac.

Exact details of the new system remain to be thrashed out. But broadly, copyright holders will track infringements online, then report them to the new body, which will have the power to require ISPs to send out warnings or

says Hervé Rony, director general of labels body SNEP, one of the signatories. "Our only concern is that the authority gets the actual powers to be able to act."

Performers' collecting society Adami was not among the memorandum's signatories. Although managing director Bruno Ory-Lavollée says it is considering signing up, he admits to feeling that the review did not study consumers' views closely enough. "In the digital era, respect of rights is linked to the consumer's willingness to follow the rules," he says.

Consumers' group UFC Que Choisir has been swift to declare its opposition to the agreement. UFC will "use all possible recourses at a national and European level" to have it scrapped or amended, public affairs director Julien Dourgnon says. "This agreement focuses on one repressive aspect," Dourgnon says, "without improving the legal [online music] offer."

The agreement "won't work, technically," adds Benoît Sibaud, president of free software lobbying group APRIL. "The technologies for encrypted or anonymous file-sharing are already there."

The memorandum commits ISPs to experimenting with filtering technology on their networks. However, Dahlia Kownator, director-general of ISPs trade body AFA, is cautious about that prospect: "Our experts are positive that [filtering] is not possible, technically or legally."

And while certain aspects of the memorandum may be swiftly adopted voluntarily, its full implementation requires changes in French law. Industry sources expect that legislation in spring 2008.

Paris-based intellectual property lawyer Anne-Marie Pecoraro of Bignon Lebray & Associés is sure the agreement will be adopted. "It is a good step," she says, "although it still won't be possible to regulate the Internet as you can a retail store."

Additional reporting by Tom Ferguson in London.



French president **NICOLAS SARKOZY**, right, unveils anti-piracy initiatives Nov. 23 at the Elysee Palace in Paris, as Fnac CEO **DENIS OLIVENNES** looks on.

leading Internet service providers (ISP) such as Neuf Cegetel, Iliad and Numericable, plus telecoms and music, film and TV organizations.

The memorandum envisages setting up a state body overseen by a government-appointed judge to tackle persistent offenders, with sanctions including the suspension of Internet subscriptions used for illegal file-sharing. "This is a very impressive initiative," Kennedy says. "It's something that can work globally."

Kennedy says the agreement's foundations were laid during IFPI discussions with ISPs in March 2005. "At the time," he says, "their chief executives indicated they'd be willing to cooperate."

Subsequently, however, Kennedy says it became apparent that ISPs "were never going to do this voluntarily," and it would take govern-

ment pressure to bring them to the table.

If it works, Kennedy says, "we'll have created a much better ecosystem, where more music is legal."

If the system is deemed successful, the agreement states, French labels will drop digital rights management protection from their online domestic catalog. Kennedy is relaxed about that prospect. "That was the price of the package," he says. "President Sarkozy's own comment was, 'It's ridiculous if legal music can be played on fewer players than illegal music.'"

Paris-based intellectual property lawyer Jean Castein of Granrut Avocats describes the memorandum as "the most realistic agreement possible, given the financial and organizational context," and it has been almost unanimously welcomed by the French music industry. "We've come a long way,"



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PUBLISHING BY SUSAN BUTLER

THREE IN ONE

Top Music Companies Form Groundbreaking New Publishing Partnership

What began as an indie publisher seeking advice about the Nashville market from a couple of manager friends has turned into a first-of-its-kind publishing partnership. Two competing artist management companies, Red Light Management and Vector Management, have joined forces with indie publisher Chrysalis Music to form Crossfire3, a three-way partnership based in Nashville.

The stature of the executives running these companies, the built-in network of artists and songwriters represented by the partners and the access they will have to each other's companies add up to an unprecedented publishing venture.

The players calling the shots for Crossfire3 are Chrysalis CEO Jeremy Lascelles and U.S. president Kenny MacPherson; Red Light partners Will Botwin, Coran Capshaw and John Grady; and Vector co-presidents Ken Levitan and Jack Rovner (see story, this page).

"We're trying to cross-pollinate across the artist rosters," Grady says. "Between the companies' rosters, we have more artists than a lot of medium-sized record companies."

While Crossfire3 will operate independently from Chrysalis, Red Light and Vector, the publishing company will draw upon all of the partners' experience, expertise and relationships. This means a strong synergy that could help the fledgling publisher place more songs with artists and open the door to countless symbiotic relationships for touring, synch licensing, branding and promotional opportunities.

"Everybody is throwing out ideas, and everybody has a different Rolodex, if you will," Rovner says.

By most experts' estimates, Chrysalis is one of the top two independent publishers in the world. After taking the reins of the North American operations at the end of 2002, MacPherson took a "low-profile, sleepy company and turned it into a real creative

hub," Lascelles says. In January, Billboard named Chrysalis—with writers like Johnata Austin, Brian "Danger Mouse" Burton, Dan Wilson and Ray LaMontagne—among the top four indie publishers to watch in 2007. Its net publishers' share (i.e., the revenue it retains after paying writers and other rightholders) grew by 5.2% in 2006 to reach £11.3 million (\$22 million).

film project.

"What's really exciting are the resources we have as a combined unit and the opportunities songwriters will have to plug into a lot of the writers and artists that will hopefully lead to quicker cuts and quicker turnarounds," Levitan says. "We'll work with the careers of songwriters in the same way we work with the careers of artists to help them grow as writers."

the South.

"For a company of our size to go down and just open an office in Nashville and compete with all the people there already was slightly daunting and could be cost-prohibitive," MacPherson says. Since he's known the principals of Red Light and Vector for years—and since Grady and Levitan live in Nashville—he asked them for advice.

"Then it just came to me," he says. "I love these guys, I trust these guys. Why don't I see if there's a way that we could all do business together?"

The Red Light partners had always planned to open a publishing company at some point, Botwin and Grady say. Even though all the executives agree that the management companies could have made deals with many publishers, they say that Chrysalis has the personality, character and tradition that fits with their dynamic.

"It was just a natural fit to work with [Chrysalis] rather than some of the big, corporate teams," Botwin says. "We've been on those ocean liners. It's a nice, smooth ride,

but we like a few bumps and turns in the road."

Each company partner funds Crossfire3 and shares equally in the results, MacPherson says. To run the Nashville office, the partners called on Steve Markland who had run Windswept Holdings' Nashville office.

The office is now set up in Hillsboro Village near Music Row and signings have begun. Even though Crossfire3 is based in the country music capital, the publisher will be signing songwriters and artists from all genres of music.

The first signing demonstrates the synergy of the group. Grady was passionate about signing songwriter/artist Kim Richey. With her album coming out in Europe, the group placed her as an opening act for the European tour of John Hiatt, whom Vector manages.

Chrysalis, Red Light and Vector will continue their sep-

arate operations.

"We've worked together and we've competed with each other with respect—and still do with management clients," Botwin says of Vector. "In a way, it makes for a more interesting dynamic and energy level."

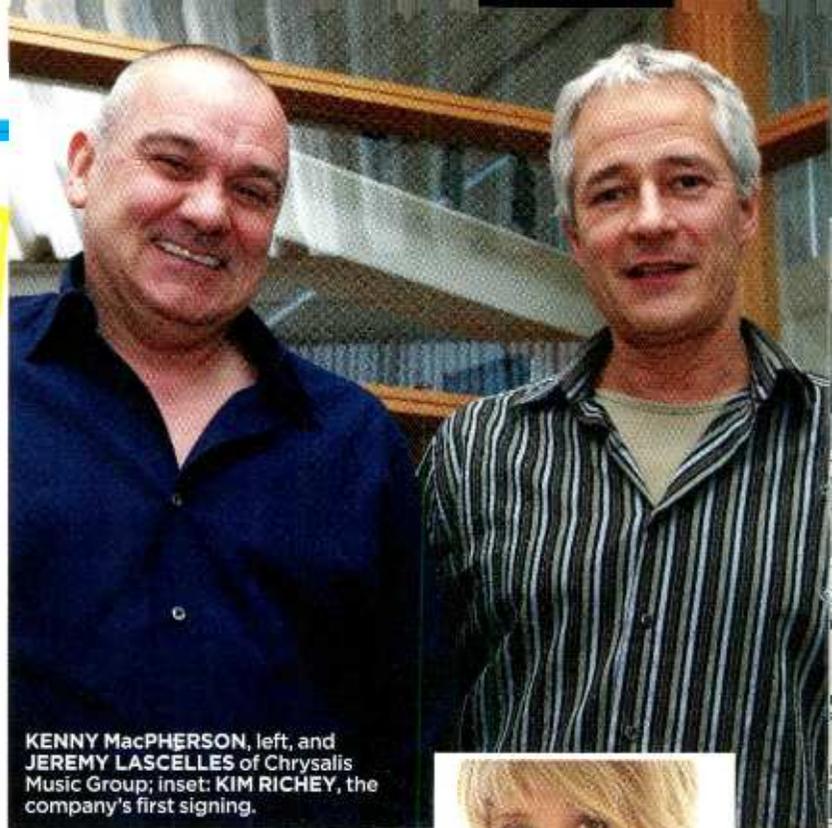
The writers don't have to be signed to one of the management companies to sign with Crossfire3, and the managers will still set up deals for their artists with other publishers when it's in the best interests of an individual artist. Chrysalis will also continue signing songwriters directly to its publishing operation.

"There is no rule book for this," MacPherson says. "We all have lawyers who put our agreement together. They asked, 'How do you decide what to bring to the new company and what not to bring?' There's no way a lawyer can define that. We will know instinctually the right project for Crossfire3, the right act to sign [somewhere else], or someone will say, 'I was looking at this act a year ago, and I'm not going to put this act through Crossfire3.' We all trust each other."

Despite some media reports that claim Chrysalis will be up for sale this year, this venture suggests that the publisher is forging ahead.

"We can't control what people want to say about us, irritating though they may be," Lascelles says. "People who care to look a little more closely at things that we do and ventures we undertake should draw a much better and more accurate conclusion as to what our plans are."

BILLBOARD EXCLUSIVE



KENNY MacPHERSON, left, and JEREMY LASCELLES of Chrysalis Music Group; inset: KIM RICHEY, the company's first signing.



●●●●
'Between the companies' rosters, we have more artists than a lot of medium-sized record companies.'

—JOHN GRADY, RED LIGHT/CROSSFIRE3

Red Light's management roster ranges from Dave Matthews Band to the Nitty Gritty Dirt Band to Alanis Morissette. Botwin also serves as president/CEO for sister label ATO Records. Vector's management roster includes Bon Jovi, Lyle Lovett, Kid Rock and Damien Rice. In addition to their label, Vector Recordings, Levitan and Rovner have a production company that recently optioned a novel for a

MacPherson says the idea for the company began when he was exploring ways for Chrysalis to re-enter the Nashville market. The company made a failed attempt to establish a Nashville presence several years ago, before he joined the London-based publisher. MacPherson says he wants to be there because he loves songwriters, he loves the way they work there and he believes there is great talent in

EXPERIENCE ADDS UP

The executives running the companies that formed Crossfire3 have wide-ranging experiences in all facets of the music business:

JEREMY LASCELLES
 Chrysalis Music Group Worldwide CEO; 13 years with Virgin Records in various managing director and A&R roles; former artist and tour manager.



KENNY MacPHERSON
 Chrysalis Music Group U.S. president; 12 years with Warner/Chappell Music, including running East Coast office; former artist manager.

WILL BOTWIN
 Red Light and ATO Records president/CEO; nearly 10 years with Columbia Records Group including roles as chairman and president; former management partner with Ken Levitan.



CORAN CAPSHAW
 Red Light founder; ATO Records co-founder with Dave Matthews; MusicToday co-founder; Dave Matthews Band manager.



KEN LEVITAN
 Vector Management founder; Vector Recordings co-president and co-founder; former management partner with Will Botwin.

JOHN GRADY
 Red Light partner; former Sony Music Nashville president; held top positions with various labels including Arista and Mercury Records.

JACK ROVNER
 Vector Management and Vector Recordings co-president; former RCA Records president.



Retail Track

ED CHRISTMAN echristman@billboard.com

Chain Change

Translating Trans World's Latest Maneuvers

Whatever happens at Trans World will captivate the sales and distribution side of the U.S. industry for the rest of the year. As previously reported, Trans World founder/chairman/CEO **Bob Higgins**, who holds a 40% stake in the chain, is trying to take it private by offering \$5 per share for the company stock he doesn't own.

As part of that bid, the company said a special committee of Trans World's board of directors had hired Goldman Sachs to seek alternative methods to enhance shareholder strategies. As I wrote in last issue's column, that was probably code for putting the chain on the block. And sure enough, on Nov. 20, a Trans World press release admitted that the investment bank had been trying to sell the chain since May.

While Trans World executives held a Nov. 21 conference call to discuss its financial results—it lost \$14.3 million, or 36 cents per diluted share, on sales of \$260.6 million in the three-month period ended Nov. 3—they declined to speak about the buyout offer.

But since Trans World won't or can't discuss any of its current internal maneuvering, Retail Track will use its almost two decades of experience in watching the chain to speculate on

how this all began and how it will play out.

First off, the idea to shop the chain came from the board of directors' special committee, not Higgins. I know this because back in May, Trans World stock was trading in the \$5 price range. If Higgins ever wanted to cash in, I reckon he would want to do it at the peak, which wasn't then or now.

So we can safely guess not only that it was the board's idea to sell, but that Higgins ain't happy about it, and likely wouldn't stick around if a buyer is found. But no problem: **Jim Litwak**—the apparent successor to Higgins, sooner or later—is back at Trans World.

Litwak was Trans World executive VP of merchandising and marketing from 1996 to 2000, and then served as senior VP at Columbia House from 2000 until 2005. But when that company was sold to Bertelsmann Direct, Litwak returned to Trans World as president.

His presence is key. If Litwak decides to stay, it allows the board to shop the chain not only to strategic players but also private equity firms, which would need someone to run Trans World. But lo and behold, in the current environment,

the board didn't find a buyer. If it had, a different kind of press release would be coming out of Trans World than the ones we have seen during the last week. While the most recent one repeatedly mentions "any third parties who may submit proposals," the way I read that phrasing is *no one has yet*.

On Nov. 19, Sherwood Investments Overseas sent a letter to Higgins and the Trans World board, saying that \$5 per share is grossly inadequate and urged the board to immediately seek competing bids, which would undoubtedly result in a sale of the chain in excess of \$8 per share.

But without a third-party stalking-horse bidder setting the tone, the board is going to have

a hard time saying the chain is worth more than \$5 per share. In fact, that's kind of what the Nov. 20 press release admitted when it revealed that Goldman Sachs had been shopping the chain since May.

So from where I sit, it looks like the board's gambit to shop the chain has backfired. It gave Higgins an opening to come in with the \$5 per share bid, which the board may eventually have to put before shareholders, whether it likes it or not.

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

EXCLUSIVELY YOURS: Rolling Stone magazine has ventured into the exclusives debate by partnering with Somerset Entertainment and allowing its brand name to be used in connection with a series of music compilations sold exclusively at Best Buy beginning this month.



Titles range from "The Pioneers of Rock & Roll" and "80s Metal Rock" to "The Psychedelic Sounds of the 60s" and "90s R&B." Each title comes with an offer for 12 free issues and a vintage Rolling Stone cover collage within the liner notes. Somerset, a specialty label involved in putting together premium music CDs, created the compilations after consulting with the magazine's editors.

Rolling Stone will promote the titles with advertisements in its own pages as well, and the series is also constructed with the opportunity to do cross promotions with Rolling Stone's advertisers. For example, the CDs could offer links to demos of videogames. Rolling Stone magazine executive director of interactive marketing Thom Allcock says, "Best Buy is providing us with a great presence in its circular and in the store with an endcap." —EC

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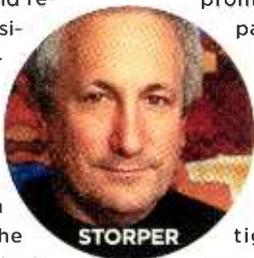
GLOBAL BY PATRICIA MESCHINO

ISLAND HOPPING

New Putumayo Offices Accent The Caribbean

At a time when many record labels are slashing budgets, eliminating jobs and restructuring their business models, Putumayo World Music is countering the prevailing trend by opening two new regional offices in the Caribbean. The aim is to increase sales by raising the international profile of the region's varied musical styles.

"Our Caribbean CD compilations have been reasonably strong," says Dan Storper, who founded Putumayo



STORPER

in 1993 and says the label has since sold more than 20 million CDs worldwide. "If we are based there we can develop relationships with retailers, strengthen our promotions and expand the market for Caribbean music."

Both new Caribbean destinations—St. John's, Antigua, and San Juan, Puerto Rico—were chosen because of their strategic locations. Puerto Rico, home to a thriving music scene, is in close proximity to sizable Spanish-speaking markets in the Dominican Republic,



Central America and Miami. Antigua, better-known for its 365 beaches (according to the island's official Web site) than its indigenous music, offers easy access to the entire Caribbean.

"There are direct daily flights from Antigua to every Caribbean island," says Alessandra Binazzi, who will head Putumayo sales and marketing for the English-, French- and Dutch-speaking Caribbean from the St. John's office. "Although Jamaica and Trinidad are larger, more music-centric markets, they are located at opposite ends of the Caribbean; therefore, travel to the rest of the region is incon-

venient and expensive."

Waleska Diaz, meanwhile, is in charge of targeting the Spanish-speaking Caribbean from San Juan.

Putumayo has created its niche by releasing compilations that focus on specific genres, regions and countries through an alternative distribution network that includes bookstores, boutiques, gift shops and cafes as well as traditional record stores. Each Putumayo release is packaged with colorful folk art; the accompanying liner notes provide detailed information on songs, selected for the appeal they've demonstrated to world music newcomers and aficionados.

In 2006, Putumayo earned \$24 million in sales, says Storper, who is projecting a 5% increase this year. Several of Putumayo's Caribbean compilations are among the label's best sellers. In the United States, according to Nielsen SoundScan, the "Cuba" compilation has shifted 92,000 units; "Caribbean Party," 64,000; and "Caribe! Caribe!," 30,000. Worldwide, Storper says, these titles have each sold more than 100,000 copies.

In addition to establishing a closer interaction with Caribbean distributors and retailers, Putumayo's Caribbean operations intend to increase the label's sales by focusing on the region's

booming tourism industry, estimated by the Barbados-based Caribbean Tourism Organization to have attracted 11.5 million U.S. visitors in 2006. Putumayo also plans to expand its Caribbean titles to include "Latin Reggae" (roots reggae sung in Spanish), due in January 2008; a possible Dutch Caribbean collection; and a long-awaited steel band compilation.

"The commitment we are making to the region shows people there that we really want to develop the market and identify the music that will work well on our CDs," Storper says. "It may not be a huge market, but it is a market I believe in." ...



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Rising From The Ashes

An Indie Record Store Returns—With A Radical New Pricing Structure

In the early morning hours of Aug. 30, Long Island indie retail mainstay Looney Tunes went up in flames. A faulty electrical cord caused the destruction of not only thousands of dollars in merchandise at the West Babylon, N.Y., store, but also of a space that had played host to a number of prominent acts like **Staind** and **Ozzy Osbourne** and helped launch the careers of others, like local band **Brand New**.

In the wake of the tragedy, owner **Karl Groeger** took all the clichés about crisis and opportunity to heart, and almost four months to the day after the fire, Looney Tunes is back with a vengeance: The store's grand reopening is scheduled for noon Dec. 1.

Looney Tunes is also back with a brand-new pricing structure, one that is shocking indie retail observers. According to Groeger, the store will now have two prices for the vast majority of its stock. New releases and sale albums will be priced at \$9.99, and everything else will come in at \$13.99. "Two prices, and nothing else," Groeger wrote in an e-mail announcing the new policy.

"I realize this is radical," Groeger says. "After the fire, I had to ask myself if running the store was something I wanted to keep doing, and I came to the conclusion that there is still life in indie retail. If I was going to go ahead and rebuild, though, I was going to do it on my own terms and make the store the best I could."

Groeger is quick to point out that Looney Tunes' low prices are not a new notion. "For most of our history, we were cheaper than everyone else," he says. "It wasn't until the big stores started sell-

ing new CDs as a loss leader that we suffered. I've seen stores go out of business because they lost the new-release market.

"In the end, I have to fulfill the needs of the customer if I want to stay open," he continues. "They want to pay \$9.99 for a new CD, and that's what we'll sell it for. If I lose money on new releases, so be it; I might make money on other stuff." Groeger is banking on an increase in the volume of sales to keep the store open, and bets that his larger selection will entice customers to buy more deep catalog items or try new bands.

"Karl is very much on the front lines and really knows that market," says **Don Van Cleave**, head of the Coalition of Independent Music Stores. "This pricing strategy is aggressive, but in the end, it all comes down to covering your overhead. If he can lose a buck or two a record and still stay open, then it will work."

John Kunz, owner of Austin indie record store Waterloo, applauds Groeger's move. "Lower prices and higher sales go hand-in-hand," he says. "Competing with the big-box stores changed the market for us, and we all have to find a balance and a way to set ourselves apart."

Alan Becker, executive VP of indie distributor RED, also voices his support for Groeger but cautions that pricing may not be a cure-all. "I do not believe lower prices will bring enough people back to record stores to make a difference. Pric-



Looney Tunes, before and after, destroyed by the Aug. 30 fire (inset) and ready for reopening.

ing is not the reason Tower is no longer with us or the reason so many music retailers are gone. The problem with music retail is more or less the CD in general has become obsolete."

Groeger, for his part, says that he will expand the non-music offerings at Looney Tunes by 50% when the new store opens. "We'll have a great selection of concert T-shirts, body jewelry and books in the new place," he says. He also plans to expand the store's vinyl section, and will continue to host in-store performances and events. "We're also starting an artist development program at the store, where local bands can sell their CDs, be featured on the Web site and be highlighted in our listening stations," he says.

"People hear about the new pricing structure and say I'm crazy, and I say no, I'm loony," Groeger says with a laugh. "But at the end of the day, if I give customers great service and great product and it puts me out of business, then I can deal with that." ...

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The Publishers Place

SUSAN BUTLER sbutler@billboard.com

New Kid On The Block

First State Media Stakes Out Its Market

There is nothing like closing a couple of pricey acquisitions to get the publishing community buzzing about a startup—especially when the deals land the new kid on Billboard's Top 10 Publisher Airplay Chart. First State Media Group's S1 Songs America hit the chart in the third quarter after acquiring Wind-up Entertainment's publishing subsidiaries, which fol-

25,000 titles including songs by the Byrds, John Denver, Leon Russell, Rickie Lee Jones and Lifehouse. Titles include "Disco Inferno," "Somebody to Love," "Take Me Home, Country Roads" and "Leaving on a Jet Plane." First

State now also has Dimensional's share of some titles that are co-owned with Cherry Lane.

In October, First State added Wind-up, which includes the Evanescence writers.

The publisher continues to explore potential catalog acquisitions, with a keen eye toward film and TV assets and European assets, McMellon says. But it also plans to build up its roster

with local talent.

"One of our key plans is to make sure the [European] subsidiaries aren't reliant on DreamWorks, Dimensional or Wind-up [catalog] royalties," McMellon says. "We want them self-sufficient in their own jurisdiction. We've been making funding avail-



able to them to make smaller, but very fast, recoupment deals."

Meanwhile, the creative team is seeing success.

Neil Gillis is S1 Songs America president of North America and First State global head of creative. He became Dimensional president/COO in November 2006. Gillis was formerly Concord Music Group GM for the East Coast and Warner/Chappell Music senior VP of creative music solutions.

In a recent deal—as part of a campaign that the tourist board launched to encourage people to visit the city—the publisher licensed Billy Strayhorn's "Take the 'A' Train" to the city of New York.

For the new Sylvester Stallone film "John Rambo" (Lions Gate), the publisher licensed Drowning Pool's "Bodies" for the trailer and 12 Stones' "World So Cold" for the film.

And on Nov. 22, Lifehouse performed in the Macy's Thanksgiving Day Parade, which was set up by the band's management. The publisher will see performance fees from that broadcast as well as benefits from future music sales resulting from the estimated 30 million viewers.

Other key executives with the company are Peter Bennett, head of media copyright administration based in Dublin and London, and Pat Finch, senior VP/GM based in Nashville.

First State, McMellon says, is not an asset manager that's going to flip the company in five years. The company is putting together a 15-year business plan.

"I love music, love songs," McMellon says. "I wanted a bigger role than head of business affairs. Now as CEO I'm closer to the music rather than just the contracts, which has enabled me to bring a team together. That's been fantastic."



'We don't want to buy catalogs and sit on them, hoping for a good enough return.'

—STEVE McMELLON, FIRST STATE MEDIA GROUP

lowed the company's Dimensional Music Publishing buy. Now, publishing execs are asking me about the company.

First State managing director Steve McMellon is no kid, and he's not exactly new to the business, but this is his first stint helming a publishing company. He's a former business affairs guy—and a musician—who wants to build a long-term, creative company.

"We don't want to buy catalogs and sit on them, hoping that the checks and the performance rights societies give us a good enough return," McMellon says. "I want to help build a proper music publishing entity that is totally reliant on itself."

The company is a joint venture between a management team led by McMellon and Colonial First State Global Asset Management, the consolidated asset management business of the Commonwealth Bank of Australia. First State Media operates in the United States as S1 Songs America and in the rest of the world as State One Music Publishing. McMellon serves as CEO of the publishing units.

To begin expansion, First State initially acquired the continental European subsidiaries of Palan Music Publishing, thereby securing a publishing infrastructure in France, Germany, Holland, the Netherlands, South Africa, Spain and Sweden. McMellon says he expects to have an office in Italy soon. The company also has offices in Australia, Ireland and the United Kingdom.

In May, First State moved toward building a U.S. infrastructure by acquiring Dimensional (formed by acquiring DreamWorks Music Publishing), with offices in New York, Los Angeles and Nashville. Cherry Lane Music Publishing controls administration rights on the DreamWorks catalog, but those rights end Dec. 31. For Southeast Asia, Fujipacific Music handles rights for the Dimensional catalog.

This DreamWorks catalog has more than

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GLOBAL BY DIANE COETZER

South African Accents

International Collaborations Boost Local Acts

JOHANNESBURG—In the year that Paul Simon's genre-busting "Graceland" album hits 21, South Africa is once again attracting musicians in search of inspiring collaborators.

World AIDS Day (Dec. 1) sees the digital release of Annie Lennox's "Sing," the "woman's anthem" from her current album "Songs of Mass Destruction" (Sony BMG). A fund-raiser for South African AIDS/HIV charity Treatment Action Campaign, the song features TAC's choir, the Generics, quoting from its own song "Jekilele."

Lennox is a regular South Africa visitor, playing two of the annual Nelson Mandela Foundation "46664" concerts and working on AIDS awareness projects. But other international acts, including eclectic U.K. alternative duos Mattafix and 1 Giant Leap, plus U.S. rapper Keith Murray, have followed suit.

Mattafix largely recorded sophomore album "Rhythm & Hymns" (Buddhist Punk/EMI) in Johannesburg in late 2006. "Working in South Africa gave the album a sound that could only have come out of that country," vocalist Marlon Roudette says. "I walked the streets of Soweto and found an amazing connection with my life."

The album, rolled out internationally Nov. 17-23, features



such local talents as kwaito star Zola and vocalists Nokwazi Dlamini, Lindan Gowensa, James Masonda and Vusi Mkhize.

1 Giant Leap's Jamie Catto and Duncan Bridgeman first worked in South Africa for their self-titled Palm Pictures debut CD/DVD (2002), which featured an array of musicians recorded around the globe. Catto says that "part of his musical heart" will always be in South Africa, recalling working with local talent like singer/songwriter Johnny Clegg and vocal trio the Mahotella Queens, who he describes as "full of stories."

He adds, "It's not just unbelievably magical singing and playing; the whole process is rooted in so many living stories."

Most recently, Catto has been recording with 25-year-old South African vocalist Aluta Lichaba, whose Palm debut is due in early 2008. Catto co-manages the artist with Cape Town-based Kerry Friedmann.

Lichaba performs with R.E.M.'s Michael Stipe on "I Have Seen Trouble" on the sophomore 1 Giant Leap project, currently in the final production stages. "Not many artists get this kind of chance straight out the gate," she says. "I'm hoping that appearing with Michael Stipe will get my name known—and that [people] will be very surprised and pleased when they then hear my album."

U.S. rapper Murray, whose fifth album "Rap-Murr-Phobia (The Fear of Real Hip-Hop)" on Def Squad/Koch hit No. 52 on The Billboard 200 in August, has worked recently with producer Bongani Fassie, son of late South African diva Brenda Fassie. The results include current South Africa single "I'm Your Weekend Special" (Ghetto Ruff) and tracks for Murray's next full-length album, likely to appear domestically through



Johannesburg-based Ghetto Ruff.

Sony BMG South Africa label manager Lance McCormack says such collaborations are "crucial" for leading local acts seeking international exposure. While there aren't any official figures for South African musical exports, McCormack cites vocal group Ladysmith Black Mambazo's contribution to "Graceland" (Warner Bros.) in 1986 and U.S.-based South Africa rock act

PICKING PARTNERS

Three acts likely to attract international collaborators in 2008

VUSI MAHLASELA

Based: Mamelodi, Tshwane
Current release: "Guiding Star" (North America: ATO Records; United Kingdom: Wrasse Records; South Africa: Sony BMG)

Management: Red Light Management, Charlottesville, Va. Collaborators on "Guiding Star," released in April, include Dave Matthews, New York-based British singer/songwriter Jem and Australian roots artist Xavier Rudd. Mahlasele has also joined such international artists as Natalie Merchant,

Taj Mahal and Los Lobos' David Hidalgo onstage in the past year. Widespread touring is planned for 2008, booked through Gloucester, Mass.-based International Music Network.

HHP

Based: Johannesburg
Current release: "Acceptance Speech" (CCP, South Africa)
Management: Self-managed
Nominated for best African act at the recent MTV Europe Awards, rapper HHP—Hip

GLOBAL NEWSLINE

>>>DIGITAL SALES RISE AGAIN IN JAPAN

Powered by the increasing popularity of ringback tones and mobile-based full-song downloads, digital music sales in Japan rose 32% to 121.6 million units in the third quarter, according to new data from the Recording Industry Assn. of Japan. The wholesale value of digital download sales reached 20.1 billion yen (\$184.2 million), up 47% from the July-September period of 2006, RIAJ says. While mobile-based master ringtone sales in the quarter were marginally down, ringback-tone sales rose 128% to 23 million units, for a value of 1.6 billion yen (\$14.7 million), a 164% rise. Sales of mobile-based full-track downloads, meanwhile, increased 112%. Overall, mobile-based downloads rose 32% to 113.5 million units, for a value of 18.2 billion yen (\$166 million).

—Steve McClure

>>>NEW ZEALAND'S SOUNDS IN BANKRUPTCY MOVE

The parent of New Zealand's biggest specialist music chain Sounds Music has gone into voluntary administration, the near equivalent of Chapter 11 bankruptcy. BDO Spicers, administrators of Sounds' owner Icon Digital Entertainment, declined to comment on the state of Icon's finances, but High Court papers show that Icon owes \$13 million New Zealand (\$9.8 million) to the bank Westpac under a general security agree-

ment. A further 125 creditors are owed \$5.92 million New Zealand (\$4.4 million) and according to the documents, "Icon is or may be insolvent." Icon operates 50 Sounds stores and, under franchise, seven Blockbuster video stores in New Zealand. Icon founder Steve Dods cites the soft retail market in general, plus the impact of illegal downloads and piracy as reasons for Sounds' financial difficulties. Icon launched in July 2006 and took over Sounds in September.

—John Ferguson

>>>GERMANY UNLOCKS IPHONES

Deutsche Telekom's mobile unit T-Mobile is now offering Apple's iPhone in Germany without a service plan, after rival Vodafone raised questions about the exclusive agreement that binds the two companies. The Regional Court of Hamburg ruled that Deutsche Telekom could not offer the iPhone solely with a two-year service plan and with a SIM lock, which prevents the device from being used on other mobile networks. Vodafone won an interim court injunction Nov. 19. The iPhone is now available free of any contract and SIM lock for €999 (\$1,480) from Deutsche Telekom retail outlets. In a statement, T-Mobile said it would comply with the court order until the issue was resolved.

—Wolfgang Spahr

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GLOBAL BY WOLFGANG SPAHR

Collecting For Copies

Societies, Hardware Firms In German Face-Off

HAMBURG—A major conflict between consumer electronics companies and collecting societies is brewing in Germany.

When Germany's new Copyright Act takes effect Jan. 1, the government will no longer be responsible for setting the rates of levies due to rights holders from sales of electronic equipment and blank media that can duplicate copyrighted material. Instead, copyright holders and hardware manufacturers must thrash out a mutually acceptable rate.

But while collecting societies are seeking increases to the current flat-rate system, hardware manufacturers are demanding that the rate should be capped at 5% of retail price. Copyright hold-

ers claim that would effectively mean a reduction in levy revenue.

"We are at a loss to understand why the collecting societies think

\$249M
Amount that Germany's Central Office for Private Copying reported collecting from hardware manufacturers in 2006

the [current] amount of levies is insufficient," says Manu Harms, VP of Berlin-based hardware manufacturers' trade body Bitkom. "We have gone as far as we can in terms of the burden shouldered by our companies."



U.K. acts like **MATTAFIX** (above, left) and **1 Giant Leap's JAMIE CATTO** (above, right, with **ALUTA LICHABA**) and such local talent as **VUSI MAHLASELA** (opposite page, left) and **JOZI** (opposite page, right) are among those exchanging cultures in South Africa.

Seether's teaming with Amy Lee of Evanescence on its 2004 U.S. breakthrough "Broken" (Wind-up) as prime examples.



McCormack suggests that even if collaborations don't make it out of the studio, they can lay a foundation for international careers. "Back in 1996, Dave Matthews and [Sony BMG South Africa artist] Vusi Mahlasela first sang together in Johannesburg studios," he recalls, "but that never saw the light of day."

Five years later, however, South Africa-born Matthews invited the Afro-folk singer/songwriter to guest on his multiplatinum album "Everyday" (RCA). Mahlasela then signed to Matthews' own ATO Records for North America, where he has released two albums and tours regularly.

Johannesburg-based EMI South Africa international marketing and A&R manager Kevin Grenfell is hoping that collaborations—especially Mattafix's album—will introduce more than the headline talent to global listeners.

"This country is ripe for really interesting, unusual samplings," he says. "We are hoping that people will hear the deeply traditional backing vocals, the ululating and guitar work—and realize we have a characteristic South African sound that can be used in many different ways." ...

Hop Pantsula—is famed locally for teaming with domestic acts. Brazil and Netherlands live dates are planned for 2008, but his one international collaboration to date is with U.S. R&B star Amerie in the video for his forthcoming single "Music 'N Lights," made in Johannesburg in November by American director Nick Quested. EMI has first refusal on "Acceptance Speech" internationally.

Management: Ghetto Ruff, Johannesburg
Named after a slang term for Johannesburg, this four-piece band's mixture of jazz, funk, R&B and hip-hop on its 2006 debut, "Muthaland Crunk," earned it the attention of such artists as Keith Murray (see story, page 14). Producer Bongani Fassie is joined in the group by rapper Les and vocalists Ishmael and Crazy Lu. Ghetto Ruff hopes to use Fassie's Murray collaborations to showcase Jozi internationally, although it doesn't yet have concrete plans. —DC

JOZI
Based: Johannesburg
Current release: "Muthaland Crunk" (Ghetto Ruff, South Africa)

Munich-based Harald Heker, chairman of authors' body GEMA, counters that the current flat rate has been unchanged since its introduction in 1985, making an increase long overdue. Rights holders, he says, "are entitled to the fruits of their labors like any other citizen—but have been denied this for years."

Rights holders decline to confirm the size of the increase they are seeking, although publishing sources privately put it at 2%-3%. "[We] still need the levies on hardware and blank CDs—without a cap—as compensation for private copying," says Heinz Strohm, managing director of Bonn-based music publishers' association DMV.

Bitkom's refusal to consider adjustments to the flat rates, Heker warns, "will merely force the holders of rights to commence litigation to recover the sums which they are owed."

Preliminary talks are under way, but if a stalemate results, the two sides face having to seek arbitra-

tion through the courts. The Federal Ministry of Justice is monitoring the talks and, a representative says, "will intervene if the outcome leads to legal uncertainty."

The current rates will continue to be collected by the Munich-based Central Office for Private Copying (ZPÜ) during a government-set transitional period of two years. Once that expires, the difference between the old and new rates will be retrospectively collected or refunded.

ZPÜ, which Heker heads, distributes the levy revenue to GEMA, performing artists' society GVL and literary body VG Wort.

In 2006, it reported collecting €168 million (\$249 million) from the manufacturers, up €2 million (\$2.97 million) from 2005.

In 2003, prior to the expansion sparked by iTunes' mid-2004 German launch, that figure was €113 million (\$168 million).

The levy ranges from €0.072 (11 cents) per hour on recordable CDs to €7.50 (\$11.12) for a CD burner or €2.56 (\$3.80) on an iPod with a

4 GB memory. However, hardware industry sources say that increasingly, German consumers are avoiding it by buying on the Internet.

"Fly-by-night" importers that avoid paying the levies can offer hardware at cheaper prices," says Hans-Joachim Kamp, Hamburg-based CEO of Philips Germany. "The collecting societies are not trying very hard to track those [companies] down."

The new act updates and replaces legislation that was last amended in 2003 to bring it in line with European Union directives on harmonizing copyright law.

In an attempt to stop it from becoming swiftly outdated, the new legislation has been worded to apply to as-yet-undeveloped new technologies. It also makes clear that a previous private-copying exemption allowing the public to make personal copies of non-digital-rights-management-protected music they have already purchased does not apply to the copying of files from illegal file-sharing services. That action is now clearly identified as a violation of copyright. ...

TRIPLE PLAY

Three New Services Jump-Start U.K. Mobile Market

LONDON—The near-simultaneous U.K. launch of three mobile music services is being hailed as an opportunity to kick-start the sector in Europe's biggest music market.

The highest-profile entrant, on Nov. 6, was Apple's iPhone in an exclusive partnership with wireless carrier O2. The iPhone's arrival "has kicked the [cell phone] operators and made them realize that music is worth having on mobile," EMI Music U.K. head of digital sales Graeme Rogan says.

The iPhone faces competition from the mobile-/PC-oriented Nokia Music Store a la carte service, which launched Nov. 1—the same day that mobile operator Vodafone and content provider Omnifone launched "all you can eat" subscription service MusicStation.

Each service offers downloads from majors and independents, "and all three are lifting music to the forefront of mobile services," Rogan says.

However, Paris-based Jupiter Research mobile analyst Thomas Husson says, "the challenge for all the stakeholders—including Apple—[remains] convincing young consumers to pay for music after being used to music for free online in recent years."

"If the younger generation turns out to be a lost generation," Husson adds, mobile services "will start targeting an older one."

This summer, before news of the new services' launch broke, accountancy giant PricewaterhouseCoopers forecast that U.K. mobile music sales would top \$156 million at retail in 2011, representing 16.3% of a predicted \$957 million digital music market.

While up in current values, that would be a significant fall in mobile's digital market share. According to IFPI figures, the trade value of the U.K. digital market in 2006 was \$123 million, with 34% of that (\$42 million) being mobile-generated—down from 42% (representing \$30 million) in 2005.

The new services should help change that picture. In July, the Official U.K. Charts Co. (OCC) began breaking out four carriers' full-song mobile downloads from its singles sales chart data. Their identity is confidential, and OCC charts director Omar Maskatiya declines to give exact

figures, but he says mobile accounted for only 10% of downloads during the July-September period.

"With so many recent deals involving mobile, we expect that share to grow," Maskatiya says. "But it's still too early to say at what rate."

All three new services refuse to issue sales figures, although the U.K. press has predicted sales of 400,000 iPhones by year's end and reported that 500,000 tracks were downloaded from MusicStation during its first 10 days of operation.

While still negotiating for Warner Music repertoire, the Nokia Music Store has been using exclusive prerelease deals for Kylie Minogue and Jay-Z to raise its profile. "We see the shift to mobile devices as pushing the whole digital market forward," Nokia Music Store U.K. & Ireland regional manager Richard Sandford says.

As the market develops, operators are hiking their spending on music services, adds Adam Sexton, chief marketing officer at U.S.-based Groove Mobile, which powers Vodafone and 3's music services. "After the first wave of investments, they cut back a little, but are now returning to previous levels," Sexton says.

The three newcomers join existing mobile music services from T-Mobile, Orange U.K. and 3; O2 is launching its own download service early in 2008.

Meanwhile, such U.K. online music stores as hmv.co.uk and 7digital confirm they will concentrate on growing their existing digital businesses until technological hurdles to entering the mobile sector disappear.

7digital managing director Ben Drury believes that growth in mobile does not threaten his online business. "We've always been interested in mobile distribution," he says. Currently, Drury views digital rights management as a barrier to entry into mobile music but, he adds, "that will go away."

"Until then, there are so many different technologies," Drury says. "If we wanted to transfer one decent application to mobile, we'd have to make it work on hundreds of different handsets and across numerous networks." ...



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Latin Notas

LEILA COBO lcobo@billboard.com

Breakups And Makeups

A Year Of Splits And Reunions

By design and serendipity, 2007 has turned out to be an unusually fertile year for the breakup and reunion of Latin music groups.

In the breakup arena, the tendency crosses all genres, but there has been a concentration in regional Mexican (**Kumbia Kings**, **K-Paz de la Sierra**, **Montez de Durango**) and pop (**La Oreja de Van Gogh**, **Lu**, **Sin Bandera**, **Bacilos**), with reasons ranging from financial and personal disagreements to artistic and creative motivations.

As far as reunions are concerned, the most lucrative, by far, is that of Argentine rock group **Soda Stereo**, which, after more than a decadelong split, reunited for a world tour that by year's end will be seen by nearly 1 million people. Label Sony BMG has capitalized on the get-together, so far releasing an album of hits, "Me Verás Volver," and a reissue of the group's "MTV Unplugged" CD as well as, for the first time, a DVD of the program.

Less obviously successful was the reunion of '80s/'90s Mexican teen pop group **Timbiriche**, as this was more of a fad group, whose big names—**Paulina Rubio** and **Thalía**, among others—have long headed in other directions.

And yet, aided by a reality show that searched for the "new" Timbiriche, album sales soared with "T25" (EMI), a set of new arrangements of

old hits performed by the newly reunited group (which does not include the aforementioned superstars), selling more than 150,000 copies in Mexico.

The move mimics the **Menudo** phenomenon being mined in the United States. A nationwide reality show on MTV and MTV Tr3s searched for the new Menudo, while some of the group's former members created a new act, **XM2**. Both plan to release albums next year.

And then there are those groups that, despite receiving significant support from their labels, split up.

With a group like **La Oreja de Van Gogh**, together for 11 years and still selling strong, recouping the labels' investment is no longer the issue. Also, the reasons cited—singer **Amaia Montero** wants to go solo—have artistic validity. But while there are exceptions to the rule, it is hard to re-establish success when a winning formula has been altered.

With pop duo **Lu**, the split is simply a shame. Given strong support from Warner, the group was selling well in Mexico and finally found airplay in the United States with its sophomore album. Within months of being deemed a regional priority—a situation most groups would kill for—the act parted ways.

Same goes for **Sin Bandera** and **Bacilos** (with the former selling far more than the latter). Both split precisely when they should have consolidated their regional success. Such moments don't return for pop groups, particularly in the current marketplace.

In the regional Mexican realm, we've been pleasantly surprised by the resiliency of bifurcated groups. **Montez de Durango** continues to sell under founder **José Luis Terrazas**, while **Creadores del Pasito Duranguense**, created by Montez's former singer, **Alfredo Ramirez**, is also selling strong.

The new version of **K-Paz de la Sierra** headed by its lead singer debuts at No. 7 this week with "Capaz de Todo por Tí" (Disa); **AK7**, the new group created by its former members, debuted at No. 42 with "El Avión de las Tres" (Univision) and has spent eight weeks on the chart.

Even in these situations, however, it is a struggle for labels and artists alike to reposition and reintroduce their acts with a new name and a new sound.

If nothing else, rising acts should consolidate their popularity before their members decide they can be solo stars. At least then they'll have a reunion tour to look forward to.



LA OREJA DE VAN GOGH is one of several Latin pop groups to break up in 2007.

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The Campaign Trail

Growing Monterey Label Makes Regional Mexican Inroads

If the music industry was a political campaign, American Show Latin (ASL) would be the plucky upstart shaking up the race.

The 2-year-old Monterey, Mexico, label grew out of a political marketing operation that Durango native Pepe Serrano and his wife started seven years ago.

Serrano managed a local group, Los Primos de Durango, bringing it to play at campaign stops for Mexico's current president, Felipe Calderón. He also started a production house to make videos, commercials and photos for artists.

"We did the same thing for the groups that we did for candidates: imaging, good photos and video," Serrano says. But when it came to a record deal for Los Primos, "no record

label wanted to sign them, so we said, 'If nobody wants to, we'll do it ourselves.'"

ASL now has 36 acts on its roster and a U.S. distribution deal with Machete Music.

ASL/Machete acts **Aliados de la Sierra** (led by a former **Alacranes Musical** vocalist), **Los Primos de Durango** and **Ponzoña Musical** landed spots on **Billboard's Top Latin Al-**

bums chart in the Dec. 1 issue. Also hitting that chart this month were **Los Paizaz de Guanacevi**. (Los Primos de Durango's songs charted earlier this year via distribution from another company, **Mar Internacional**.)

The key is breaking young groups with a "light duranguense" sound and a more pop-friendly norteño feel, Serrano says.

"Their music will always be traditional regional Mexican-sounding, yet they appeal to a younger audience," says Machete president Gustavo Lopez, whose own regional Mexican label, **Machete Regional**, made similar strides this year.

ASL handles radio, Lopez says, while Machete offers street marketing, video servicing and public relations support stateside.

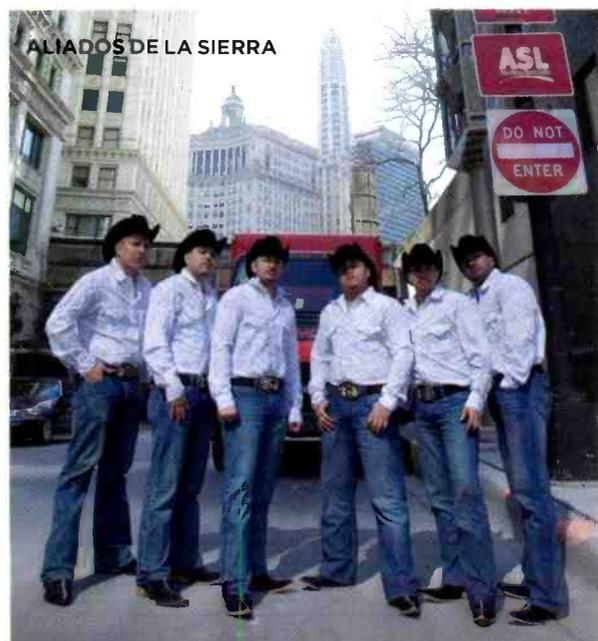
In Mexico, ASL promoted its groups mostly via dances, with album distribution coming recently through **Universal**.

ASL has built up its U.S. staff to include promotions and booking for its artists, and provides media training for its acts.

"We want to change the image of regional Mexican. Before, the videos were bad, the photos were bad, the image was bad," Serrano says. But if regional Mexican music "generates the most money both in management and record sales, it doesn't have to be low-quality product."

Other major ASL releases to come are from veterans **Beto y Sus Canarios**, new artist **Julio Chaidez** and its first female artist, **Keyla Caballero**.

—Ayala Ben-Yehuda



ALIADOS DE LA SIERRA

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EN BREVE

JOSÉ GIL ANSWERS ESTÉFANO COMPLAINT

José Luis Gil, who was sued by songwriter/producer **Estéfano**, has denied being an "administrator, employee or even partner" in any of **Estéfano's** business ventures.

Gil responded via e-mail to a **Billboard** query regarding a Nov. 13 complaint that **Estéfano** filed alleging fraud and unjust enrichment, among other charges. **Estéfano** is one of Latin music's top songwriters and producers, having penned No. 1 hits for virtually every major artist in the genre, from **Marc Anthony** to **Gloria Estefan**.

According to the complaint (billboard.biz, Nov. 15), **Estéfano's** relationship with **Gil** dates back 11 years, and the two had an oral agreement in place through which **Gil** managed **Estéfano's** business affairs and collected 10% of his earnings. After **Estéfano** nearly died following being shot inside his Miami home in May, the complaint says, he discovered that **Gil** had taken full control of his business ventures. These included **Advanced Business Trading**, a company that receives **Estéfano's** royalty payments. **Estéfano's** complaint alleges that a \$3.3 million advance he received from **Sony ATV** publishing shortly before being shot was paid to **Advanced Business Trading** and that **Gil** has returned only \$500,000 of that money to **Estéfano**.

In his e-mail to **Billboard**, **Gil** writes, "I have limited myself in recent years to be a consultant in specific contracts dealing with international rights, writer's rights and publishing, directly or through companies specializing in those areas."

He also wrote that his attorneys would reply to **Estéfano's** complaint.

RBD READY FOR THE ROAD

Tickets to **RBD's** **Empezar Desde Cero** tour go on sale Nov. 30. The 15-city trek kicks off Feb. 15 at the **Dodge Arena** in **Hidalgo, Texas**. **RBD's** tour coincides with the release of its new album, "Empezar Desde Cero" (**EMI Televisa**). Sponsors for the tour, which is produced by **Roptus**, are **Verizon**, **MTV Tr3s** and **Aeroméxico**.

Reporting by **Leila Cobo**.



On The Road

RAY WADDELL rwaddell@billboard.com

Their Road Goes On Forever

Five Reasons Old Legends Still Rule The Touring Roost

They show up every holiday season, like the ghosts of arenas past: Graybeard rockers who continually dominate the touring charts, 30 years or more into their careers. By and large, the live music industry is still powered by a cadre of acts that saw their best chart and retail success when the prime concert-going twentysomethings of today were yet a gleam in their parents' eyes.

Rod Stewart, the Eagles, Billy Joel, Eric Clapton, Bob Seger, Def Leppard, Rush, Bruce Springsteen, Aerosmith, Elton John, the Allman Brothers Band, Jimmy Buffett, the Who and George Strait—to name a few—have propped up this business for many years. What's their secret, and how do today's developing artists stack up? Let's break it down.

The old warhorses kick ass live. And they honed their craft by playing show after show after show for year after year—playing, as Elton John put it at the Billboard Touring Awards in 2006, “every shithole” from coast to coast. There is no substitute for experience. Livingston Taylor, now a performance arts professor at Berklee College of Music in Boston, says playing live time and again teaches an artist how to command the stage. “When you do something that they like, do that again,” Taylor says. “When you do something that they don't like, don't do that anymore.” Great artists were born

Frank Barsalona helped build a system in the '60s and '70s that incentivized promoters to invest in an artist's career from the club level and as they rose through the ranks to larger and larger venues, hopefully one day graduating to arenas. Prior to promoter consolidation, the system worked very well in the regional world, as a promoter like Larry Magid with Electric Factory in Philadelphia could be in the Springsteen business in his town. Loyalty was rewarded by both ends. When the artist delivers and the promoter holds up his end of the bargain by producing a quality show in the right venue, fans come

still take place today, but fans don't experiment when the ticket price is more than \$50. The business can't ask people to pony up big bucks for an unproven entity or one hit song.

With the classic artists, it's certainly not about one hit song. Is Head East (“There's Never Been Any Reason”) selling out arenas today? The radio and label system a generation ago was driven by albums, not singles, though a hit single could obviously provide serious juice. But the album track could always be the big crowd pleaser. Today, when the legends tour, when they break out that seldom heard album track from 25 years ago, fans eat it up. When being a music fan means filling an iPod with cherry-picked singles, there's really no such thing as an album cut.

Which leads us to the key to why these acts have longevity. Catalog plus performance chops plus a solid foundation and a track record of delivering the goods add up to value for fans. Obviously, boomer fans are conceivably making enough money at this point in their lives to afford a pricier ticket, and that leads to higher grosses. But anyone who goes to a classic rock show knows that the crowd includes plenty of younger fans who were raised on these great artists. In fact, never before has the industry enjoyed such multigenerational audiences. A known entity is worth the money.

And the model wasn't just a money play—these young promoters had enough vision to think long term and acts were built to last on a market-by-market basis.

Ticket prices were reasonable when these artists were built. I never paid \$20 for a ticket until I was in my 20s. Concerts were a social event. In many cases, fans discovered who their favorite artists were by seeing them live. That could



with natural charisma, but the art of entertaining, like anything else worth doing, takes practice. Nothing against “American Idol”—as a touring brand, its success is proven—but those are artists whose first national tour is at the arena level. We'll know what this means in a decade.

Artists who've achieved longevity on the road were built by a model that worked and still works. Premier Talent agent

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

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,249,155 \$227/\$52	THE POLICE, FICTION PLANE Philips Arena, Atlanta, Nov. 17-18	27,665 two sellouts	Live Nation Global Touring
2	\$2,203,877 \$160.05/\$389.15	VEGOOSE MUSIC FESTIVAL: RAGE AGAINST THE MACHINE & OTHERS Sam Boyd Stadium, Las Vegas, Oct. 27-28	36,781 50,000 two days	Superfly Productions
3	\$1,491,109 \$175/\$75	BILLY JOEL MGM Grand Garden, Las Vegas, Nov. 17	10,957 sellout	in-house
4	\$978,905 \$225/\$50	THE POLICE, FICTION PLANE AT&T Center, San Antonio, Nov. 20	8,967 sellout	Live Nation Global Touring
5	\$937,763 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Sommet Center, Nashville, Nov. 23	15,370 sellout	AEG Live
6	\$927,461 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Staples Center, Los Angeles, Nov. 7	15,090 sellout	AEG Live
7	\$907,661 \$169.55/\$56.15	VICENTE FERNÁNDEZ, MARIBEL GUARDIA Mandalay Bay Events Center, Las Vegas, Nov. 24	9,214 10,072	Hauser Entertainment
8	\$859,440 \$157/\$57	NEIL YOUNG, PEGI YOUNG Chicago Theatre, Chicago, Nov. 12-13	7,089 two sellouts	Live Nation Global Touring
9	\$854,692 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS St. Pete Times Forum, Tampa, Fla., Nov. 19	15,396 sellout	AEG Live, Fantasma Productions
10	\$846,022 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS BankAtlantic Center, Sunrise, Fla., Nov. 20	15,194 sellout	AEG Live, Fantasma Productions
11	\$830,748 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Jobing.com Arena, Glendale, Ariz., Nov. 9	13,955 sellout	AEG Live
12	\$830,151 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Greensboro Coliseum, Greensboro, N.C., Nov. 25	16,918 sellout	AEG Live
13	\$803,515 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS HP Pavilion, San Jose, Calif., Nov. 4	13,494 sellout	AEG Live
14	\$794,582 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Thompson-Boling Arena, Knoxville, Tenn., Nov. 24	16,348 sellout	AEG Live
15	\$779,330 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Honda Center, Anaheim, Calif., Nov. 3	13,177 sellout	AEG Live
16	\$769,809 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Toyota Center, Houston, Nov. 11	13,471 sellout	AEG Live
17	\$758,182 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS AT&T Center, San Antonio, Nov. 12	15,214 sellout	AEG Live
18	\$756,561 \$155.50/\$45.50	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO HP Pavilion, San Jose, Calif., Nov. 23	9,488 sellout	Hauser Entertainment
19	\$718,235 \$157/\$67	NEIL YOUNG, PEGI YOUNG DAR Constitution Hall, Washington, D.C., Nov. 15-16	6,428 two sellouts	Live Nation Global Touring
20	\$709,282 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Fort Worth Convention Center, Fort Worth, Texas, Nov. 14	12,704 sellout	AEG Live
21	\$698,481 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS San Diego Sports Arena, San Diego, Nov. 8	11,637 sellout	AEG Live
22	\$676,089 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Save Mart Center, Fresno, Calif., Nov. 5	12,307 sellout	AEG Live
23	\$648,175 \$95/\$45	STEVIE WONDER Wachovia Center, Philadelphia, Nov. 8	9,102 10,745	Live Nation, LN Touring JV, in-house
24	\$646,288 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS CenturyTel Center, Bossier City, La., Nov. 15	13,020 sellout	AEG Live
25	\$624,085 (6,830,230 pesos) \$35.46	RIDERS ON THE STORM Auditorio Nacional, Mexico City, Oct. 2, 26	18,109 19,366 two shows	Oscar Partida Pulido. Eje Siete la Vialidad del Arte
26	\$623,356 \$56.50/\$40.50	TRANS-SIBERIAN ORCHESTRA Verizon Wireless Arena, Manchester, N.H., Nov. 7-8	12,100 13,498 two shows one sellout	Live Nation, in-house
27	\$617,711 \$50/\$55	KISS FM HOMEcoming: GWEN STEFANI, FABOLOUS & OTHERS Honda Center, Anaheim, Calif., Oct. 27	11,282 12,941	Live Nation, KISS FM
28	\$614,620 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS i wireless Center, Moline, Ill., Oct. 20	10,798 sellout	AEG Live
29	\$599,718 \$77.75/\$57.75 \$39.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT E Center, West Valley City, Utah, Nov. 11	10,299 sellout	Concerts West/AEG Live
30	\$598,630 \$97/\$47	STEVIE WONDER Philips Arena, Atlanta, Nov. 1	9,955 14,236	Live Nation, LN Touring JV, in-house
31	\$593,024 \$49.75/\$39.75	TRANS-SIBERIAN ORCHESTRA DCU Center, Worcester, Mass., Nov. 10	13,076 two sellouts	Live Nation
32	\$591,260 \$59.50/\$34.50	KEITH URBAN, GARY ALLAN Allstate Arena, Rosemont, Ill., Nov. 16	10,721 sellout	Jam Productions
33	\$580,300 \$89.75/\$69.75 \$49.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT MetLife Park Arena, Billings, Mont., Nov. 9	8,931 sellout	Concerts West/AEG Live
34	\$504,512 \$89.75/\$69.75 \$49.75/\$25	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Target Center, Minneapolis, Oct. 31	9,998 sellout	Concerts West/AEG Live
35	\$493,679 \$54.50/\$49.50	GEORGE LOPEZ, BRYAN KELLEN SJSU Event Center Arena, San Jose, Calif., Nov. 24-25	9,638 two sellouts	AEG Live

DIGITAL DISTRIBUTION BY ANTONY BRUNO

Full Circle

When It Comes To 360-Degree Deals, Digital May Be In The Driver's Seat

The music industry has a new buzzword—360.

The 360-degree record deal is a concept where labels sign artists to contracts that include a cut of not only album sales, but also their merch, touring and other revenue that historically the labels did not get a piece of.

But labels aren't the only proponents of the concept. The touring industry is looking for more complete deals as well, as Live Nation's recent groundbreaking partnership with Madonna attests. Labels want a piece of touring, and promoters want a piece of recordings. Once comfortably parked at different ends of the music street, the two are now driving toward each other at full speed like two semi trucks playing chicken.

And those attending Billboard's Touring Conference & Awards event in mid-November walked away with the sense that, when it comes to 360-degree deals, the touring industry has a real shot at competing with labels.

Ultimately, it could all come down to digital. While digital music distribution has largely disrupted the major labels' business model, it has only enhanced that of the touring industry.

Revenue from digital music

sales—which includes full-song downloads, ringtones and music subscription services—total roughly 20% of the major labels' bottom line. And based on Nielsen SoundScan data, Billboard estimates that so far in 2007, digital albums, CDs sold online and "track-equivalent albums" (a formula where 10 downloaded tracks equal one album sale) comprise 31% of recorded-music sales. Digital income, though, has yet to offset the slide in CD sales, which are now down 18.6% year-to-date compared with 2006. The labels' interest in 360 deals is a reaction to this—looking for more new revenue streams to perk up an ailing bottom line.

By contrast, Ticketmaster executives say 80% of all its U.S. ticket sales—not just music events—are now conducted online and that worldwide ticket sales volume increased 35% from 2002 to 2006. And selling tickets or making concerts available online brings in additional revenue to promoters, venues and artists, without cannibalizing the original product—the concert itself.

The ace up the touring industry's sleeve is the cold hard truth that a concert can't be pirated. You can't steal a

live show. You can't send it to

millions of other users with the press of the button. Sure, maybe some can distribute a bootlegged recording of a live show or post cell phone videos on YouTube. But ticket sales, merch sales, concession sales, sponsorship dollars—those are pirate-free.

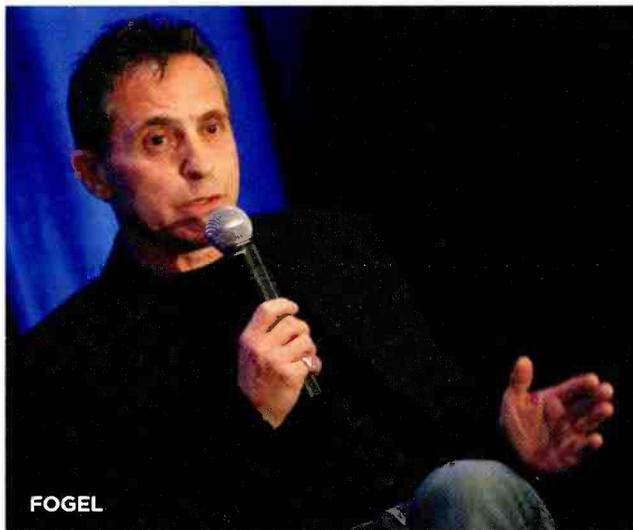
"Touring can't be free," Vans Warped tour promoter Kevin Lyman said at the Billboard conference. "Music will be, but touring can't."

Far more people "steal" music online than buy it. Peer-to-peer traffic monitoring firm BigChampagne estimates some 1 billion songs per month are downloaded from P2P networks for free, while only around 2 billion people have paid to download music from iTunes since 2003. The average iPod owner purchases approximately 20 songs per year from iTunes.

But fans are far more willing to buy concert tickets and merch online—and therein

lies a huge opportunity for tour promoters and ticket merchants. The line between buying an album or song and buying a concert ticket has blurred in the digital age. It's all just links and payments now, so why not consolidate that activity through one provider? Why force fans to go to one place to buy a concert ticket and another place to buy the album?

Ticketmaster is playing with this concept through a deal with iTunes. The two have teamed up to sell concert tickets side by side with digital music downloads and let fans pay for them in a single transaction. If the initiative proves successful, Live Nation and other promoters who are getting a slice of



FOGEL

artists' recorded-music revenue may take notice and offer a similar capability on their own Web sites and perhaps on other such services as iLike.

It's by no means a slam-dunk. Having an important role in one aspect of the music industry doesn't mean a company can do equally well in others.

Just look at MySpace. The social networking giant became a de facto hangout for what seems like every band currently in existence—and it has done wonders to help some of their careers. But its digital music strategy with Snocap's MyStores—which lets MySpace members buy downloads directly from artists' profiles—is so far a bust. Fewer than 200,000 of MySpace's 100 million-plus members registered for the service, and only 80,000 of the more than 2 million bands with MySpace profiles ever bothered to create a storefront.

So what does all this mean? Does Live Nation ultimately merge with Universal Music Group? Does Apple buy AEG? Who knows, but the way digital is leveling the playing field, it is inevitable that continued overlap among entities like these will ultimately change the industry landscape.

"We're all looking at the same picture," Live Nation chairman of music Arthur Fogel said during a keynote interview at the touring conference. "It's just a natural evolution. For us, it's not that radical of a departure, but a logical extension."

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

BITS & BRIEFS

FANNING THE FAME

Digital fan clubs have yet to make a real impact on the bottom line for artists using them to stay in contact with fans. But according to Artists Arena president Mark Weiss, the incremental revenue they do generate helps keep a band on the road, building a fan base and selling more albums.

"The more the band doesn't have to think about the money, the more money comes in," he said recently at the Billboard Touring Conference & Awards event.

SELF-CONTROL

Want a wireless guitar controller for "Guitar Hero" but don't want to buy the full "Guitar Hero III: Legends of Rock" package? Activision says it will begin selling standalone wireless guitar controllers compatible with the entire "Guitar Hero"

franchise for all platforms—Xbox 360, PlayStation 3 and Wii—early next year. Incidentally, the "Guitar Hero" wireless controller also works with the competing music-based game "Rock Band." Activision did not release a price or a specific date.

BLIP TO BE SQUARE

Taking the integration of music and videogames to a new level of geekdom, the Blip Festival is a four-day event celebrating music and art created solely by vintage videogame equipment—such as old Game Boys, Ataris and Commodore 64 machines. More than 40 artists and musicians from all over the world will be on hand to show off their "chiptune" music and "low-bit" art creations. The festival began Nov. 29 and runs through Dec. 2 in New York.

YAHOO! MUSIC DEC 8 2007

TOP 20 STREAMS



Her new album's second single, "Piece of Me," vaults from No. 80 to No. 63 on The Billboard Hot 100 this week.

The sisters' "Insomniatic" album re-enters The Billboard 200 at No. 197 with a 53% increase.



1	ALICIA KEYS	No One J	2,958,914
2	SOULJA BOY TELL'EM	Crank That (Soulja Boy) COLLIPARK/INTERSCOPE	2,793,976
3	BRITNEY SPEARS	Gimme More JIVE	2,492,894
4	CHRIS BROWN	Kiss Kiss JIVE	2,017,570
5	KANYE WEST	Stronger ROC-A-FELLA/DEF JAM	1,674,359
6	COLBIE CAILLAT	Bubbly UNIVERSAL REPUBLIC	1,655,087
7	J. HOLIDAY	Bed MUSIC LINE/CAPITOL	1,640,143
8	SEAN KINGSTON	Beautiful Girls BELUGA HEIGHTS/EPIC	1,597,962
9	RIHANNA	Umbrella SRP/DEF JAM	1,534,276
10	50 CENT	Ayo Technology SHADY/INTERSCOPE	1,482,437
11	BABY BASH	Cyclone ARISTA	1,478,915
12	AVRIL LAVIGNE	When You're Gone RCA	1,430,197
13	AVRIL LAVIGNE	Girlfriend RCA	1,378,563
14	TIMBALAND	The Way I Are MOSLEY/BLACKGROUND	1,359,851
15	BEYONCÉ & SHAKIRA	Beautiful Liar COLUMBIA	1,311,286
16	FERGIE	Big Girls Don't Cry A&M/INTERSCOPE	1,306,543
17	ELLIOTT YAMIN	Wait For You HICKORY	1,299,514
18	ALY & AJ	Potential Breakup Song HOLLYWOOD	1,291,596
19	MAROON 5	Wake Up Call A&M/OCTONE	1,263,619
20	SPICE GIRLS	Headlines (Friendship Never Ends) VIRGIN	1,234,751

The top 20 audio and video streams (combined) for Oct. 23 through Nov. 19. Source: Yahoo! Music

ROLLY OVER BEETHOVEN

There's rock'n'roll, and then there's the Rolly. Sony's MP3 player/dancing robot will make its debut in time for Christmas in Japan Dec. 10. The little music player contains 1 GB of memory to store MP3 files, external speakers to play the music and a pair of wheels so it can roll around to the rhythm of the music or with preprogrammed "dance" moves. It also has rings that glow in multiple colors of the user's choice and has disc-shaped retractable arms that move with the music as well. The version launching in Japan comes preloaded with Japanese versions of such Christmas songs as "Santa Claus Is Coming to Town" and "White Christmas." The Rolly retails for about about \$380 in Japan, and a U.S. rollout is expected sometime next year. —AB

CONDÉ NAST
MEDIA GROUP
PRESIDENT,
CONDÉ NAST
PUBLICATIONS
CHIEF
MARKETING
OFFICER

Richard Beckman

With his new "Movie Rocks," the mind behind "Fashion Rocks" is once again reaching TV viewers, digital users, magazine readers and music fans—all at once.



As a university student in Manchester, England, Richard Beckman would book shows at campus venues—a proposition that even then carried a little risk. "It's a little scary when you have to sell your watch and your car to take another ad in the [paper] to try and fill the place," the Condé Nast Media Group president jokes.

The creator of "Fashion Rocks," GQ's "Men of the Year" and the VH1/Vogue Fashion Awards has since developed a much more successful model: offer sponsors a bundled audience of magazine subscribers, network TV viewers and mobile/digital consumers by creating music-heavy entertainment events across all platforms.

Those franchises are growing, with "Fashion Rocks" having just completed its fourth year in September, and a new event, "Movies Rock," set for broadcast Dec. 7 on CBS. The concert will feature music's biggest stars performing iconic movie songs (think Beyoncé singing "Somewhere Over the Rainbow" and Carrie Underwood doing "The Sound of Music").

As with the other events, "Movies Rock" has a special companion magazine; focused on the relationship between music and film, it will go out to subscribers of 14 Condé Nast titles.

The media group bought the airtime on CBS and brought in such sponsors as Chevrolet, Citi, Verizon Wireless and Estée Lauder, which air commercials during the broadcast and place ads in the magazine. (CBS retains a portion of the commercial time to sell on its own.)

Beckman spoke to Billboard about creating well-rounded promotional opportunities for brands and artists.

What gave you the idea to combine music into print and TV projects?

I'm a lover of music, and I think music is one of those things that defines cultures. It touches every part of culture. And I have to say, the ills of the music business notwithstanding, with all the accessibility that music has to the consumer today and on-demand, whether it's iTunes or everything else, I really feel that not enough music is on television anymore.

One of the things we wanted to do was to try and create a couple of forums to explore music's relationships with different parts of culture and try and create multimedia platforms to really present that. . . . What we first wanted to do with "Fashion Rocks" was create a show that explored fashion and music's relationship, which is not a new idea.

Think about that era of the Beatles coming off the plane and how their look dictated the fashion of a generation. . . . Or you think about the grunge movement or you think about John Travolta in "Saturday Night Fever" . . . One trend or fashion movement after another emanates from these musical eras.

These are network television shows designed to take the message to a much broader audience. I want to make the distinction between network and cable. I think

cable continues to show music as it does in narrow niches, but I think network has less and less music [for] the consumer.

Is the broader network audience more appealing to sponsors?

You can't isolate one particular aspect. We take a single idea like "Fashion Rocks," or "Movies Rock" is the new one we're working on, and we create a magazine. The readership of the magazine we created around "Fashion Rocks" this year was read by 45 million people, just this last issue. Then there is the network television show, and then there is the cable rebroadcast on E! and the fact that the show itself got over 2 billion media impressions. What you have is a single idea that resonates across the entire country. You'd have had to have been living in a cave not to have heard about it.

The fact that the network show has the potential to reach a larger audience is a very important fact. You can't pay attention to just one genre of music, you have to embrace all different styles. So this year we have everyone from Mary J. Blige to Carrie Underwood, Jennifer Lopez to Jennifer Hudson.

Why is now the time for such projects as "Movies Rock" and "Fashion Rocks"?

What we do in the media group is

try and create original ideas that work in all these different avenues of print and television and the Internet and wirelessly and build a program to try to bundle all those assets for our sponsors. That is an idea that resonates with clients' needs today, because right now the consumer is a little disengaged with media. They're fed up [with] being bombarded and cluttered with all the different channels. So to create an idea that is built to live in all these different places is something that works.

How does this translate digitally and on mobile?

In the digital space, "Fashion Rocks" had its own streaming to MySpace and all the extensions, whether it was red carpet or backstage stuff. . . . The shooting of the magazine was incorporated into the MySpace streaming. With Verizon, we have some fabulous wireless extensions with "Movies Rock."

We cleared a number of incredible clips from the history of music and film and we put it up on Verizon's Web site and Verizon's consumers were invited to log on and vote, and that will be a produced segment within the show. There will be red carpet and pre- and post-events that will be VCast to Verizon as well. There will be songs downloadable from the show. It's a very well-

Cable continues to show music as it does in narrow niches, but network television has less and less music for the consumer.

rounded extension, as it gives the show some length and interactivity.

How do the sponsorships work in terms of visibility on the show?

There's some very tasteful integrations. You don't want to create the pregnant product placement moment. You want to do something seamless and creative and intelligent and that doesn't insult the consumer.

What was an example of that?

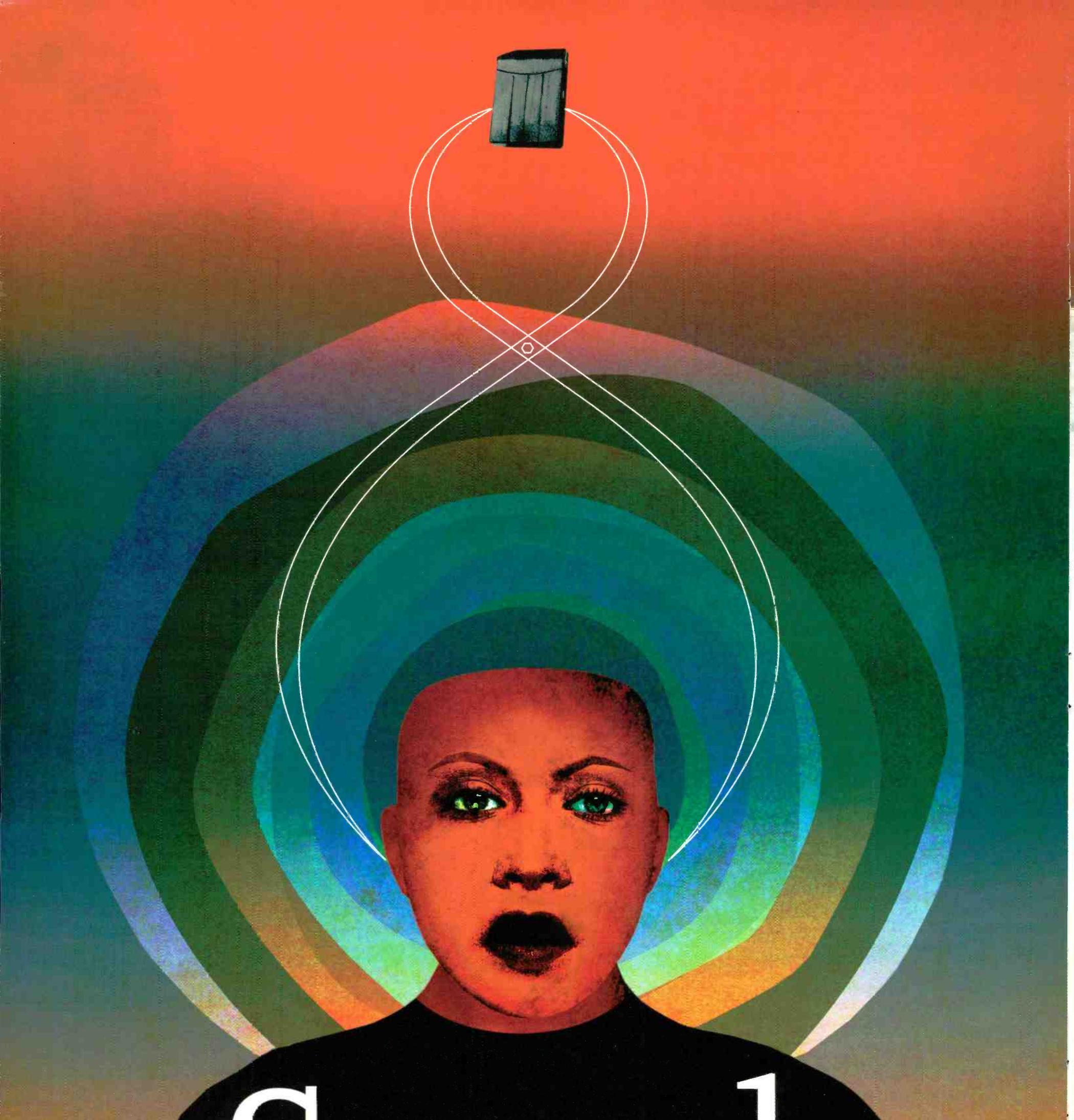
In ["Movies Rock"] you'll see "Diamonds Are a Girl's Best Friend" [performed by Nicole Scherzinger] as a perfect integration for De Beers. Then you have Disney, who is one of the sponsors, and we have Elton John singing "Can You Feel the Love Tonight?," which he won an Academy Award for from "The Lion King," and there's a whole animated segment. It doesn't feel like product placement because it's so intrinsic to the editorial direction of the show.

Can we expect more of these music/TV/magazine specials from Condé Nast Media Group?

We have two or three strong ideas in the hopper right now. My staff's favorite phrase to me is that "Richard bites off more than we can chew," and I plan to bite off a little bit more. Too much conversation goes into the mode of delivery of content and not enough to actually what goes into the mode of delivery. . . . We are focused on the content, as opposed to the modes of delivery. The partnerships we're forging with the labels and the talent management and the artists themselves are things I think will be incredibly valuable to us, and to the music industry, in helping put the music industry back on track. . . .

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

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



In Search¹ Of

As Arbitron Transitions To A Device-Driven Methodology, Radio Objections Help Postpone The Plan

BY KEN TUCKER, LEILA COBO and DARNELLA DUNHAM

ILLUSTRATION BY BRIAN STAUFFER

When the New York results for Arbitron's summer 2007 ratings survey were released Oct. 15, adult R&B station WBLS was ranked No. 1 in the market among 25- to 54-year-olds, the demographic most advertisers desire. By Nov. 7, the station had fallen to No. 12.

The difference? The summer numbers were based on the decades-old diary ratings service, while the October numbers, reported Nov. 7, were based on Arbitron's relatively new Portable People Meter (PPM) ratings service, which the company plans to roll out to the top 50 markets during the next three years.

Spanish WPAT took the biggest drop in the rankings, falling from No. 7 in the summer to No. 19 in October. Adult R&B WRKS dropped from No. 3 to No. 9, and Spanish tropical WSKQ fell 4-7.

And while the New York data is "pre-currency," meaning it can't be used by stations or agencies to make advertising buying decisions, urban and Hispanic broadcasters in particular fear a negative financial impact when it eventually becomes "currency."

Originally scheduled to occur in late December, PPM data won't become currency in New York until fall 2008. While the PPM is up and running in Houston and Philadelphia, Arbitron decided this week to push back scheduled rollouts in several markets.

Four of the largest broadcast groups—Clear Channel, Cumulus and Cox, along with primarily urban broadcaster Radio One—had earlier sent a letter to Arbitron demanding that the company take "immediate action" to fix low PPM samples in the 18-34 and ethnic demographics. Because of the letter, and other concerns about the validity of ratings expressed by broadcasters and advertising agencies, Arbitron pushed back its rollout of the PPM in New York, Los Angeles, Chicago and Dallas—in some cases, by as much as nine months.

"We remain confident in the audience estimates that the Portable People Meter service is producing," Arbitron president/CEO Steve Morris said in a statement. "However, over the past three weeks, feedback from our customers, the Media Rating Council [which oversees audience measurement for radio and TV] and other constituencies has led us to conclude that the radio industry would be better served if we were to delay further commercialization of the PPM in order to address their issues."

THE RIGHT SAMPLE

Arbitron's PPM system electronically monitors a survey participant's listening habits via a small portable device. The pencil-and-paper diary system, which has been used in the radio industry since 1965, relies on participants to chronicle what they listened to. In both cases, ratings are based on a statistical sample of a market's population. However, diarykeepers chronicle only one week's worth of listening, while PPM participants can be on the panel for up to two years. The PPM must be carried at all times, and the device has a super-sensitive motion detector; if it remains stationary for even a short time, its data will be discounted. The more hours survey participants carry the device, the more they get paid by Arbitron.

The National Assn. of Black Owned Broadcasters has argued

that Arbitron's PPM methodology is adversely affecting stations targeting urban and Latin audiences. "Declines this substantial raise serious issues about who and what is actually being measured and how the PPM methodology manipulates that data," NABOB executive director/general counsel Jim Winston says. "The New York PPM numbers showed a substantial loss of audience for all stations, but the loss for the urban- and Hispanic-formatted stations was far worse than for the market as a whole."

While the data is difficult to compare because the diary system only counts listening among those 12 years of age or older and the PPM tracks listening for 6-year-olds and up, it is evident by looking at ratings from Philadelphia that urban and Hispanic stations took a hit in the rankings there as well.

In the most recent diary ratings for Philadelphia, fall 2006, adult R&B WDAS was the No. 2 station in the market among the 12-plus audience. When the first PPM currency ratings came out in April (for the month of March), WDAS had fallen to No. 7 with listeners 6-plus. R&B/hip-hop WUSL, No. 5 with the diary, fell to No. 10. Another adult R&B station, WRNB, placed 11th with the 12-plus audience under the diary method, but dropped to No. 18 in the first PPM currency book. Hispanic-formatted stations are not as prevalent in Philadelphia as they are in New York. Spanish tropical WUBA's ratings were essentially flat.

In Arbitron's view, two primary issues in play are the elusiveness of attaining an accurate sample population and the tendency of diarykeepers to merely "vote" for their favorite stations. Arbitron has struggled with low sample size, particularly in the 18-34 demographic. While that shortfall has the potential to affect a number of younger-leaning formats, it can be particularly tough on urban and Hispanic formats: The most difficult demos to sample, Arbitron says, are young blacks and Hispanics, groups that have historically proved less interested in participating.

"We already have a number of initiatives in the pipeline for implementation in the first quarter of 2008 that we believe will improve the performance of our PPM samples," Morris said in his statement. "Our intention is to expand significantly this list of improvement initiatives by working closely with customers, industry organizations and community groups."

Before And After

Latin and urban stations took a ratings hit when Arbitron issued its initial PPM results for New York this fall.

DIARY SURVEY

RANK	STATION	FORMAT
1.	WBLS	Adult R&B
2.	WHTZ	Top 40
3.	WRKS	Adult R&B
4.	WSKQ	Tropical
5.	WLTW	Adult Contemporary
6.	WAXQ	Classic Rock
7.	WPAT	Latin Pop
8.	WCBS-FM	Classic Hits
9.	WKTU	Rhythmic AC
10.	WQCD	Smooth Jazz
11.	WWFS	Adult Contemporary
11.	WINS	News
13.	WWPR	R&B/Hip-Hop
13.	WQHT	Rhythmic
13.	WFAN	Sports
16.	WPLJ	Adult Top 40
17.	WXRK	Modern Rock
18.	WCBS-AM	News
19.	WCAA	Latin Rhythm
20.	WABC	News/Talk

Summer 2007; Adults 25-54

PRE-CURRENCY PPM

RANK	STATION	FORMAT
1.	WHTZ	Top 40
2.	WLTW	Adult Contemporary
3.	WAXQ	Classic Rock
4.	WCBS-FM	Classic Hits
5.	WKTU	Rhythmic AC
6.	WWFS	Adult Contemporary
7.	WSKQ	Tropical
8.	WPLJ	Adult Top 40
9.	WRKS	Adult R&B
10.	WWPR	R&B/Hip-Hop
11.	WFAN	Sports
12.	WBLS	Adult R&B
13.	WQHT	Rhythmic
14.	WCBS-AM	News
14.	WXRK	Modern Rock
16.	WQCD	Smooth Jazz
17.	WINS	News
18.	WABC	News/Talk
19.	WPAT	Latin Pop
20.	WCAA	Latin Rhythm

October 2007; Adults 25-54

SOURCE: Arbitron, based on average quarter-hour shares

"We also plan to use the additional time to work closely with community leaders to review the workings of the Portable People Meter service and to gather their insights as to how we might improve compliance among persons 18-34, including ethnic young adults, across the diverse communities of New York, Los Angeles, Chicago and subsequent markets," he added.

WBLS GM Deon Levingston is among those who believe samples need to be improved. "Arbitron does a great job of sampling over the age of 45," he said before Arbitron announced it had pushed back the PPM launch. "But they've consistently done a horrible job of sampling people 18-24 and 25-34. There are over 3 million African Americans in New York, and the [number of people being electronically monitored] is 600. I have no idea where those 600 people are or what their listening patterns are as far as where they work, what they do, how they consume radio."

An Arbitron spokesman says the number of African Americans in the PPM survey is a statistically correct reflection on the New York population. And while Arbitron admits that, in some markets, sample sizes of certain demographics have been below target levels and it is working on increasing those samples, the company believes the ratings data is accurate.

"Arbitron's role is to provide valid estimates of audience size and composition for radio," Morris said recently. "With random sampling as the basic research platform for measuring, there is never 'perfect' measurement, which is why the Media Rating Council mandates that the data are always to be described by suppliers like Arbitron as 'estimates.'"

(The fact that the MRC has accredited only Arbitron's Houston ratings is another bone of contention for broadcasters. The company has completed an MRC audit for Philadelphia and is in the process of completing one for New York, but the MRC has not yet announced accreditation for those markets. Some broadcasters believe the PPM should not become currency in those markets without MRC accreditation.)

Another concern that Arbitron seeks to rectify with the PPM—one that broadcasters have known about for years—involves "voting." Faced with trying to recall exactly which stations they listened to and when, some diarykeepers are known to simply credit their favorite station. Voting is not necessarily unique to any particular format, but urban listeners have proved particularly loyal to their favorites. With electronic measurement in place, stations that received high ratings under the diary system could potentially find out that they don't have the large numbers of listeners they thought they had.

DATA IN DETAIL

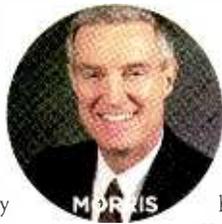
Some broadcasters facing the PPM switch believe the real answer is educating advertisers about the changing metrics. "We continue to tell our customers that the audiences did not change; only the measurement changed," Emmis Radio president Rick Cummings said before Arbitron opted to postpone PPM measurements in New York, where Emmis owns WRKS and WQHT.

PPM data, which is far more detailed than information provided by diaries, can be beneficial, Cummings believes. "We can now categorically prove that the only effective way to reach the tremendous buying power of the African-American consumer is with African-American-targeted stations."

At the Power of Urban Radio Symposium, held in September in New York, ROI Media Solutions partner Mark O'Neil tried to dispel a myth that black listeners can be reached effectively by general radio. "Urban radio is the only way to effectively and efficiently reach urban audiences," O'Neil said, citing his analysis of PPM ratings from Philadelphia showing black listeners' extreme loyalty to urban radio.

Monthly PPM results, which are available to subscribers more quickly than the quarterly diary system, contain heretofore unavailable data including minute-by-minute listening

Reliable Ratings



THE PROGRAMMING CHALLENGE

One long-range question on broadcasters' minds is how numbers derived from the PPM will ultimately affect programming. Levingston says the PPM presents

urban and Hispanic broadcasters with a new challenge. "Do they disregard what they have done and try to program to their listeners, to their core?" he asks. "Or do they try to play a game and now try to become as mass appeal as possible?" Levingston is adamant his station will not make such a change. "We will not disregard our community like that, we will not."

Under the old methodology, diarykeepers were typically credited with listening to adult R&B stations an average of 11 hours per week, Clear Channel VP of urban programming Doc Wynter said at the R&R Convention. "But in the PPM world, [it appears that those] listening levels were exaggerated, so if you're in a market that has about six urban stations and several were ranked in the top 10, now they might be ranked in the top 30," he said. "Eventually there's not going to be a need for as many urban radio stations, which means [loss of] jobs, and that's obviously a big concern."

Reggie Rouse, OM for CBS Radio in Atlanta—where the PPM won't be currency for another year—provided a hypothetical example. "PPM rolls into the market and suddenly we drop from No. 1 in the 25-54 demographic to No. 7," he said at the R&R Convention. "Then advertising agencies will say, 'Your ratings have totally dropped, and we're not going to pay those rates.' Down the line it's going to present a challenge."

From a business point of view, this [change] is incredibly harmful," says Frank Flores, VP/market manager for Spanish Broadcasting System's New York cluster, who notes that five Spanish-language radio stations service New York's Hispanic population of approximately 5 million. SBS, along with Univision, are the two biggest networks in Spanish radio.

"If the business changes, maybe we don't have five stations," he says. "Maybe because business isn't good, two go away. And the community has to wake up because this is a big deal. It's not only a radio station: It's their culture, it's their language."

Flores says SBS is looking for solutions at a corporate level and will exert political pressure if necessary. The network is also working with urban stations to find answers. As far as SBS goes, Flores says, "we're not flipping anything. We're in the Spanish-language radio business."

MEASURING THE METRICS

Some in Latin radio—Flores included—remain skeptical about the accuracy of the new technology as well.

"We had anticipated some changes, just because there are always changes when you move from a diary to an electronic system," Univision executive VP of corporate research Ceril Shagrin says. She notes that through the multimedia com-

Arbitron's new PPM system monitors survey participants' listening habits via a small portable device.



pany's experiences with TV ratings, Univision has had ample experience in dealing with change. (TV ratings giant Nielsen, a sister company to Billboard, is transitioning to its own Personal People Meter ratings service and is actually several years ahead of Arbitron in terms of rollout.)

However, Shagrin says, when those changes are significantly out of line with expectations, questions arise. "It all comes down to samples," she says. "The measurement tool itself changes what's being measured."

Shagrin and Flores agree that Hispanics are undercounted by the PPM. This has to do, on one hand, with the measurement tool, which picks up exposure to all radio. Naturally, they believe, there's more English-language radio in public spaces than Spanish. (Diarykeepers might not, for example, credit a station that they heard while shopping, but the PPM registers it. With the PPM, Arbitron has begun referring to the metric previously known as "time spent listening" as "time exposed.")

"We expected a little higher exposure to English media among English-speaking Hispanics than the diary would have recorded," Shagrin says. Far more troubling, she says, is that 18- to 34-year-olds are the most difficult segment to sample. Because Hispanic listeners are younger, they turn out to be particularly undercounted by the PPM, even though Arbitron says it weighs the sample to account for that underrepresentation.

Univision Radio COO Gary Stone calls electronic measurement "terrific. But the problem is Arbitron is not getting a large enough sample, and they're not able to break it down for Spanish-language usage," he says. "So if a Spanish-dominant person drops out, you have no way of replacing them."

Stone, Flores and Shagrin all say they're concerned that Arbitron's sampling of Hispanics does not take into account, for example, that those of Dominican origin may not have the same musical tastes as those of Colombian extraction and that a change in a panel may significantly alter the results.

"This is not just a Hispanic or urban problem," Flores says. "If our numbers are wrong, everyone's numbers are wrong. It's a marketwide consideration."

The concern extends to advertising agencies, which naturally support electronic measurement because it's perceived to be more accurate (see story, this page). "But it can't be accurate if the sample doesn't represent your industry," Shagrin says. "Everyone wants to support [the PPM], but Arbitron has to make the changes that give us credible currency."

Working toward advertising rate parity has always been a struggle for Spanish-language media. But major inroads had been made in recent years, particularly in light of Spanish radio and TV's rising ratings.

Shagrin, for one, says Univision is pleased that Arbitron has delayed its PPM rollout to New York and other markets. "We encourage them to make the necessary changes to reduce bias and improve the reliability of the data and are willing to work with

Arbitron and the other users of the data to help them succeed in this effort," Shagrin says. "We encourage Arbitron to make the same changes in Houston and Philadelphia, which remain currency in those markets." WBSL GM Levingston welcomes the PPM postponement as well. "I'm glad that Arbitron decided to listen to its clients and that they're going to take extra time to ensure that they have the most accurate system out there for measuring radio," he says. "That's beneficial in the long run to all the radio stations as well as to all of the advertisers."

And once the PPM does finally go into effect, some radio people say they're looking forward to establishing new parameters in tackling programming and connecting with listeners. "We get to reinvent the wheel in a sense, and that's exciting," Clear Channel WWPR New York PD Helen Little said at the R&R Convention. "Everybody talks about creativity—well, here's your chance to really get creative."

Adjusting to a new measurement, Univision's Stone points out, is not new. In fact, the industry has been adapting to such changes for years. However, he says, "this is our chance to get it right the first time rather than dragging it out 15-20 years. This is their opportunity to step up."

Additional reporting by Katy Bachman, Mike Boyle, Hillary Crosley and Paul Heine.

patterns. The ability to "drill down" into the PPM data to a granular level allows broadcasters to see more quickly what station contests or promotions may spike listening and which fall flat. Ultimately, if they so choose, programmers can determine which songs positively or negatively affect listening by tracking which songs listeners stayed tuned in for and which caused them to switch stations.

The quicker results can also more rapidly signal the success of a flip from one radio format to another. When Clear Channel changed tropical-leaning WUBA Philadelphia to alternative rock WRRF in May, the PPM identified a rapid increase in listeners.

At the time, Bob Michaels, former Arbitron VP of radio and PPM programming services and now head of his own company, MediaSense, told Billboard's sister publication Radio & Records that the quicker read happens in two ways. "First, we are moving from four quarterly surveys a year to 13, including the holiday survey period from the middle of December to mid-January," he said. "So the detailed information we used to only get quarterly will now be provided monthly, so you can dig in and analyze any format change sooner."

PPM data would ultimately affect certain Billboard charts as well. As of now Nielsen BDS, which Billboard relies upon for radio chart numbers, is analyzing the PPM data from the two active markets, Houston and Philadelphia. BDS will soon apply it to the audience-based charts it generates for Billboard's use.

Some programmers see definite advantages with the PPM system. "The one thing I do like about PPM is the cume numbers," WPHI Philadelphia PD Colby Colb said at the 2007 R&R Convention in September in Charlotte, N.C. "I knew that a lot of people were listening to our urban stations, and the PPM shows through cume how many people are really listening." Cume, or cumulative audience, is the number of different or unduplicated persons listening during a specified period.

Other formats could benefit as well. Country stations such as WXTU Philadelphia have long believed that the format, particularly in the Northeast, has suffered from what is known as "phantom cume"—which is to say, from people who listen to a particularly formatted station, but don't, for cultural or other unknown reasons, acknowledge their listening habits in the diary method. Once the PPM launched in Philadelphia, WXTU's stock rose, making it regularly one of the top five or so cuming stations in the market.

WBLS PD Vinny Brown, who has reservations about the PPM's negative effect on urban and Latino stations, nonetheless sees some positives in the service as well. He believes the PPM "makes radio sexier because it puts us on the same playing field and platform as television." As noted above, the granular and more immediate data it provides allows programmers to quickly determine whether a particular station event had the desired effect. "How exciting to find out, 'Did that remote really work or was that annoying to listeners?'" he says.

Ad It Up

Agencies Support The PPM, But Want It To Be Right

Advertising agencies, already familiar with Nielsen's Personal People Meter ratings service for TV, believe Arbitron's Portable People Meter will bring new accountability to radio. But, like broadcasters, they believe fine-tuning is needed.

"We need to work with Arbitron to get better results because the meters are better than diaries, and we can't go backwards," Initiative executive VP of broadcast strategy Janice Finkel Greene says.

Horizon Media senior VP/director of research Brad Adgate says pushing back the PPM rollout was the right thing to do. "It's unfortunate, but not surprising," he says. "Everyone agrees diaries are outmoded. Arbitron is trying to make this as bulletproof as they can. They're being cautious. There are billions of dollars riding on this. I think it's a smart move."

Bernie Shimkus, director of research at Philadelphia-based media buying and planning company Harmelin Media, says his clients' decision-making process hasn't changed much since the PPM became currency in that market. "Adjustments have to be made for the market's new data research methods, but it's difficult to have success in a marketplace with-

out effectively running a routine schedule on certain stations," he says. "The rankings have always mattered to an extent, but they're not the final word."

Shimkus knows that broadcasters fear lower PPM ratings will cut into their bottom line. "Certainly, there'll be pressure on pricing," he says. "But the numbers aren't the only thing that determine advertisers trying to negotiate a lower price. People on our side will always have to try to negotiate the lowest price for our clients. Just because the numbers have gone down doesn't mean a station's audience numbers drop. One thing we've stressed to clients: The PPM research system is better."

"We're about delivering sales results," he adds. "PPM allows us do that."

In the words of Kathy Crawford, president of local broadcast for ad agency Mindshare, "No one trusts the diary."

"What we need is to have clients feel good about radio's accountability," she says. "So let's just fix [the PPM] and move on."

—KT

Additional reporting by Katy Bachman and Hillary Crosley.

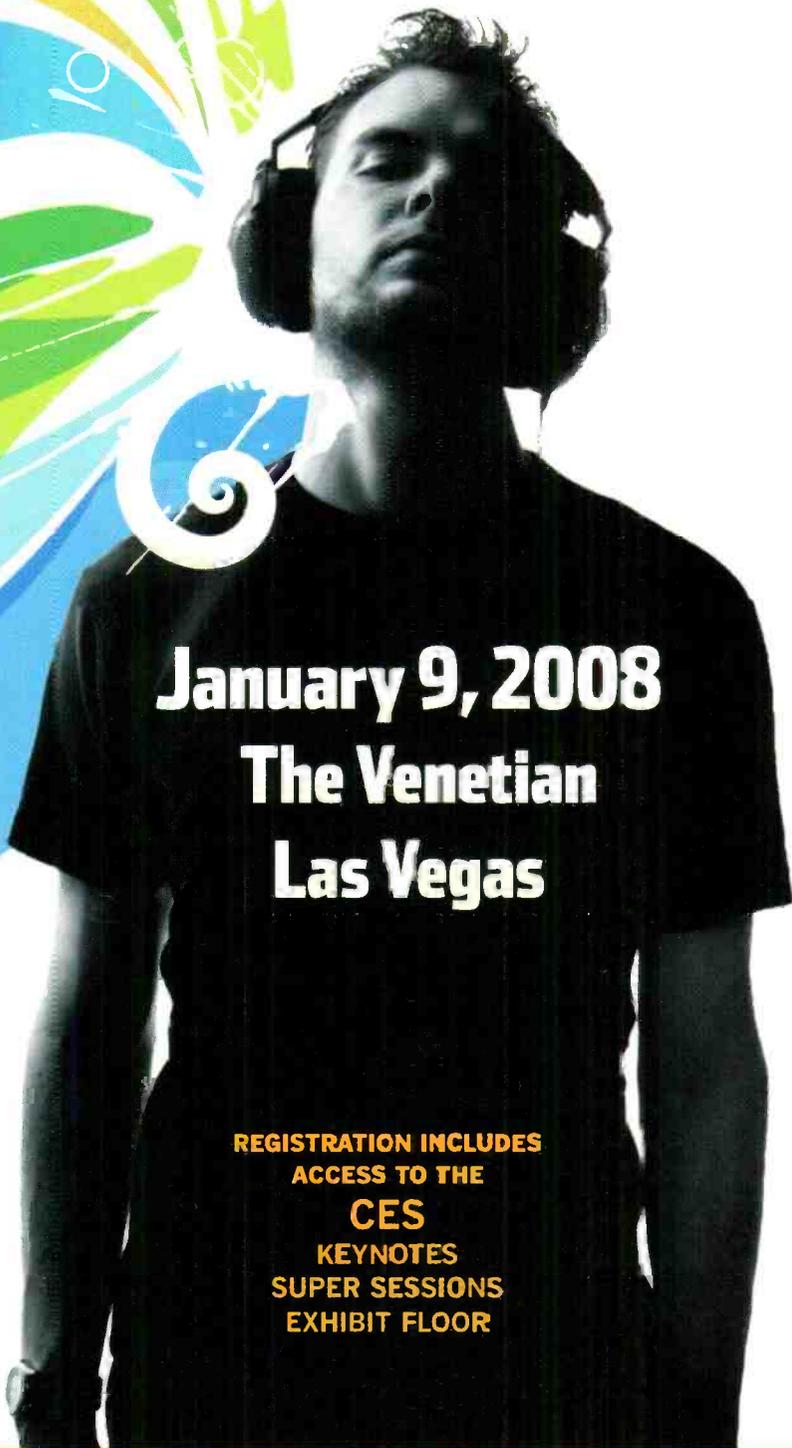
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'THE BREAKTHROUGH' BROUGHT MARY J. BLIGE BACK TO THE TOP OF THE CHARTS. CAN SHE SUSTAIN HER CREATIVE MOMENTUM WITH 'GROWING PAINS'?

Bringing out a new Mary J. Blige album is a big challenge. ■ That's because Blige, anointed "the Queen of Hip-Hop Soul" in 1992, is on a 15-year multiplatinum run as one of the most electric performers in the urban world, with a wide-ranging crossover base that straddles the R&B, hip-hop, pop and even AC markets. Her last two studio albums, 2003's "Love & Life" and 2005's "The Breakthrough," debuted at No. 1 on The Billboard 200. Even last year's "Reflections—A Retrospective" opened in the top 10. ■ For "Growing Pains," due Dec. 18 via Geffen, it started in late September with the online release of the single "Just Fine." In October and November, Blige completed a whirlwind international promo tour to get audiences ready, and just before Thanksgiving, another new song began appearing in an Apple ad for iTunes and iPod. ■ "Each time, we have to think, 'What do you do to try to make it special?'" Geffen GM Jeff Harleston says. "It's a challenge every time. You've been to one mountain top; now you have to go scale another and just keep moving." ■ So one-upping all that and keeping the buzz strong and alive is a unique task Blige and Geffen face as "Growing Pains" nears release. The Bronx-born singer/songwriter's ninth album is already stirring things up with the uptempo "Just Fine." But as far as Blige is concerned, the music is the key component in maintaining that success.

She says, "I started out with this concept of growing pains because that's how I was feeling during the [2007] Grammys: 'Am I good enough for this; do I really deserve all this in my life?' But something in my head said, 'Yes, you are. Now you're forced to rapidly grow up in this area in order to achieve and get the things you want.'"

Featuring collaborations with Ne-Yo (who wrote the track "Fade Away" from a poem by Blige), Timbaland, Akon, the Dream and Tricky Stewart (the team behind Rihanna's "Umbrella"), Bryan-Michael Cox and the Clutch, among others, "Growing Pains" finds Blige coming to terms with her success, particularly in the wake of the last album's three Grammy Award wins.

It's been a hard-fought battle, through well-chronicled personal travails in romance and substance addictions, and coming out victorious has been an adjustment. As she sings in "Just Fine": "No time for moping around, are you kidding?/No time for negative vibes, 'cause I'm winning."

"This is just the work to get to that part—where nothing bothers you and nothing is stressing you out," says

Blige, who also gets help from rapper Ludacris on "Grown Woman" and adopts her strident Brook-Lynn alter ego on the track "Nowhere Fast." "That's where I'm headed and that's where I am, but there's a whole other level of that that I have to get to. That might take a lifetime, but that's where I'm headed."

Geffen's Harleston is confident that theme will not only resonate with Blige's fans but also gave the artist some important direction for the new album's songs.

"'The Breakthrough' was and is an incredible album. Where do you go next?" he asks. "You keep moving, you keep expanding and have fun with it. That's what I take away from this album more than anything—here's Mary J. Blige showing you the breadth of what she can do."

Collaborating with Stewart, the Dream and Jazze Pha on "Just Fine" helped set the tone.

"It wasn't presented to me as a complete song initially," Blige recalls. "They began to play this keyboard part and then the drums. Then they explained to me, 'We know what

you're used to, but you'll be a part of a whole other party if you go with this record that we're about to make.' I went back to my room and when I came back the next day, they had the whole song."

"When I heard the beat, I was like, 'OK, this is hot. This is making my body move, and I'm having fun,'" she continues. "It sounded like something that needed to be more uplifting than, 'Woe is me' [laughs]. So I tried to make the song about how I appreciate the good days I do have and where I'm at right now, even though I still have challenges."

Harleston says bringing out an album as anxiously awaited as "Growing Pains" can be just fine for the label, too—but this year it faces some unexpected obstacles in marketing the release. Usually, Harleston says, the strategy for Blige revolves around a combination of strong radio and personal appearances performing on TV. But the writers' strike has put the talk and variety shows Blige would perform on in dry-dock, limiting those TV opportunities for her, although Harleston says Geffen still plans on an aggressive campaign once the strike is settled.

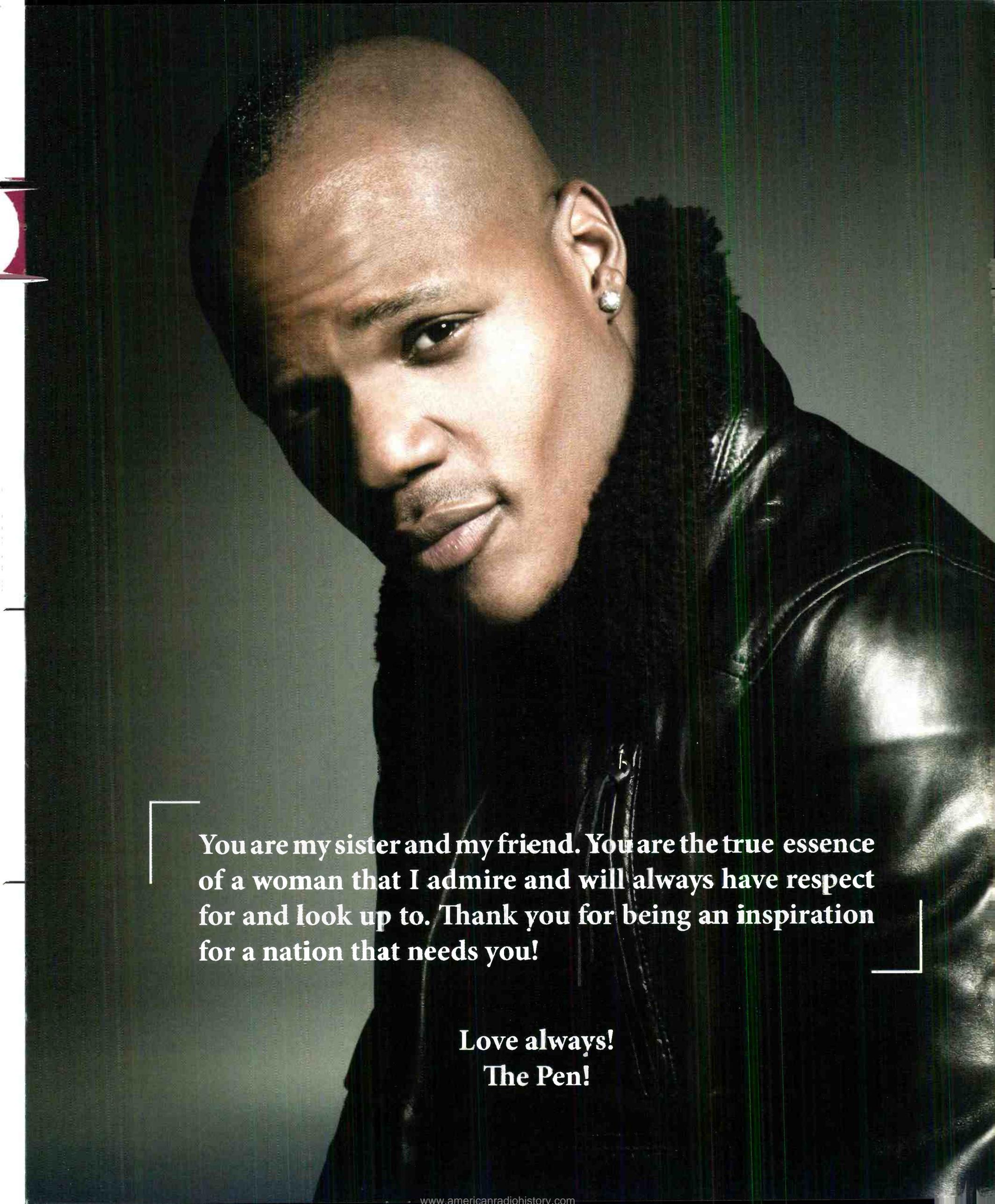
"It's challenging to not have the television opportunities for an artist like Mary," Harleston says. "But we do have partnerships and we do have a very strong record, so we're very optimistic."

The label is exploring several other avenues. Radio remains a major component, with "Just Fine" already No. 36 on The Billboard Hot 100 after six weeks. The song's Chris Applebaum-directed video had the rare distinction of debuting simultaneously on BET, iTunes, MTV and VH1 Oct. 25. Blige performed Nov. 18 at the American Music Awards and Nov. 20 at the Nokia Theatre in Los Angeles, which Harleston describes as "a celebration of the completion of her album."

BET executive VP of programming Stephen Hill says that Blige "absolutely" remains a core artist for the channel, which has "Just Fine" in heavy rotation. "Every time she comes out, our audience anticipates it," Hill says. After attending Blige's concert at New York's Nokia Theatre, Hill noted how "it was great to see the range of ages that were there and loving her and digging her. She connects with the

BY GARY GRAFF

NO GAIN



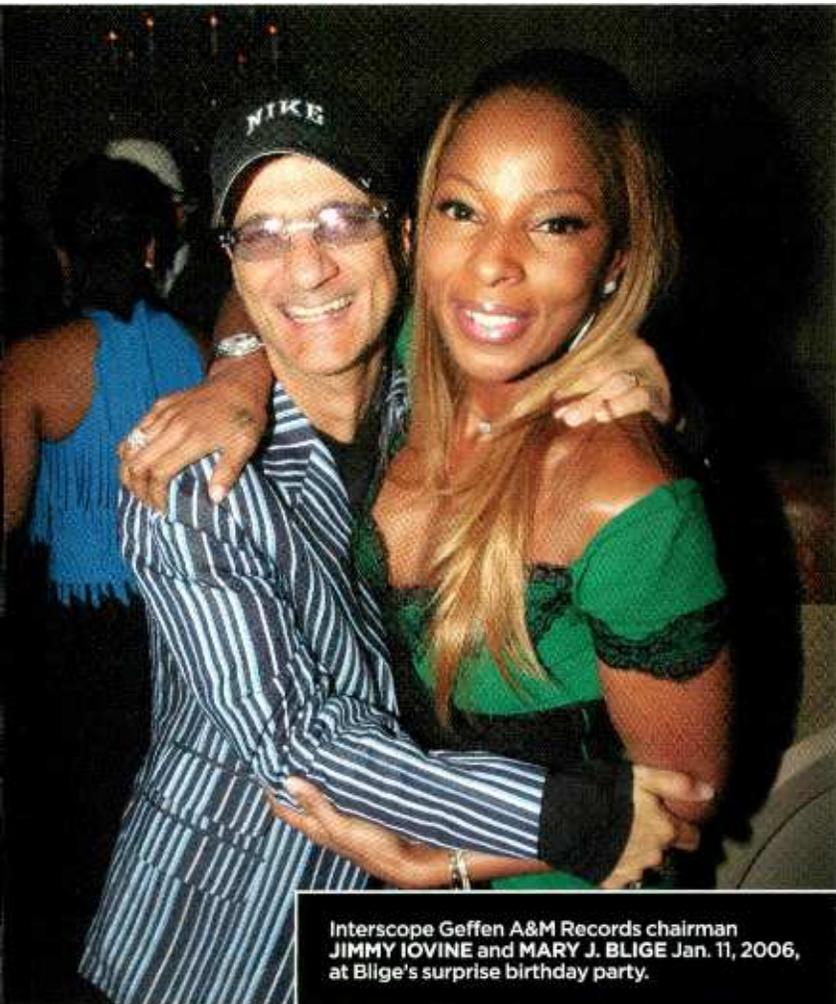
You are my sister and my friend. You are the true essence of a woman that I admire and will always have respect for and look up to. Thank you for being an inspiration for a nation that needs you!

**Love always!
The Pen!**

from >>p36 role, I was mourning for my husband. So I had to go to dark places in my own life to do that. I remembered mourning over my cousin when he got killed; I remembered an abusive relationship. I had to rewind my life to play that role. The songs that made me go there were Roy Ayers' "Everybody Loves the Sunshine" and "Searching." Those were the songs I was playing heavily when those events were happening in my life. I really didn't like to go there, but I had to [for the reading]. I kept crying over and over when I was in the car afterward.

Getting back to music, what plans do you have for your Matriarch label?

Matriarch is up and running, and Dave Young will be the first artist up to bat. You'll be hearing from him soon. He's got a voice that's been missing in R&B. It's incredibly soulful: He's like our Donny [Hathaway] that we don't have, our Marvin Gaye, Sam Cooke, Tyrone Davis . . . He's an R&B baby from Los Angeles. He also writes songs. He wrote with me on "The Breakthrough" album: "No One Will Do," "Baggage" and "MJB da MVP."



Interscope Geffen A&M Records chairman JIMMY IOVINE and MARY J. BLIGE Jan. 11, 2006, at Blige's surprise birthday party.

Who is at the top of your wish list to still work with?

When and if I do a jazz album, I'd want to work with Anita Baker. I love her. She's got to know I'm a huge fan. There's also the possibility that I'd do a gospel album. Everyone always asks that question, and I believe I would.

Growing up, were gospel and jazz major musical influences?

Not really. It was more whatever was playing in my house. When I was a little girl, about 4 years old, I remember hearing "Everybody Loves the Sunshine." That's the reason why I know who Roy Ayers is. My father was a musician, a bass player, and he had a band. As a kid, you're looking at all this, listening to his band play every song you're hearing. From his end, it was all about everything from Parliament to the Grateful Dead. My mother was the soul chick. She had everything from Candi Staton and Gladys Knight to Dorothy Moore, Sam Cooke, Bobby Womack and Otis Redding. She'd be around the house singing all these songs.

When I was 5 years old, I remember listening to the radio and it seemed like the only radio stations around were the soft rock radio stations like WABC and WNBC, where you'd hear Marilyn McCoo [she breaks into "You Don't Have to Be a Star"] and "Sara Smile" [by Hall & Oates], all those kinds of songs.

So I got a mixture of stuff as a child. And as a teenager, hip-hop hit. I was able then to hang outside, and that's what was playing all around like the Sugar Hill Gang [starts mimicking beats]. Then Run-D.M.C. came, Rakim came, and then just everybody.

If you could use only one phrase or one word to describe the evolution of Mary J. Blige the artist, what would that be?

Then: Starting to wake up. Now: Aware [laughs].

Now that you're aware, what would you do differently if you were just starting out?

I would probably behave [laughs]. I can't change what I was because I didn't know any better. But if I'd have known then what I do now, I wouldn't have done any of that stupid stuff.

Wouldn't that have affected your music, given that it's derived from your life experiences?

That's true. But you know, showing up 10 hours late for an interview or not showing up at all? That doesn't have anything to do with anything. That's just stupidity. I wish I'd done that differently instead of [in a mimicking voice], "I'm not going. I'm hung over. I'm staying home" [laughs]. Meanwhile, you've got interviewers and all these people at photo shoots waiting for you who don't care about any of that. They're just there to do their jobs and you don't show up. And now you're difficult.

Early on, you were tagged "the Queen of Hip-Hop Soul." Do you ever tire of that moniker?

There's nothing I can do about it because it's something I've earned. I would never disrespect it. Hip-hop is not something that you ultimately hear. It's a culture we grew up in, and it became us. This is the way we think, walk and talk. There's a lot of intelligence in hip-hop.

A person doesn't have to slump all over, curse or act stupid to do hip-hop. Look at Erykah Badu, D'Angelo or Jill Scott. They live in that culture and you can hear it in their music. It's what others labeled neo-soul, but which is an extension of hip-hop/soul. Jill Scott carries herself pretty nice. You can hear in her music those hip-hop influences. It's where she comes from in her heart. A Tribe Called Quest gave us jazz influences. And the Jungle Brothers was another rap group I loved. If you knew who they were, then you were really a hip-hopper. They made you feel good about the culture.

What are your thoughts on the ongoing controversy about rap lyrics?

Honestly, it's not just a song's fault or a lyric's fault. Parental guidance is very key with everything that's going on. You can have your child listen to all that, but it's up to you to say, "Look, that's what they do, but this is what you're going to do. You can't knock or judge them for what they do. But as your parent, this is what I would like for you to do, and it's the right thing to do." It's society as a whole that's the problem. It's not about a song doing the killing or making women promiscuous.

So are children in your future?

I have two young stepchildren, who are 8 and 9. They are my children, and I have to nurture them. I don't have room or time right now for a baby. At the end of the day . . . I don't know. If it happens, it happens. But right now it's not something on my radar.

Do you ever get tired of people asking you to tell your story?

I never get tired, because for some reason, they're asking. Who knows why they're asking me? It might not always be because it's their job. What if, out of all those people asking that question, there is one person who needs help? I don't know which person it is who may be asking the question. So I have to have the patience to answer it. Apparently, people still want to know how I did it, how hard was it for me and how I'm sustaining.

When you first came to prominence, you were called the next Chaka Khan and Aretha Franklin. How did that make you feel?

If you go back in time and read every Mary J. Blige interview, I would not accept that. It's not something I'd be proud to say I am. I've always given respect to the people who have paved the way for me. But Chaka Khan is Chaka Khan and Aretha Franklin is Aretha Franklin. I can never, ever be them or do what they have done. There's no "next" after an Aretha or a Chaka. But I can definitely do what Mary J. Blige does, and I've been doing what I do for years.

Do you want to be singing at age 50 or 60?

I don't know. That's up to the people. If they request it, I'll be there. But I'm not going to force myself into their lives. . . .

"I don't want to sound biased, but I would have to say 'Be Without You,' because it's near and dear to me. It got us both at a point where we were making a breakthrough in our lives—me breaking through as a producer and getting to the next level and making a record like that and finally being recognized for my whole body of work. We were both going through points in our lives where we needed a breakthrough."

—BRYAN-MICHAEL COX, SONGWRITER/PRODUCER

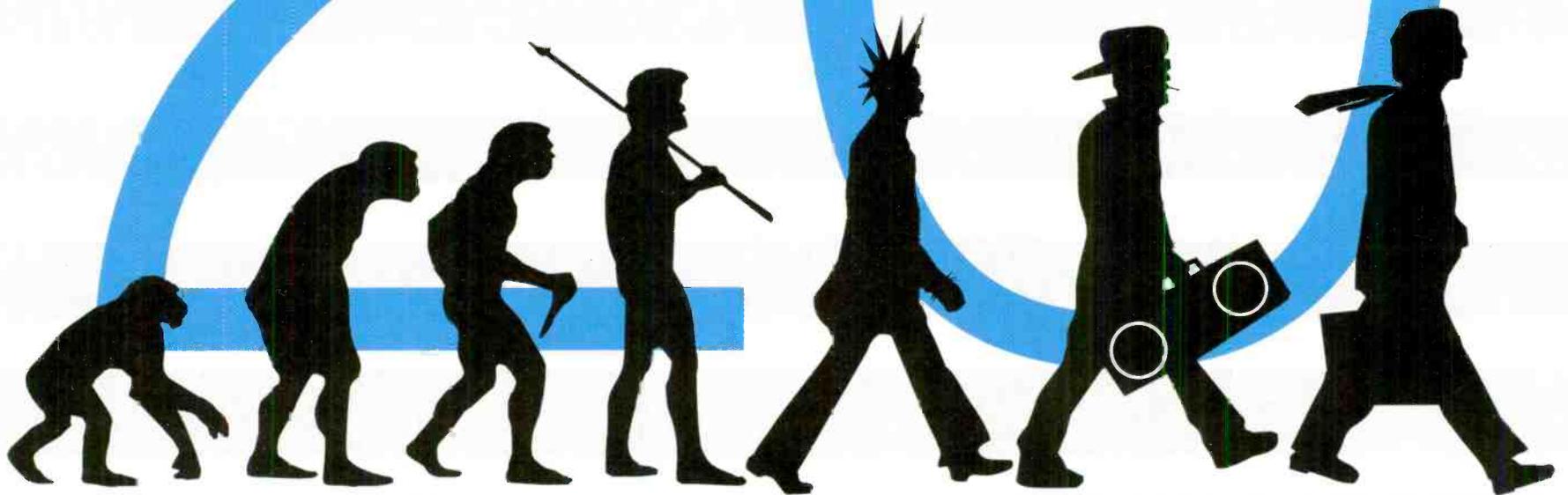
"'My Life.' [It's] the title track from her second album. Why? It is one of the most melodically and vocally expressive recordings I have ever heard. It encapsulates Mary J. Blige, her world, her struggle and her achievement."

—JEFF HARLESTON, GM, GEFLEN RECORDS

"'I Found My Everything.' I love that song. She sang it for me at my 60th birthday party."

—ELTON JOHN

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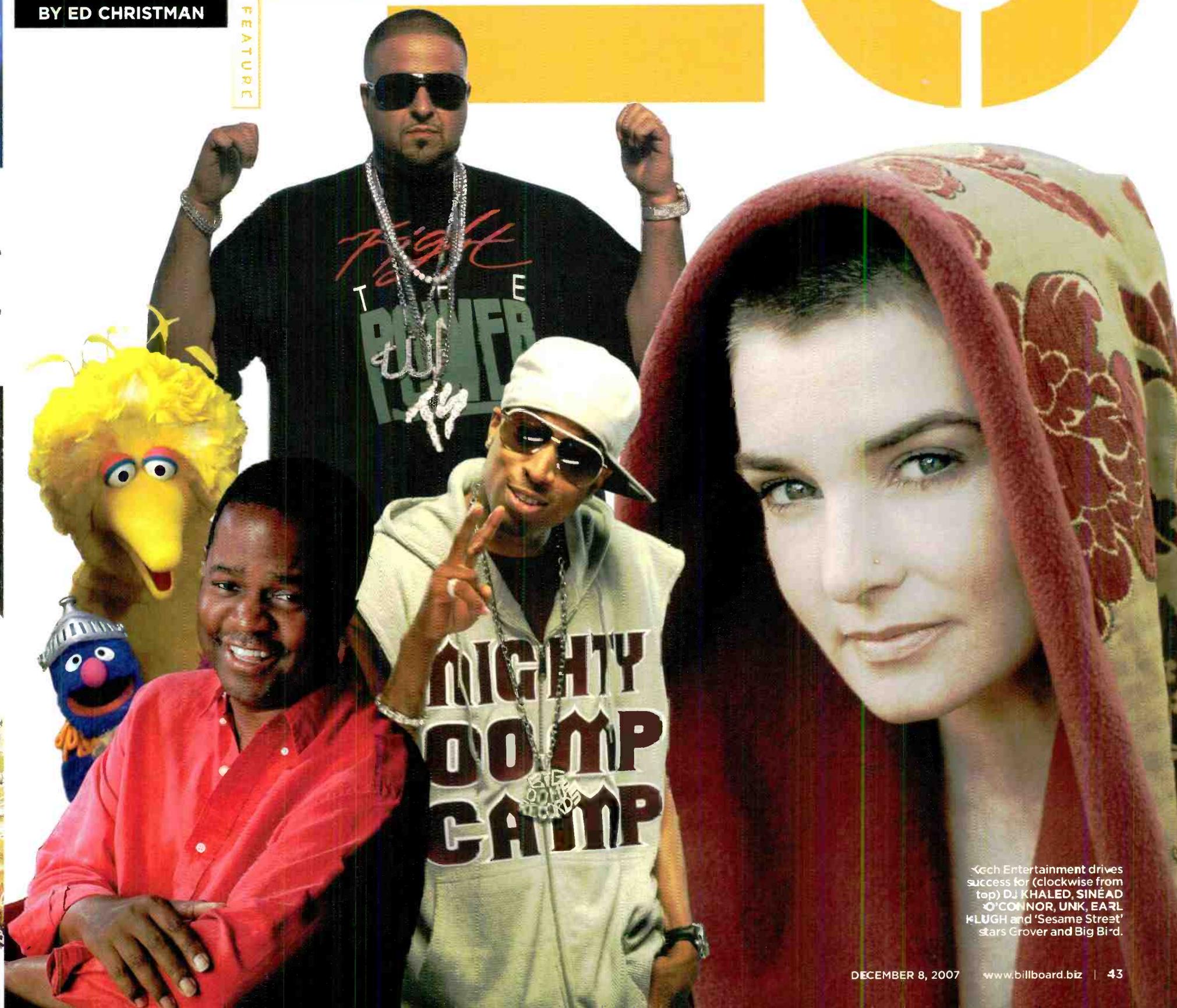
BY ED CHRISTMAN

SPECIAL FEATURE

AT

20

WIGGLES JOHN SHEARER/WIREIMAGE.COM



Koch Entertainment drives success for (clockwise from top) DJ KHALED, SINÉAD O'CONNOR, UNK, EARL KLUGH and 'Sesame Street' stars Grover and Big Bird.

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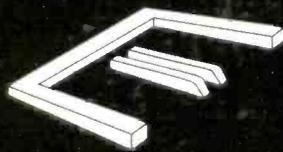
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20 YEARS

HAPPY ANNIVERSARY

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Koch Entertainment marks its 20th anniversary this year as a dominant force in the independent music business. But for company founder Michael Koch and his team, earlier milestones brought reasons to celebrate. ■ In June 2005, Entertainment One—an entertainment distributor operating in the United States, Canada and the United Kingdom—acquired Koch in a \$80 million deal. ■ Then this past March, Marwyn Investment Management took a majority ownership in Entertainment One. And since then, Entertainment One has acquired other movie and video distributors and Koch has been able to acquire the independent distribution arm of Navarre. ■ For Michael Koch, the sale of his company to Entertainment One not only confirmed the value of his 20-year investment in Koch Entertainment but also guaranteed his ability to continue building the company. ■ “The beauty of the deal was to realize a reward after 20 years of building the company but also to sell the company in such a way that it doesn’t get messed up,” Koch says. “It is 100% intact; nothing has changed and nobody has lost their job, which is kind of unheard-of when a company is bought. I did the deal so the company can live on and become stronger.”

Koch's strength is evident on The Billboard 200, where some 16 albums this year are credited to Koch Records as the distributing label.

The most successful are DJ Khaled's "We the Best" on Terror Vision, which debuted at No. 8 in June; Jim Jones' "Hustler's P.O.M.E. (Product of My Environment)" on Diplomats; and Unk's "Beat'n Down Yo Block" on Big Oomp. Jones and Unk both debuted on The Billboard 200 and continued to chart this year.

Other acts on The Billboard 200 this year whose releases were credited to Koch as their distributing label are Prodigy, Dipset, B.G. & the Chopper City Boyz, Slim Thug, Keith Murray, Sinéad O'Connor, Tha Dogg Pound, Project Pat, KRS-One & Marley Marl, 40 Cal. and Otep. (Numerous other artist releases flow through Koch Entertainment Distribution but are not credited to Koch Records as the distributing label.)

Entertainment One CEO Darren Throop confirms Michael Koch's view of his company's progress. "Since we acquired Koch, they have gotten bigger and much better," he says.

But then, that has been Michael Koch's strategy from the start.

Koch Entertainment, then called Koch Import Services, began as a broker selling CD-pressing services for the Austrian replication plant owned by Michael's stepfather, Franz Koch, who subsequently grew his company into one of Europe's leading indies.

Almost immediately, the son saw the opportunity in the United States to get into classical distribution. Once he had a foot in the door with classical titles, Koch changed the distribution business model and took product on consignment.

"All that matters is getting the product into the stores and the sell-through," Koch says. "We were more aggressive, professional and dynamic than the competition and soon became the largest classical distributor."

The next revolution "was realizing we could only go so far as a distributor of classical and needed pop labels to grow," Koch says.

So he went to Shanachie owner Richard Nevins and said, "Richard, it is very nice to press your CDs, but I want to distribute your product too," Koch recalls.

"He laughed at me, but I convinced him by pointing out that if he signed with me nationally, I would give him more attention than his regional distributors. I also bought one-third of his label to cement the commitment, to make sure that our interests were aligned."

Nevins recalls: "One of the reasons for Michael's success is he has these little epiphanies from time to time. One day years ago, some guy comes knocking on the door trying to sell

CD-pressing services to us, saying he would give us a good price. Since it was the early days, we were paying \$3.50 a CD, so I said, 'Make my day.' And he did."

Years later, Nevins recalls, after Michael Koch had started his distribution company, he remembered how many CDs Shanachie pressed, and he "picks up on the thread to convince me" to sign a distribution deal.

"I am sure he is al-

ways storing little pieces of information like that, which helps him to build a nice little empire," Nevins says. "Before Koch, everything was regional." Along the way, Koch "has plenty of insight, which is why he has been successful," Nevins says.

Michael Koch recalls, "We bet the ranch on the Shanachie deal, which turned out good for them and us. Since then, as a distribution company, we have always stayed a step ahead in terms of systems, infrastructure, logistics and in our business-to-business Web site."

So the next step was to leverage the distribution company to become a major independent label, he says.

Koch Records had begun early on as a classical label in 1990 and started working in pop music in 1994 with the signing of Amy Rigby, among others.

Since then, the label has evolved to the point where it typically issues 250 titles per year, generates annual net **continued on >>p46**

'Since we acquired Koch in 2005, they have gotten bigger and much better.'

—DARREN THROOP,
ENTERTAINMENT ONE

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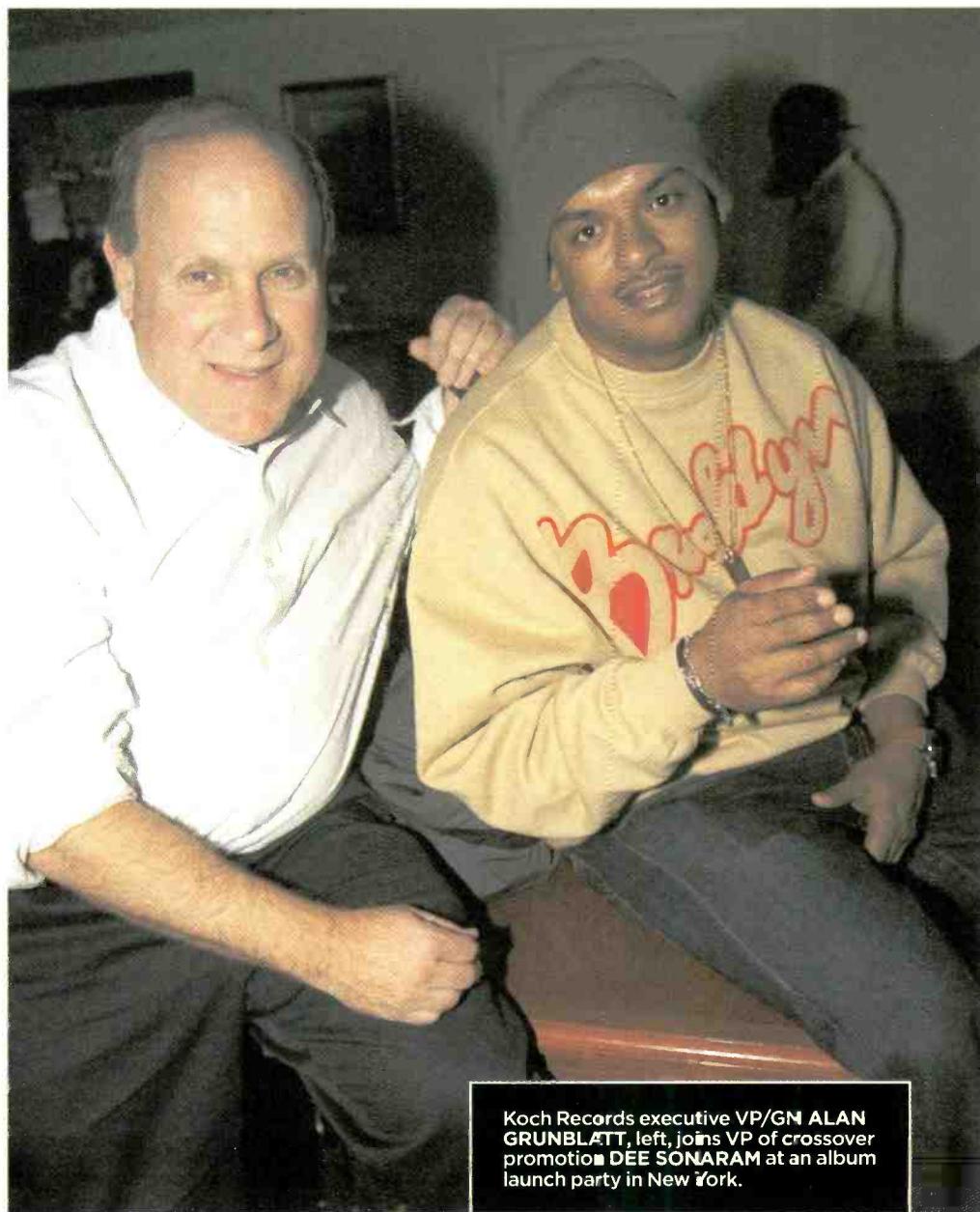
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Koch Records executive VP/GM **ALAN GRUNBLATT**, left, joins VP of crossover promotion **DEE SONARAM** at an album launch party in New York.

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from >>p44 revenue of \$40 million-\$50 million and encompasses many genres of music. But it is best-known, ironically, for being a top rap label and a top children's music label.

"We have had the largest number of independent charting albums for six years in a row," Koch says. That encompasses the years from 2001, (when Koch tied withTVT) through 2006.

That run began when Koch agreed to buy the VelVel assets from Walter Yetnikoff in 1999. That brought in Bob Frank and gave Koch an international structure for licensing the company's music.

Frank says Koch Records distributes its titles through JVC in Japan, has re-upped with Universal in Europe and is signed with Shock in Australia. But he adds that "85% of our product is America-centric," which means the bulk of the label's revenue comes from the United States.

After bringing Frank onboard, Michael Koch made one more talent acquisition that cemented the company's label stature: the team that put Relativity on the hip-hop map, Alan Grunblatt and Cliff Cultreri.

"I was keen on the rap business and had interviewed people and was looking for the right guy," who turned out to be Grunblatt and Cultreri, Koch says. "It's always about the people. I am not a genius or Mr. A&R, but I have an eye for people."

That eye extends to starting a Canadian distribution company with Dominique Zargka in 1995 and hiring Michael Rosenberg in 1987, who would go on to become president of Koch Entertainment Distribution.

"We have a diversified group of companies and divisions, and each contributes to the success of the whole," Koch says.

Indeed, "leadership dictates their success,

and Koch is a great, quality independent company," Navarre chairman Eric Paulson says. "I have a lot of respect for Michael, who is a good leader, and his team. Michael is a staunch believer in what works in the indie sector, and he makes sure not to go crazy in paying for anything; he gives good service and charges for it."

Likewise, Bar/None owner Glen Morrow says Koch is "as hard a bargainer as he can be, yet he has fostered a family environment. He watches out for his employees and treats them right, and he has a lot of employees who have been there for a long time. Consequently, Koch has some consistencies, year over year."

The other factor Morrow points to for Koch's success is that he has a natural enthusiasm for analyzing business.

"He would size things up and did it with relish and pleasure, seeing the pitfalls, but also be willing to totally throw his hat into the ring and go for it. He did that often, and it paid off for him."

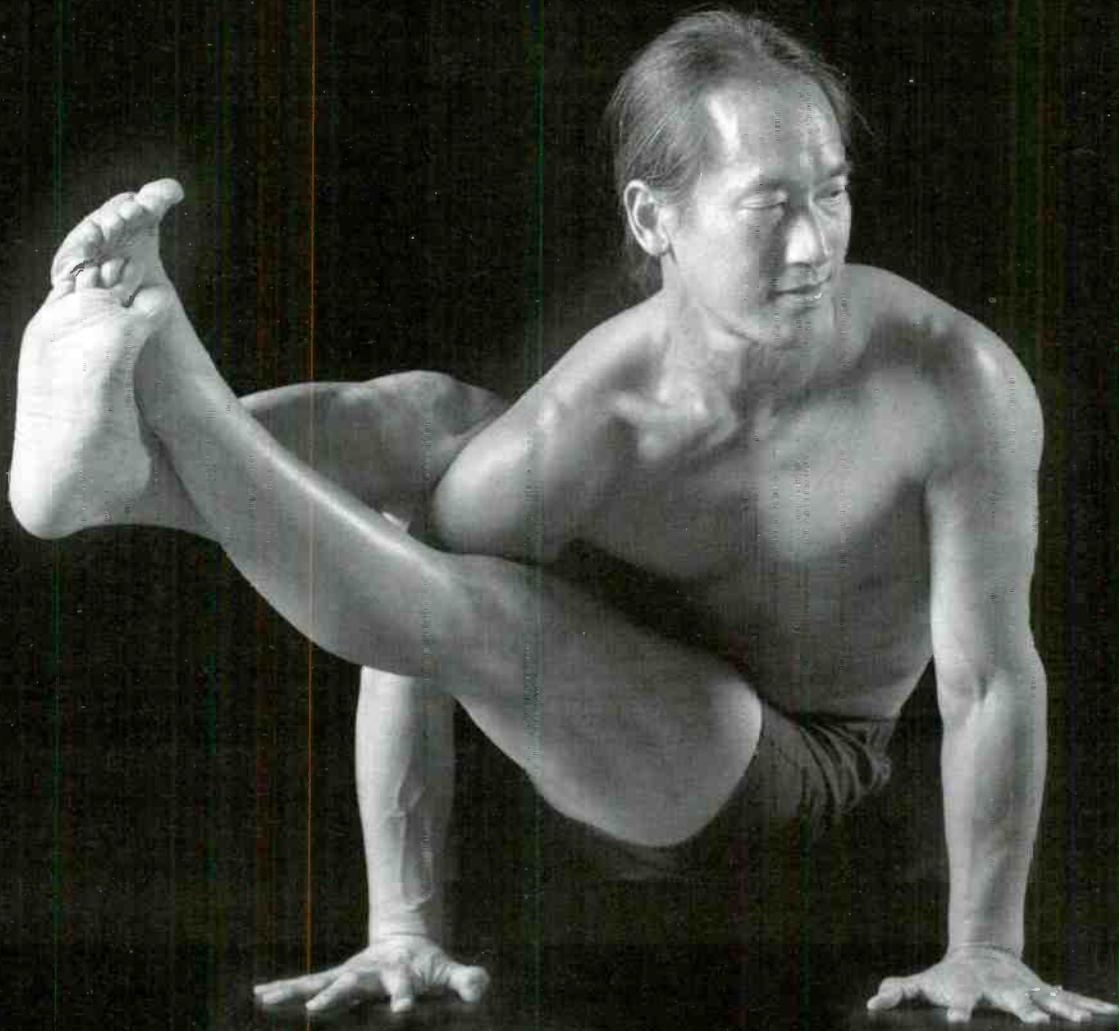
With the support of Marwyn Investment Management, Entertainment One's largest shareholder, Koch is now poised to be a front-runner in the music industry's new business model.

That's the assessment of competitor Tom Silverman, founder of Tommy Boy Records, who sees the potential if Entertainment One is able to make additional strategic acquisitions.

"Koch is in a better position than any of the majors to be in front of the new business," Silverman says.

"Koch has great distribution; it's unaffiliated with majors, which could become an advantage in the future; and the unique thing about Koch is the way they manage to make money with new music against all odds."

TWENTY YEARS and GOING STRONG



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PROFESSIONAL AND DYNAMIC

MICHAEL KOCH REFLECTS ON THE CULTURE AND GROWTH OF KOCH ENTERTAINMENT

Nowadays, most industry executives know Michael Koch as an unrelenting business executive who is a tenacious negotiator. As Alliance Entertainment Corp. president Alan Tuchman once said of the man's deal-making abilities, "There is no free lunch there." ■ Koch, a native of Austria, graduated from the University of Innsbruck with a law degree in 1984 and came to the United States in January 1987 to sell the services of his father's CD-pressing plant back home. ■ "I didn't know shit," he recalls of the time when the CD phenomenon had yet to ignite. ■ His stepfather, Franz Koch, opened a recording studio in 1975 and inadvertently got into the record business when a local group of musicians recorded music from his home region, which became a hit with tourists, with Koch International manufacturing and selling the record.

At 24 and fresh out of law school, Koch set up shop in New Jersey. "The first thing I did was set up a phone; the second thing I did was get a 'Billboard International Buyer's Guide,'" he says.

Five months later, after hiring Fred Hoefer and Jim Welsh, who worked for German News and imported music, among other things, Koch launched his distribution company in the States.

From the beginning, Koch recalls, "we required exclusivity for the U.S. and did a contract. The big catch was getting Teldec, which was a huge classical label at the time, onboard."

But around Christmas of 1987 Koch found out he would have the label for only a year because Warner was buying it. "It had been hush-hush, and when I saw it I said, **continued on >>p50**



Koch Entertainment founder MICHAEL KOCH outside the company's headquarters in Port Washington, N.Y.

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for their exceptional efforts on our behalf.



from >>p48 'Shit, this was my Christmas present.' But Koch soon landed a distribution deal for Chandos, the prominent classical label from the United Kingdom.

In one year, 1987, Koch recalls, "We started as a CD-pressing broker, then did imports and became a distributor, and then talked labels into the consignment model," he recalls. And Koch that year hired Michael Rosenberg, now president of Koch Entertainment Distribution.

Soon, Koch was distinguishing itself among classical distributors. "We moved units, were professional and dynamic," Koch says, "but classical was too small, so the next revolution for the company was to get into pop labels."

In 1990, Koch convinced Shanachie, a CD-pressing client, to sign a distribution deal. It took effect Jan. 1, 1991. It was the first time that a non-classical label signed an exclusive national distribution deal, and marked the beginning of the end of regional distribution.

Since then, Koch has built a \$175 million company and Koch Entertainment Distribution is regarded as the largest indie not affiliated with a major. In addition, Koch Records has a diverse roster and is a leader in the rap and children's genres.

In 2005, Koch sold his company—eventually realizing about \$80 million—to Entertainment One, which in turn was moved from the Toronto Stock Exchange to the London Stock Exchange's Alternative Investment Market by its largest shareholder, Marwyn Investment Management. Koch remains CEO of Koch Entertainment.

What role did your stepfather play in building the company?

Without him, I would not even be in the music business. I saw him build his company in Austria from scratch when I was growing up and

when I decided to come to America to try and do the same, his initial help was instrumental in getting the company off the ground. He has always been my most important mentor and supporter.

How do you see the independent distribution landscape right now?

If you exclude major-owned companies like [Alternative Distribution Alliance] and RED and look at it in terms of real indie distribution, we are the 800-pound gorilla, and then there is a big gap [between Koch and others].

What about Fontana? Universal Music Group executives privately claim that company is doing \$100 million in annual sales.

Maybe they mean they are doing \$100 million in wishful thinking. But if you include them, ADA and RED, the indie distribution sector is vibrant. In fact, it lends itself more to the new environment of selling less units per title than major-label distribution does.

Indies are better-gear toward taking a title from a smaller sales base to a higher level.

But a lot of people are predicting consolidation for the smaller independent distributors, which nowadays—with the exception of Select-O-Hits and Allegro—is all the rest of them.

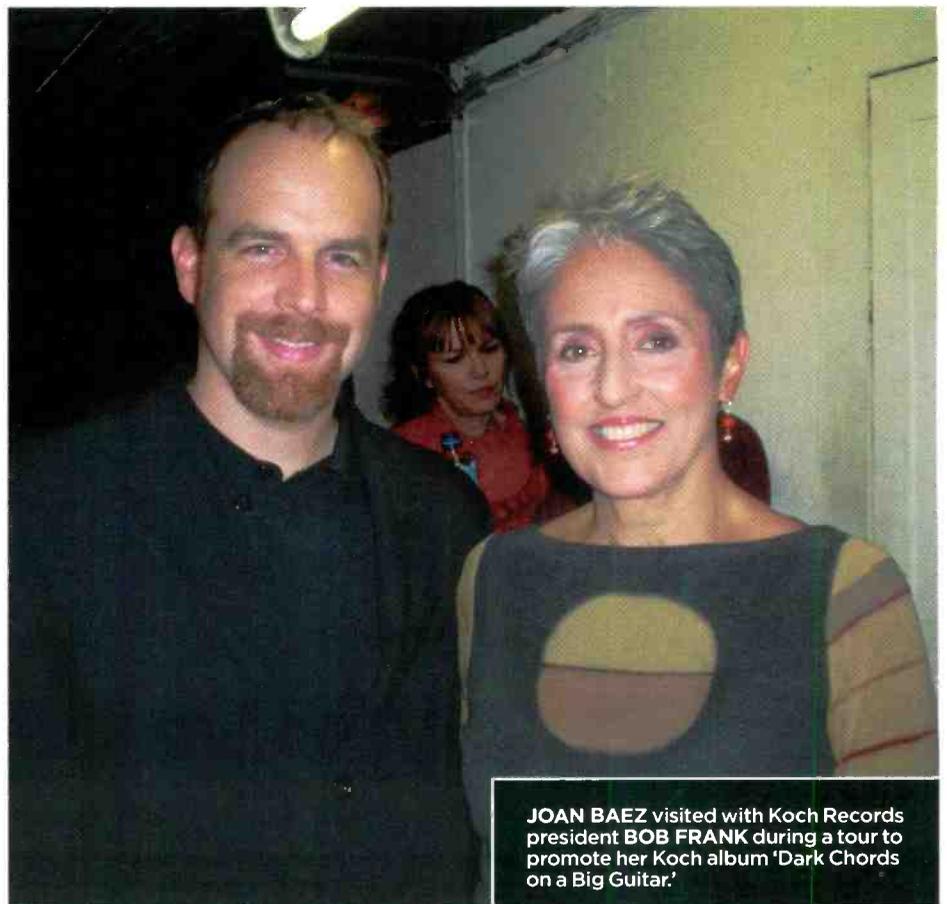
There may be some consolidation, but there will always be small indie distributors. They play a role for small labels and operate with a very low cost structure so they can survive.

How will the decline of physical product affect Koch?

Again, the physical world is declining but as an independent distributor you can still grow. The decline of the **continued on >>p52**

'My stepfather has always been my most important mentor and supporter.'

—MICHAEL KOCH



JOAN BAEZ visited with Koch Records president BOB FRANK during a tour to promote her Koch album 'Dark Chords on a Big Guitar.'

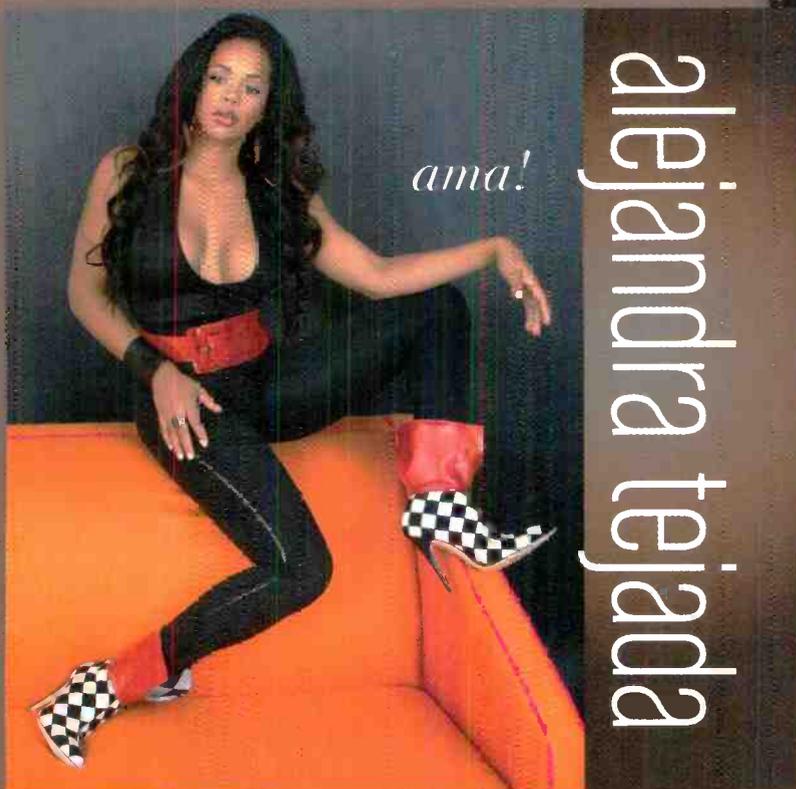
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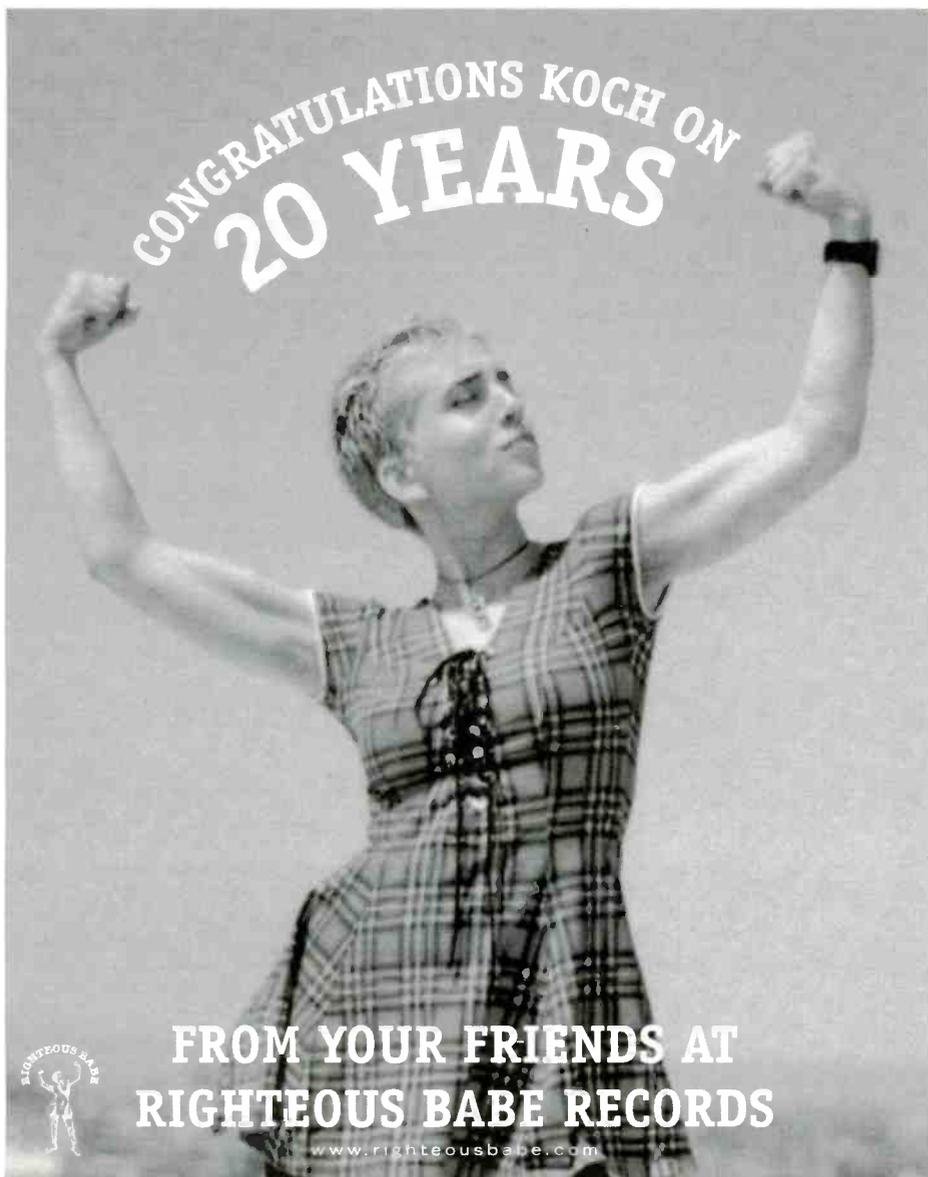


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from >>p50 CD affects the majors more than us. The majors are shrinking; Koch is still growing. So while the pie is getting smaller, our slice is getting bigger.

But you have more invested in the physical world than the majors do.

That is true. We are the only real distributor left, from shipping to marketing and even, unfortunately, processing returns—we do it all, from soup to nuts. And I am very happy about this. It gives us a much higher degree of control and we can bring something to market faster than anyone else. We are still investing in our warehouse, buying more automation.

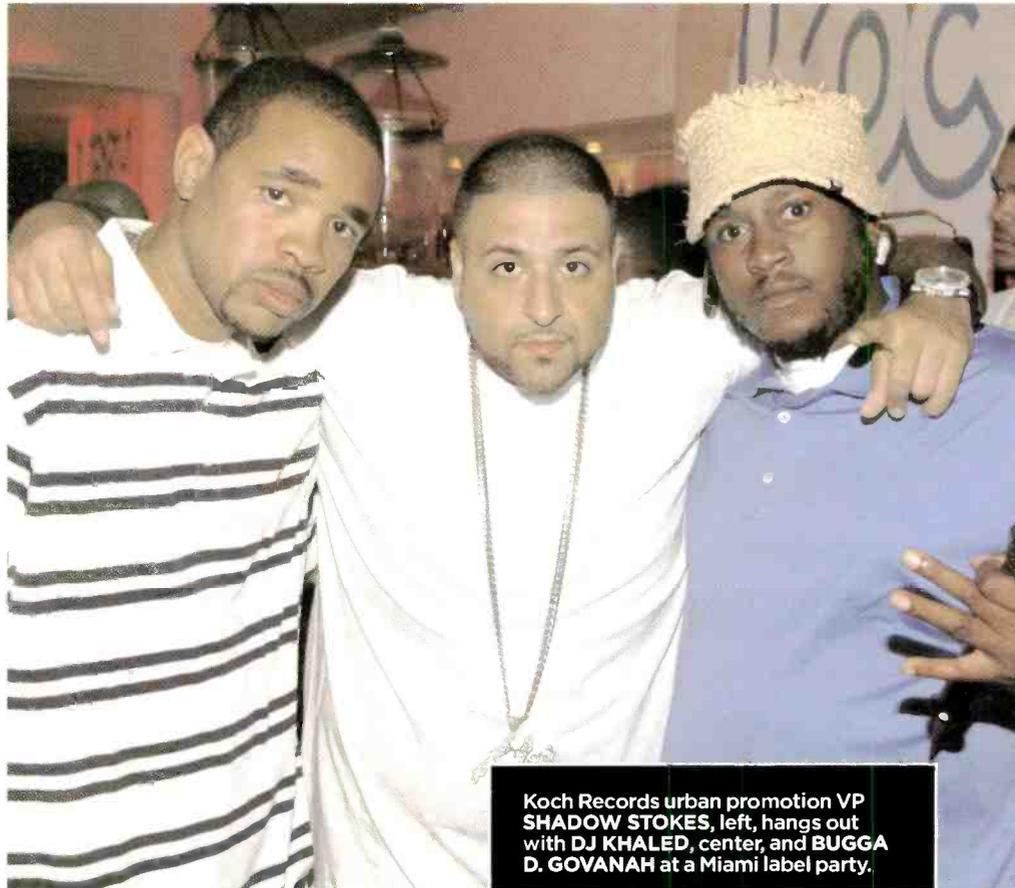
Do you see the future as digital only?

and the music video interactive [format]; that is a step in the right direction.

So then what's your view on digital rights management?

It is two different worlds. In the physical world we should have a format that is copy-protected. But we don't subscribe to digital rights management. We gave our music to eMusic on day one. In digital, you are dealing with track downloads, which are small digital files and if you can't move them around easily, you will lose sales because you can't compete with peer-to-peer [file trading] and free. So why devalue the file by making it more restrictive when the alternative is free and easy?

What do you think of industry's current infat-



Koch Records urban promotion VP SHADOW STOKES, left, hangs out with DJ KHALED, center, and BUGGA D. GOVANA at a Miami label party.

No, it will be growing and at some point it will be the lion's share, but we believe physical will always be a factor. What share it will be in five or 10 years nobody knows, but it will still play an important role. The majors have given up on physical way too soon. In their head, they are already leaving it behind and jumping into the digital world. All of them have gotten rid of their manufacturing and fulfillment facilities, and it also seems they have all given up on trying to get a physical format that is protected, which is disconcerting.

How can anyone pursue a protected physical disc after the DualDisc fiasco?

We are not the ones to do it; we don't have the resources. The big guys have millions of dollars in copyrights to protect but they don't seem to be putting much thought into that. After the Strategic Digital Marketing Initiative [to establish a copy-protected physical format] met every month for seven years and we got nothing, and then you add on another eight years of nothing, it is puzzling.

What else can the industry do to deal with declining CD sales?

We need to add more value to the CD and provide a bigger consumer experience than we are now. We like what Warner did with Linkin Park

uation with the 360-degree business model?

It's desperation and it's wishful thinking. It's not going to happen. It's just like the marriage of hardware and software. What did that do for Sony? Nothing. If anything it made them lose out on their Walkman monopoly and then they lost out on the MP3 world too, which is why Apple had to do it.

Now, to put all these things together—a management company, a record company and a merchandising company—to hold their position in the marketplace is ludicrous. It's too uncoordinated, too complex and not parallel.

While there will be the occasional Robbie Williams deal, that's not the reality of how these artists work. They won't give up everything to one company unless they get an insane amount of money, which means the company ends up holding the short end of the stick.

If we are moving to an industry that is selling less music, if anything the artist will hold on more tightly to other income streams.

We are all just going to have to live with an industry where the economics are smaller than what they were in the industry's heyday.

And if you can't work with that, then you better get out of the business.

—Ed Christman

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audience. She has a relationship and a bond that's really unlike any artist out there."

Hill adds that while changing an artist's look and couture, as Blige does in the "Just Fine" video, can be risky, it seems to be a plus with the singer's fans. "What I love about it is her consistency in exposing a new style whenever she does a video," he says. "It may be a hairstyle or a style of dress, a big hat, whatever. It's always interesting and fun."

Some partnerships will also help Blige and Geffen launch "Growing Pains." The singer is continuing her relationship with Chevrolet that will include broadcast and Internet ads and at least one print campaign for the new version of the carmaker's Malibu—which incorporates a lyric from "Just Fine" ("I like what I see when I'm looking at me when I'm walking past the mirror"). Blige also plans to maintain her relationship with the NFL, which will place her music, and possibly the singer herself, into game broadcasts during December and January.

The Apple campaign, which features "Work That," should drive sales from the get-go. By comparison, digital downloads of Feist's "1, 2, 3, 4," which appeared in an early-fall iPod ad, soared from 6,800 to 128,000 in its first three weeks of exposure, according to Nielsen SoundScan.

Blige will also embark on a short promotional tour starting the second week of December, visiting Los Angeles, New York, Chicago, Atlanta, Philadelphia, Washington, D.C., and possibly San Francisco. She'll visit radio stations and "try to have a special event," such as an appearance or performance, "in each of the markets," according to Harleston.

Blige's Web site has been redesigned to support "Growing Pains," and Geffen is lining up some online promotions, including programming with AOL and Yahoo that Harleston says will be "a little sexier than a standard 'Sessions' kind of performance . . . We'll make sure she's very present in the digital retail space." Geffen is also working on plans for "exclusive content for various retailers," both terrestrial and Internet-based.

There's also a "huge international com-



S

ponent" in the "Growing Pains" marketing strategy, Harleston says. Blige went to Africa in mid-October for a series of dates, having gone to South Africa last year to help open the Oprah Winfrey Leadership Academy for Girls there and being "really taken by the experience." She also went to Europe and briefly returned to the United States before a two-week tour of Japan in early November, "a territory where she historically has had great support but never spent much time."

In Europe, "The Breakthrough" went top 10 in Switzerland, while the single "Be Without You" achieved the same distinction in Switzerland and Holland.

"I'm probably in the best shape that I've ever been in in my life," says Blige, whose stamina will surely be tested in the run-up to the new album. "I'm really healthy. I make sure I'm not stressed out over a lot of things."

Blige is also expected to hit Europe in December, and Andrea Nelson Meigs, her talent agent at ICM, says she's looking to fit in feature film work in first-quarter 2008. Blige has appeared on such TV shows as "The Jamie Foxx Show," "Ghost Whisperer," "Entourage" and "America's Next Top Model," and she's long been linked to a Nina Simone biopic.

"There's a lot that's pending," Meigs says, "and a lot of things that she's been offered that she's not going to be able to do. The challenge is juggling two careers with the window of potentially one movie a year, which makes it a nice little dance to figure out

what it will be in terms of capitalizing on her interests and audience."

On top of all this, Blige is also operating her own label, Matriarch Records. R&B singer Dave Young—who co-wrote "No One Will Do," "Baggage" and "MJB Da MVP" on "The Breakthrough"—is slated to be the imprint's first release, though a date has not yet been set. "He's got a voice that's been missing in R&B," Blige says. "It's incredibly soulful: He's like our Donny [Hathaway] that we don't have, our Marvin Gaye, Sam Cooke, Tyrone Davis."

More than anything, however, she's anxious to get her "Growing Pains" out to the public and continue what Blige says has been a career-long dialogue with her audience.

"My fans are like shrinks for me," Blige says. "Any time a person listens to you, they're helping you, and there's 5 million people out

there listening to me. I'm like, 'Wow, thank y'all for listening.'

"So I help them and they help me, and we all help each other. I'm just happy they're happy. All they want to know is that somebody out here understands their pain, their joy or whatever they're dealing with, and I'm so glad they can do that with me."

Additional reporting by Jim Bessman and Gail Mitchell.

For more Mary J. including a full Q&A, see page 29.

'Do I really deserve all this in my life? Something in my head said, "Yes."'

—MARY J. BLIGE



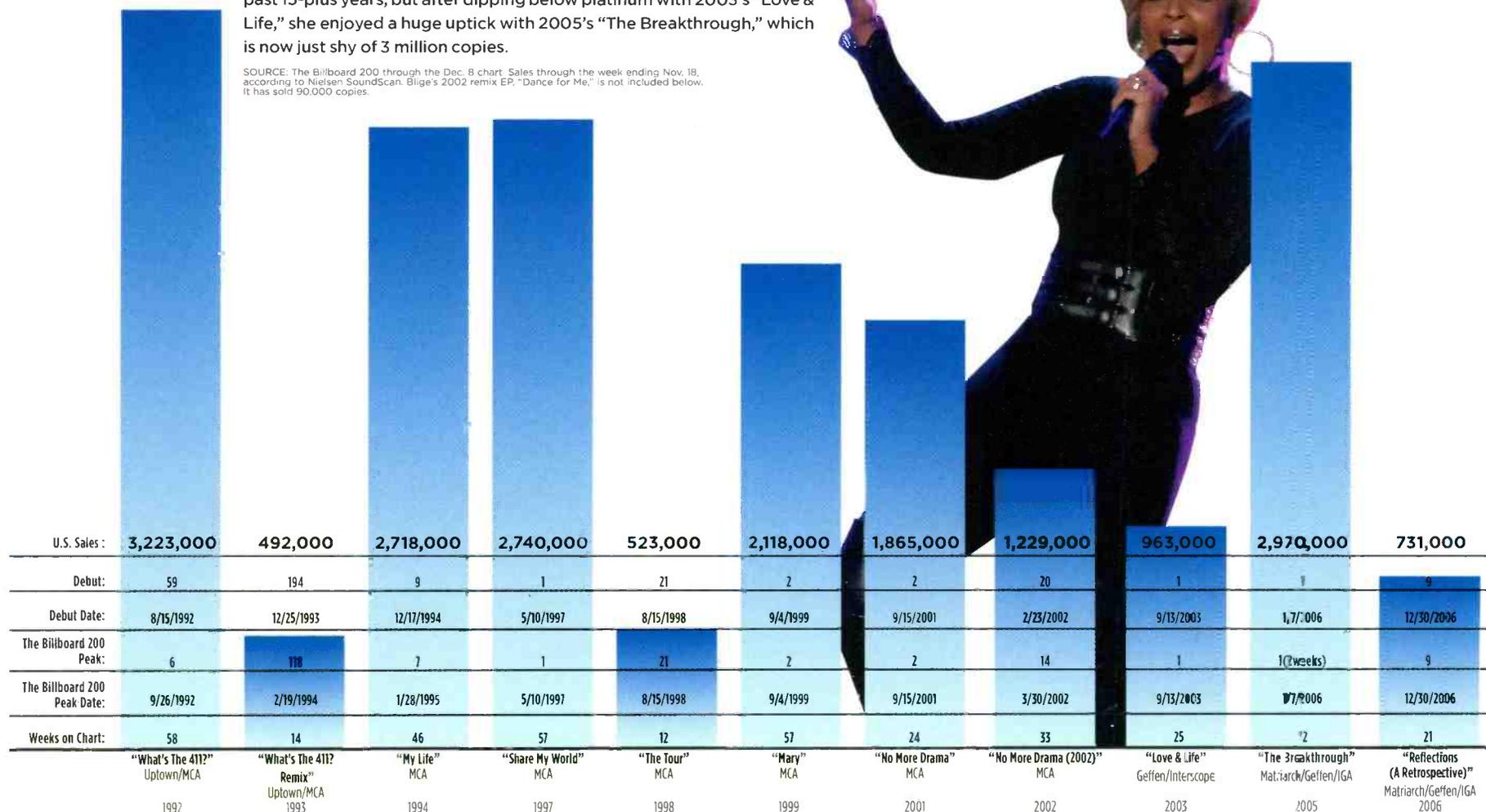
ABOVE: MARY J. BLIGE on the mic in a new iTunes TV commercial, which features her song 'Work That.' BELOW: Blige and ELLIOTT YAMIN belt it out during the 2006 season finale of Fox's 'American Idol.'



THE BILLBOARD 200

Mary J. Blige has been one of the most consistent sellers in R&B in the past 15-plus years, but after dipping below platinum with 2003's "Love & Life," she enjoyed a huge uptick with 2005's "The Breakthrough," which is now just shy of 3 million copies.

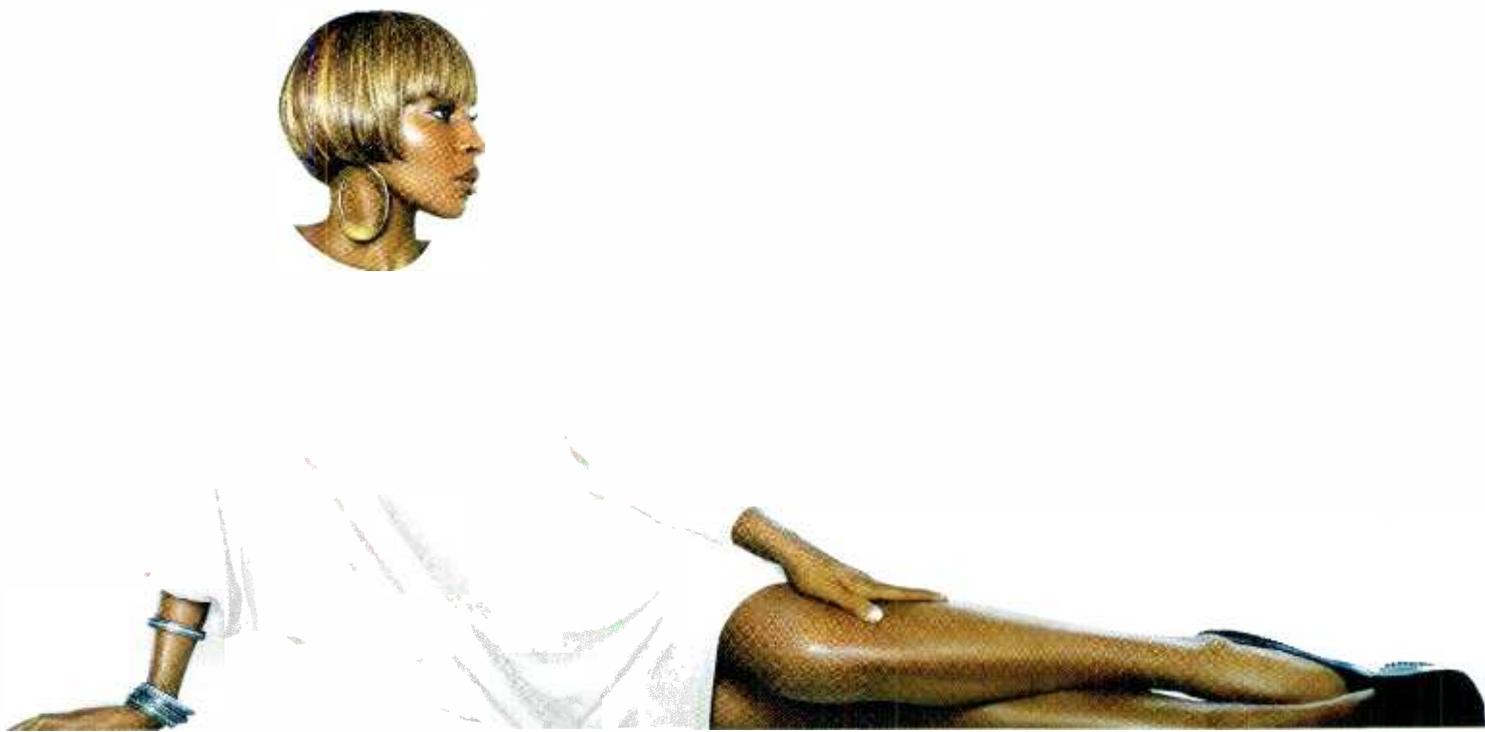
SOURCE: The Billboard 200 through the Dec. 8 chart. Sales through the week ending Nov. 18, according to Nielsen SoundScan. Blige's 2002 remix EP, "Dance for Me," is not included below. It has sold 90,000 copies.



ABOVE MIDDLE: RAY MICKSHAW/WIREIMAGE.COM; MICHAEL CAULFIELD/WIREIMAGE.COM

Interscope Geffen A&M Congratulates Mary J Blige, the Woman, the Artist, the Inspiration, the Icon,
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SPECIAL FEATURE

REAL LOVE FOR MARY

WITH HER NEW ALBUM DUE, BLIGE'S ADMIRERS LOOK BACK AT HER PATH TO STARDOM

Expectations are high for Mary J. Blige's Dec. 18 release "Growing Pains," and if the reverence of her music industry peers is any indication, she is indeed on top of her game.

"Right now, as far as contemporary music, I would say she's the greatest singer out there," Interscope Geffen A&M Records chairman Jimmy Iovine says. "Her work ethic is extraordinary, and she's very clear on what her vision is yet open to a lot of input, which is also extraordinary."

Other illustrious Blige associates offer variations on Iovine's theme.

"She's the most evolved and most significant singer of popular music today," Geffen Records chairman Ron Fair says. "Her appeal is universal, and the combination of this God-given voice and the realness of how she interprets a song puts her in an unparalleled category."

Christopher Hicks plays an important A&R role for Blige as CEO of Noontime Music, as well as being senior VP/head of urban music at Warner/Chappell Music and senior VP of urban music at Atlantic Records. He echoes Fair's opinion: "Without sounding too over the top, she's probably the hardest-working artist I've ever been in contact with. She makes everything you give her much better—and she's a living icon, yet still the most humble person to work with, who makes the job not a job but

an event. I kid you not."

And then there's Elton John.

"I've been a fan since her first album, when she was a really rough hip-hop artist and something struck a chord with me," John says. "Her voice, for starters, was an amazing instrument, but there was something about her. I followed the interviews and she really was an angry girl—but something fascinated me about her. And then I met her and she was so shy, and I fell in love with her the moment I met her."

Perhaps producer Terry Lewis points to the essence of Blige: "She does everything from her heart—with passion."

"She's an incredible workaholic," Lewis continues. "She's a doer, not a talker, and always has an incredible concept and understanding of who she is and who she's been and who she's becoming—and that's really important, too."

Hence Blige's new album, "Growing Pains," the much-anticipated follow-up to her blockbuster 2005 album "The Breakthrough."

The Bronx-born Blige has been progressing in all facets of her extraordinary career since it began in 1989. That's when she signed to Andre Harrell's Uptown Records after label ex-

STARS

BY JIM BESSMAN

ecutives heard her cover of Anita Baker's "Rapture," which she recorded on a karaoke machine at a local shopping mall.

At first she sang backup for such local label artists as Father MC. But former intern and budding A&R executive Sean "Puffy" Combs took a liking to her and extensively shaped her 1992 debut album "What's the 411?" from the production and songwriting sides.

"She burst on the scene," Geffen GM Jeff Harleston says, "and what made her so unique at the time, and what I would say contributes to her continued vitality, is creatively she was the first R&B singer to sing over what were considered to be hip-hop tracks, instead of [singing] smoothed-out R&B, which she does as well."

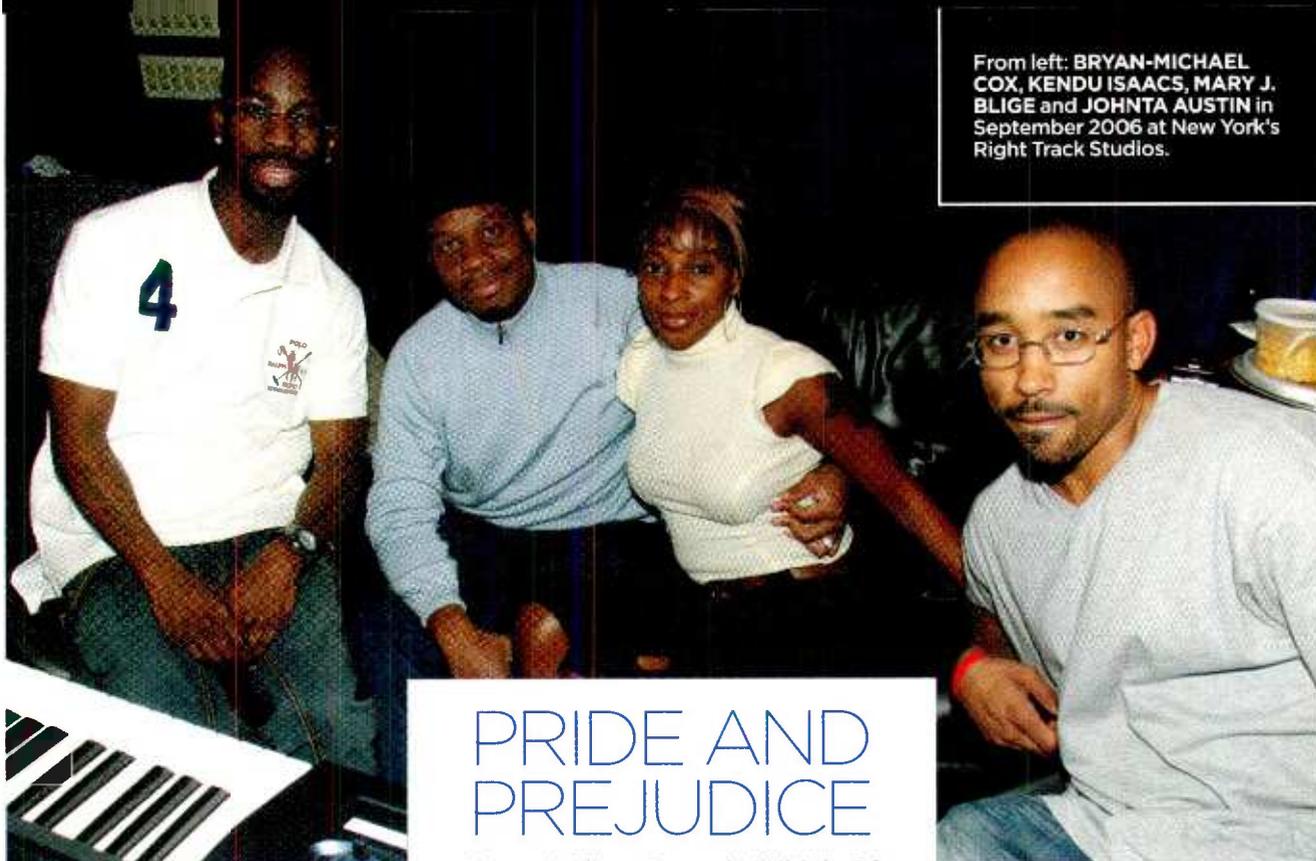
It was also a huge hit commercially, Harleston adds, "instantly connecting with fans because of her realism: She always says it exactly the way it is and has continued to do so musically and when she speaks."

"What's the 411?" earned Blige Soul Train Awards for best new artist and best R&B album, female. Its 1994 follow-up, "My Life," took the Soul Train Lady of Soul Award and album of the year by a solo female artist, as well as Billboard's R&B album of the year honor.

continued on >>p31

Dear Mary,
It is a privilege
and an honor
to be a part
of your wonderful
career and life.

Allen Grubman Kenny Meiselas Sonya Guardo



From left: BRYAN-MICHAEL COX, KENDU ISAACS, MARY J. BLIGE and JOHN TA AUSTIN in September 2006 at New York's Right Track Studios.

PRIDE AND PREJUDICE

Mary J. Blige Reveals Which Of Her Songs Are Closest To Her Heart

Every artist has favorite songs that define his or her career, and Mary J. Blige is no exception. Among her faves in a string of chart hits dating back to 1992 are "Love No Limit" and "My Life." However, four other titles immediately came to mind when Blige was asked which songs mean the most to her:

'YOU REMIND ME' (FROM 1992'S 'WHAT'S THE 411?')

"All I ever wanted to do was sing. I know this song doesn't have a lot of heavy content. But this was one of the first songs I wrote, so I call it my first baby, my first child. It makes me feel weird when I hear it . . . that song came out of me getting a record deal because of my singing in a little singing booth at a Galleria mall."

'BE HAPPY' (1994'S 'MY LIFE')

"At that point, I wanted to really, really be happy because I needed to make a choice between life and death. And I didn't even realize I was writing that song as a choice between life and death until later in my life. The lyrics underscore that life can be what you make it. This is definitely an important song for me."

'NO MORE DRAMA' (2001'S 'NO MORE DRAMA')

"I didn't physically write this song, but it feels like I wrote it. It was what my entire life was. I was just tired, tired, tired of hurting so bad."

'BE WITHOUT YOU' (2005'S 'THE BREAKTHROUGH')

"The song marks a place where I never thought I would be: actually singing a beautiful love song about being with—not without—someone for the rest of my life."

—Gail Mitchell

from >>pXX "In many respects, it was her deepest, darkest record, but it did equally well, somewhere between 2 [million] and 3 million copies," Harleston says of the Combs-guided project. "Andre [Harrell] had crowned her 'the queen of hip-hop soul' and it stuck and really applied, but this really established her as an R&B singer."

So respected was Blige by now that Babyface included her among the likes of R&B divas Whitney Houston, Chaka Khan and Aretha Franklin on the 1995 "Waiting to Exhale" soundtrack, which yielded one of her biggest pop hits in the Grammy Award-nominated "Not Gon' Cry."

"She was crossing over from R&B to pop, and all the while, her profile was growing," Harleston says. "People were really reaching out to her."

She shared a Grammy the following year for best rap performance by a duo or group for her duet with Method Man on "I'll Be There for You/You're All I Need to Get By."

"She collaborated with rappers on her early records and in 'My Life,' then she graduated to 'Share My World' and grew even more," Harleston says, referring to Blige's 1997 MCA release.

After her live album "The Tour" in 1998, "Mary" followed in 1999, garnering a Soul Train Music Award for best R&B/soul album, female and Soul Train Lady of Soul Awards for R&B/soul album of the year, solo and R&B/soul or rap song of the year (for "All That I Can Say," which was produced by and featured Lauryn Hill).

"She had always written some, but with 'Mary,' she really started writing more and was much more involved in the A&R assembly and production," Harleston says. "She collaborated with Elton John on 'Deep Inside,' which sampled 'Bennie and the Jets' and took her in another direction."

Then in 2001 came "No More Drama," which debuted at No. 1 and went triple-platinum.

"Everything else had been at least double-platinum," Harleston says. "But this was really a peak for her in the sense that she was even more involved in assembling and producing. Dr. Dre gave her the 'Family Affair,' track, and she and her brother wrote to it and created her first No. 1 pop hit, and she rolled with it and the album sold 5 million worldwide, cracking her overseas. And the

every woman's woman," Meigs says. "Everyone can relate to her: She speaks openly of her ups and downs, and her career and personal life crosses color and gender and, frankly, age, because she has a huge younger audience as well as a more mature one."

To top it off, Blige has partnered with MAC Cosmetics on the AIDS awareness and fund-raising Viva Glam campaign, and she has been honored for community activism with Rock the Vote's Patrick Lipfert Award.

"She's continued to evolve," Harleston says. "She sets a creative direction on everything she does, which allows her to sing from a certain place that drives home the realism, which is the big factor in why she's still so relevant."

title track was a big record."

The album earned five Grammy nominations but no wins. MCA then reissued the album in January 2002 with additional tracks that included "He Think I Don't Know," which did win a Grammy.

Blige continued touring and in 2003 appeared on Sting's "Sacred Love" album, winning another Grammy the following year for its duet "Whenever I Say Your Name." Her own next album, "Love & Life," reunited her with producer Combs and was accompanied by a label change to Geffen.

"It was the dip in her career," Harleston says. "It sold just a million, which is still significant, but was perceived as not her greatest work . . . [but] it was still Mary."

Now with new management in husband Kendu Isaacs—himself a musician/songwriter who was heavily involved in the creative process—she returned to the studio, emerging with the aptly titled "The Breakthrough" in 2005. Her seventh studio album was produced by a team of luminaries including Bryan-Michael Cox, Rodney Jerkins, will.i.am, Jam & Lewis, Dre & Vidal, John Ta Austin and Raphael Saadiq. It topped the charts and yielded her second No. 1 pop hit in "Be Without You" and won three Grammys out of eight nominations.

On the eve of the release of "Growing Pains," Andrea Nelson Meigs, Blige's talent agent at ICM, notes that with her immense following and coming off the success of her last album, Blige is perfectly positioned for a breakthrough of another sort.

"People see her as every girl's girl, every woman's woman," Meigs says. "Everyone can relate to her: She speaks openly of her ups and downs, and her career and personal life crosses color and gender and, frankly, age, because she has a huge younger audience as well as a more mature one."

To top it off, Blige has partnered with MAC Cosmetics on the AIDS awareness and fund-raising Viva Glam campaign, and she has been honored for community activism with Rock the Vote's Patrick Lipfert Award.

"She's continued to evolve," Harleston says. "She sets a creative direction on everything she does, which allows her to sing from a certain place that drives home the realism, which is the big factor in why she's still so relevant."

BEST OF BLIGE

Billboard asked Mary J. Blige's collaborators and industry colleagues to tell us their favorite Blige song and what makes it special.

Quotes compiled by Jim Bessman.

"'No More Drama.' It's her 'Stairway to Heaven,' her 'Born to Run.' The song of hers that encompasses all the emotions in her life that her audience relates to.

—JIMMY IOVINE, CHAIRMAN, INTERSCOPE GEFEN A&M RECORDS

"I'm an in-depth Mary J. Blige fan, and she did 'You Gotta Believe' on 'My Life.' Music is a time stamp, and I was at an interesting point in my life then and it stuck with me. Even though it was never a single, it's definitely my favorite."

—CHRISTOPHER HICKS, SENIOR VP OF A&R AND HEAD OF URBAN MUSIC, WARNER/CHAPPELL

"'What's the 411?' 'Cause as a producer, she captures the true essence of everyday life."

—WYCLEF JEAN

DOING JUST FINE

MARY J. BLIGE TALKS TO BILLBOARD ABOUT GAINING SELF-AWARENESS THROUGH GROWING PAINS

BY GAIL MITCHELL

Everyone loves a good comeback story. And this time last year, Mary J. Blige was the central character in her own inspiring fable.

The husky-voiced Queen of Hip-Hop Soul was just days away from a career-crowning achievement: the artist with the most Grammy Award nominations (eight) for her 2005 studio album, "The Breakthrough." The aptly titled release, featuring the mega-hit "Be Without You," musically symbolized Blige's hard-won, years-long fight against the personal demons—a troubled childhood, drug addiction, an abusive relationship—that fueled the raw, painful honesty of her fan-winning artistry.

On the eve of flying to South Africa to begin promoting her December follow-up album, "Growing Pains," an ever-frank Blige shared her perspective on life after "The Breakthrough."

When you were recording "The Breakthrough," did you get a sixth sense that it was going to be *the* album?

Yes, I knew exactly what I had and that everything was going to work out because I had done the work. I had separated myself from depending on other people; my husband and I just depended on each other and on God. We just rocked out. It was us: back to back, laughing and fighting [laughs], and that's how we're doing this one. As many people as want to get involved now, we're like, "OK, that's cool. You can get involved." But at the end of the day, we're going to be the ones to do the rest of the work on this album.

Was it more or less intimidating going back into the studio after the success of "The Breakthrough?"

We were coming out of a valley, so to speak, with "The Breakthrough." Everyone had run away and turned their backs on us. And that was cool. We love them still, and we forgive them. But it's been easier doing "Growing Pains" because now you don't have anything to try to conquer. It's like you've accomplished everything you set out to do. You've done the hard work to be where you are.

Now, though, you've got to work harder to deliver based on that confidence. Not that I was lax on anything or taking anything for granted because "The Breakthrough" did so well. I worked just as hard, maybe even harder, on this album.

Talk about your recording process.

I have to come from a place of honesty within myself. Not from a place that everyone is expecting to hear, like something already on the radio. I can't duplicate what everyone else is doing. That's almost like I'm comparing myself to other people, and I don't like to do that. So I sit and write down where I'm coming from at that time. I start writing based on my reality, then I pick songs based on my ear and the reality of what radio sounds like.

So I cross the two worlds with the youth of the situation where people just want to have a good time and not really listen to any content. But how do you get them to listen to something with content?

You give them great music.

They won't even know they're listening to content if they're listening to great music or great beats. That's how I go into it.

You went uptempo this time with first single "Just Fine." What was your reaction to the song when you first heard it in the studio?

It wasn't presented to me as a complete song initially. I had gone down to Atlanta to work with Tricky [Stewart], Dream and Jazze Pha. They began to play this keyboard part and then the drums. Then they explained to me, "We know what you're used to, but you'll be a part of a whole other party if you go with this record that we're about to make." I went back to my room and when I came back the next day,



MARY J. BLIGE performs Oct. 21 at the Grand West Arena at Grand West Casino in Cape Town, South Africa.

they had the whole song.

When I heard the beat, I was like, "OK, this is hot. This is making my body move, and I'm having fun." It sounded like something that needed to be more uplifting than "woe is me" [laughs]. So I tried to make the song about how I appreciate the good days I do have and where I'm at right now, even though I still have challenges. But some of my days are fine. That's what I wanted to say lyrically. People do enjoy the good days that they have and where they are in their lives. If they're asked how they're doing, most will say, "Just fine. I've got a job. I've got my health." So that's how that song came about.

Among your collaborators on this new project is Ne-Yo.

Ne-Yo is an incredible kid. He nailed everything. I began writing for this album in February around the time of the Grammys and the [Academy Award] parties. I started out with this concept of growing pains because that's how I was

continued on >>p36

"I was part of the production [of "Be Without You"] that went on to become the longest-running No. 1 on Billboard's [R&B/hip-hop] chart—and that's, of course, a major, major thrill. And I conducted and arranged her performance of it at the Grammy Awards: It was a privilege for a music guy like myself to work with an artist of her stature who is also the most disciplined professional person I've ever worked with. To see somebody with that level of success working that hard and putting in the hours and doing the rehearsals and still be working like it's her first year is an inspiration."

—RON FAIR, CHAIRMAN, GEFEN RECORDS

"'Real Love.' This is just classic, vintage Mary. I was in law school at Duke in January 1992 and went to her concert with a bunch of friends in Durham, N.C., and it was a true highlight of my law school experience."

—ANDREA NELSON MEIGS, BLIGE'S AGENT AT INTERNATIONAL CREATIVE MANAGEMENT



C. "TRICKY" STEWART



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KUK HARRELL



MARY

THANK YOU FOR THE PRIVILEGE OF
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[CONTENT]

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of working with you since
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to many more years in the future.*

*We wish you continued success
and the best of everything in life,
you certainly deserve it!*

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and your friends at

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Dear Mary,

I am so happy for all of your success. No one deserves it more. Your drive is inspiring, your strength is unbreakable, and as far as your class goes...well darling, your class deserves a class of its own. I salute you as a queen.

But most of all I am proud to say that I lived in the time of a giant. I am proud say that I lived in the time of Mary J. Blige!

Love always,

JOHNTA



Johnta Austin.... A Brand Name

from >>p32 feeling during the Grammys: “Am I good enough for this; do I really deserve all this in my life?” But something in my head said, “Yes, you are. Now you’re forced to rapidly grow up in this area in order to achieve and get the things you want.” All this was in my poem and everything else I’d been writing.

I read everything to Ne-Yo. He came back with not only some of the words that were in my poem but with songs that matched up to where I’m going and where I’m at in my life. He’s such a sweet man, a gentleman who respects women. When I got a chance to sit down with him and talk . . . you know, men don’t usually relate to or understand women on that level. He just totally understood.

You also worked with Timbaland and reunited with Bryan-Michael Cox and the Clutch. What must a songwriter/producer bring to the table when working with you?

Writers definitely have to come with something that relates to where I’m at and where I’m going. It has to be like I’m [the one] writing when I’m writing with them.

Was any thought given to working again with Dr. Dre?

I’m fiending to work with him again. But he’s recording his new album, “Detox.” He hasn’t done his own album in a while, so he’s busy with that. And I understand about doing your own thing. But I’ll wait for him to do a remix, anything, no problem.

Does your alter ego Brook Lynn from “Enough Cryin” make another appearance?

She does. She doesn’t have a really great voice. But she actually sings on this song called “Nowhere Fast,” and she’s really pissed off. She’s singing for all the women who are in these long relationships and got all these kids by these men. And the men are walking out. She’s



MARY J. BLIGE and SEAN ‘DIDDY’ COMBS in October 2001 at a Los Angeles studio to remix the single ‘No More Drama,’ which peaked at No. 15 on The Billboard Hot 100.

telling them, “You ain’t going nowhere till you give me some child support, love or something.” It’s such a stretch, though, musically. But hot, lyrically. You have to hear it.

You’re on TV now with a car commercial and have done some occasional acting in the past. Now that you’ve conquered the music world, is acting the next frontier?

It’s my goal to do more acting if it works for me. I’m not trying to get into the film business just because I’m Mary J. Blige. I don’t want to make a fool of myself with everybody laughing and talking about me like a dog. I want to get it right [laughs]. A lot of scripts have come my way. It’s just about choosing the right one.

I actually went to read for a film role and could have gotten the part. It was for a director who, being new himself, didn’t want to take a chance on a new person. So he wanted to go with a more seasoned actress. But the feedback I got behind the scenes was that I was great at my reading. So the word is out that I can do this.

Was it a dramatic role?

Yes. I would have played the part of woman named Linda, whose husband was a crooked cop who got killed. In the **continued on >>p40**

he watches over. This duet was done during a time when we were having fun and just living any kind of way. But at the end of the day, Method Man was and is very supportive of Mary J. Blige.”

ARETHA FRANKLIN, “Don’t Waste My Time”: “My mother is also such a huge fan of hers that I had to bring her to the studio. She was like a little kid around Aretha [laughs]. But Aretha is the mother of all of us, and we respect her like that. She is beautiful, strong and not taking any prisoners. Aretha is coming for everything you’ve got.”

CHAKA KHAN, “Disrespectful”: “That’s my dog, let me tell you. I’ve loved my Chaka Khan ever since I was a kid. I must have bought the ‘Ask Rufus’ album at least 20 times because I would wear it out. I love her because she’s real and speaks her mind. She also reminds of my mother, because my mother makes me laugh like that.”

WYCLEF JEAN, “911”: “I don’t think he knows how funny he is. He’s got this great sense of humor. He’s like family as well; he always tells us what’s really going on. And he’s built to give you some kind of hit.”

COMMON, “Come Close to Me”: “Oh, my God. This is another one of my favorites. Common is really nice, mannerable, a gentleman.”

U2, “One”: “They’re great people. If I ever needed them for anything, I know I could call them. Most people will say a person can’t be that nice, but Bono truly is.” —Gail Mitchell

DYNAMIC DUETS

Blige’s Take On Her Hitmaking Partners

Usher, Akon, Ludacris and Busta Rhymes are among the guests due to sing with Mary J. Blige on her new album, “Growing Pains.”

It turns out her favorite artists are just as big of fans of hers as she is of theirs.

“People will put in calls to my management, saying they want to work with me,” she says. “What’s strange is that a lot of these calls are from people whose work I love and they don’t even know it. So when they call, it’s like, ‘Wow, this is a blessing; a dream come true.’”

Among the duet partners on earlier recordings who have helped Blige realize her dreams:

LUDACRIS, “Runaway Love”: “Ludacris and I had a whole lot of chemistry on ‘Runaway Love.’ The people I choose to work with like him, George Michael [on Stevie Wonder’s “As”] and others are not full of themselves. They don’t have airs and don’t get on my nerves with that superstar stuff.”

METHOD MAN, “I’ll Be There for You/You’re All I Need to Get By”: “He is one of my all-time favorite duet partners. Method Man really cares about me. I’m like the little sister



BLIGE, left, and KHAN

“‘No More Drama.’ That was the one where she finally summed it all up and started to turn her life around, kind of where she started to acknowledge where she was and try to make changes in her life—to do better and be better. It was the sum of everything she was going through, and I remember when we played it and gave her the concept, she said, ‘You guys know me so well,’ and I think that’s why her delivery of it is so powerful.”

—TERRY LEWIS, PRODUCER

“‘Be Happy.’ It’s the one that was probably the most impactful to me as far as back when I thought I was running her fan club from my studio. It was the first single from the second album—just a real simple song, and the formula of that record was to take great sample loops and have her do her thing over the top. I liked it because it’s one of the first attempts in her life lyrically where she could be happy and feel better about herself, when the rest of the album is sort of downbeat.”

—JIMMY JAM, PRODUCER

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[CONTENT]
CONTENT MUSIC GROUP

MJ,

I was trying to find the right word to describe you.

Icon – (noun) \ i-kän \ – One who is the object of great attention and devotion.

You are truly the very best.

Chris

FROM THE OFFICE OF CHRISTOPHER HICKS

WY

One, a publicly traded company on the London Stock Exchange's Alternative Investment Market, it can now consider catalog acquisitions.

"We know publishing; it's a valuable asset and one of the few parts of the music industry still growing," Frank says. "But a deal has to make sense. We won't pay a 20-times multiple NPS," or net publisher's share, the amount of publishing funds remaining after the songwriter has been paid.

To help grow the Koch Music Publishing company, Frank says he brought in publishing veteran Michelle Bayer, who has set up administration deals around the world for Koch, including Universal Music in Japan, Shock in Australia and Talpa in Europe. Koch handles its own administration in the United States.

In doing publishing deals, Koch "wants to be in the business for the long haul," Frank says. "We want to be an indie publishing powerhouse."
—Ed Christman



PATRICK MALICK, left, and GOODIE MOB, right, have contributed songs to the Koch publishing catalog.

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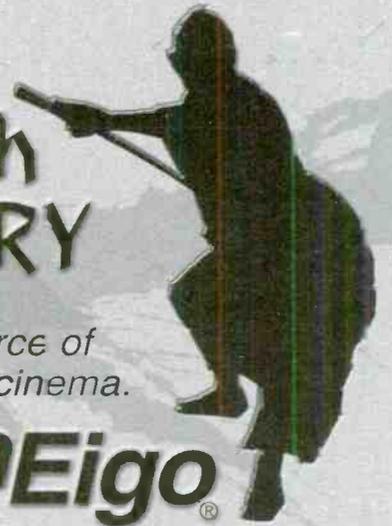
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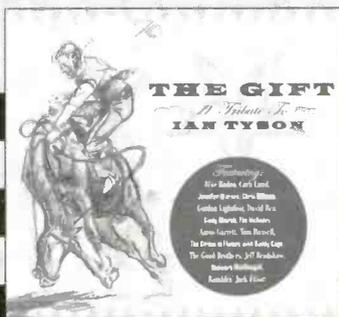


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CLEAR VIEW

KOCH VISION HAS DIVERSE OFFERINGS

Koch Entertainment found the right opportunity to enter the video business in the United States in 1999 after the previous success in the video market of Koch Entertainment Canada. Today, Koch Entertainment Distribution president Michael Rosenberg also is head of Koch Vision. The label includes the imprint Koch Lorber Films and has a catalog of 400 titles, with about 130 of them coming from the latter entity. ■ Koch also distributes video labels including AnimEigo, which has a catalog of about 130 movies including Japanese martial arts titles, military movies and anime; Passport, which reissues classic TV comedies and has 300 titles; DPTV, which has almost 100 titles, mainly special interest and music DVDs; and about one dozen new titles from PBS Soundstage.

"We continue to sign what we think are up-and-coming video labels, like our deal with Coming Home Studios," Koch senior VP of sales Rob Scarcello says.

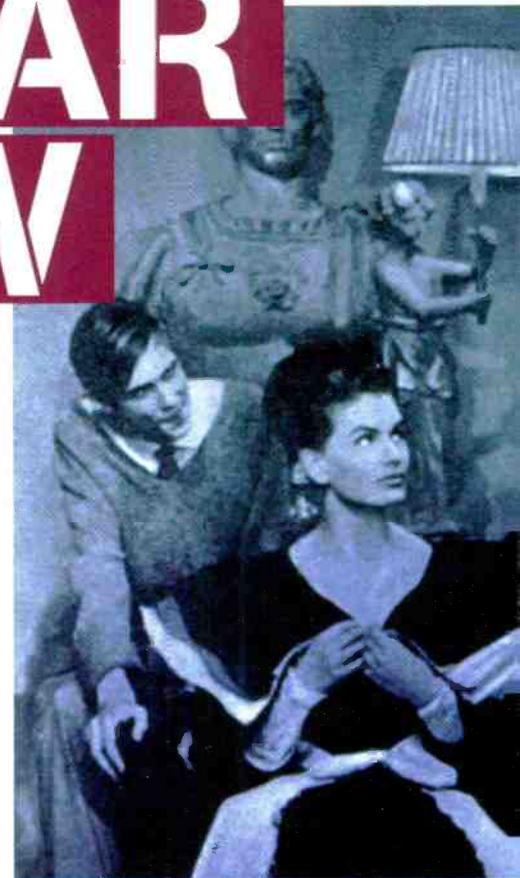
Coming Home Studios, based in Los Angeles, has recorded and will release Steve Miller's first concert video. Scarcello labels the video "phenomenal" because Coming Home employed more than 100 people to capture all ingredients of the concert, using 21 cameras and recording it in 5.1 stereo.

In addition, two-DVD set "Nickelback Live at Sturgis" is coming out soon from Coming Home.

With its growing DVD catalog, the company now has seven salespeople devoted to video, which is overseen by VP of video sales Dan Gurlitz. Rosenberg is in charge of Koch Vision content acquisitions.

While Koch is a growing power in video, Rosenberg says the company started off slow in 1999, issuing a licensed "Yoga Zone" video. Since then, fitness titles have been the label's focus and generally branded with Self magazine, although the company also issues British TV shows on DVD.

Also, Koch Vision is co-producing with Bill Schwartz a documentary on Philip Pullman's "Golden Compass" trilogy, which is being



'We continue to sign what we think are up-and-coming video labels, like Coming Home Studios.'

—ROB SCARCELLO



THE
MOST
TALKED
ABOUT—
THE
MOST
SHOCKED
ABOUT
FILM
OF
OUR
YEARS



CE VITA

ATED BY FEDERICO FELLINI

A reissue of 'La Dolce Vita,' above, is a key success for Koch Lorber Films while a Les Paul documentary from PBS, below, is selling well at musical instrument stores. Koch Records president BOB FRANK, inset left, celebrates the release of a Steve Miller concert DVD with Coming Home Studios president DANIEL CATULLO.

made into a \$150 million motion picture. The first film in the series will open this month.

"We recently produced a series of military documentary programs called 'The New Technology of War,' branded with Popular Mechanics, and we have done other deals with Hearst magazines," Rosenberg says. "Beyond that we have licensed a bunch of other special-interest and

TV programs... 'McLoud's Daughters' from Australia is a big success for us," Rosenberg says.

And music is a focus for the company. "We just put out a Les Paul PBS documentary, which so far has scanned more than 5,000 copies," Gurlitz says. "This title is an example of us putting product wherever we can. It's in guitar stores nationally."

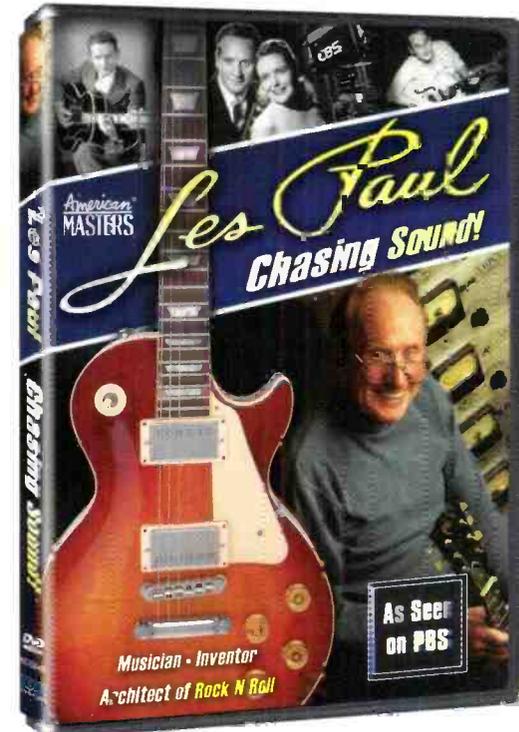
Rosenberg says that alternate outlets are important due to the deterioration of the account base, which is a problem for everyone, not just Koch. "We miss Tower and Musicland," he says. "They were among the best video accounts."

That's why such accounts as Newbury Comics are "very important to us in music and now in video."

Meanwhile, Koch Lorber—a joint venture with Richard Lorber, who is in charge of finding content—mostly focuses on issuing arthouse, foreign and classic movies in DVD. The company also does some theatrical distribution. One of its titles, the documentary "The Monetary," recently opened at the Film Forum in New York.

Rosenberg reports that Koch Lorber's biggest success has been a beautifully, expensively restored "La Dolce Vita."

While Koch releases videos only on DVD, Rosenberg says, "Some of our labels have done Blu-ray and HDTV formats. As the pricing comes down, we will start to issue titles on Blu-ray in 2008." —Ed Christman



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MUSIC

R&B BY GAIL MITCHELL

Never Say 'Never'

After Label Switch, R&B Star Has
Quick Hit Ahead Of Next Album

"Not much has changed. It's like going from momma's house to daddy's house. And like a caddy in the waiting room pacing back and forth, I can't wait for my baby to come out." That's how former Warner Bros. artist Jaheim describes his segue to sister Atlantic Records and the impending release of his first project for the label, "The Makings of a Man" (Dec. 18). "Never," the fast-moving lead single and wedding-anthem-in-the-making, is No. 32 on Billboard's Hot R&B/Hip-Hop Songs chart after just seven weeks.

Produced by Daniel Farris of Earfull Music, Woodworks, "Never" is one of several first-time collaborations for the multiplatinum singer who also produced four cuts on the album. Joining longtime Jaheim collaborator KayGee (Naughty by Nature) are R. Kelly, Babyface, Keyshia Cole, Ivan Barbas and Carvin Haggins of Karma Productions (Musiq Soulchild, Jill Scott) and Jasper Cameron (Nelly, Christina Aguilera).

"This is what's so different about 'Makings' and my previous albums," Jaheim says. "I'm not saying we didn't have hit records before. We were doing our own thing and blessed to do that." However, Atlantic chairman/CEO Craig Kallman, president Julie Greenwald and others at the label "put their hands on this album, taking it to another level."

Manager James "Pookie" Gist adds: "In the past, Jaheim has always had nice ballads on his albums. But we never got the opportunity to actually get to one of those records, make it a single and put a visual behind it. What we're trying to do this time is step him out of the ghetto vibe."

Signed to Warner Bros. division Divine Mill in the late '90s, Jaheim (his last name is Hoagland) immediately drew comparisons to soulful crooners Teddy Pendergrass and Luther Vandross with his hot buttered-rum vocals. That, paired with his rapper image/dress, spawned the genre nickname "thug R&B" and three albums chronicling inner-city life.

The first was 2001's "Ghetto Love," featuring the singles "Could It Be" and "Just in Case." That was followed in 2002 by "Still Ghetto" (with the hits "Fabulous" and "Put That Woman First") and 2006's "Ghetto Classics" (including the singles "Everytime I Think About Her" and "Chosen One"). Combined, they have sold more than 3.5 million copies in the United States, according to Nielsen SoundScan.

Pookie is quick to point out that the album holds no left-field surprises, like a 102-beats-per-minute record, and that he and Jaheim don't mind the continual comparisons to Van-



JAHEIM

Cross and Pendergrass. In fact, the new album includes a song, "Really Love," dedicated to Vandross, who was Jaheim's major musical influence. (It was done with the late singer's former producer, Nat Adderley Jr.) Another track features original music from the vaults of legendary Philadelphia songwriter/producers Gamble & Huff.

"It's going to be real hard to get away from that," he says of the comparisons. "He's got that niche: old-school flavor over a hip-hop beat. Plus with Luther and now Gerald Levert gone, he's the perfect person to fit into that situation. He can pull off shows with 50 Cent and Patti LaBelle. And that's how we're looking to sell this record: from 6 to 60."

Pookie and Atlantic executive VP of urban promotion Morace Landy agree that there are at least three hit singles on the album. With that in mind, Pookie says they are planning additional single releases around two days that have been key selling dates for Jaheim in the past: Valentine's Day (2006's "Ghetto Classics" debuted atop The Billboard 200 that day, the singer's first No. 1 album) and Mother's Day.

Noting the long chart run that Atlantic has had with another label convert, former Def Jam artist Musiq Soulchild, Landy says, "We're hoping to have the same success because this album definitely has legs. While his sweet spot is definitely urban AC, Jaheim can hit multiple formats from R&B to mainstream with the way people are embracing 'Never.'"

Prior to the release of "Never," Jaheim appeared on the Atlantic soundtrack to the recent Tyler Perry film "Why Did I Get Married?," starring Janet Jackson and Jill Scott, among others. Plans are also afoot for Jaheim to move into film. Though negotiations have stalled owing to the writers strike, Jaheim is due to star in a music business-oriented film through Paramount based on a true story.

In the meantime, with four albums under his belt, Jaheim is intent on fulfilling his own musical prophecy: "Anything can happen but, God willing, I see myself doing this for the next 30 years." ...

>>>ROSS IN NO RUSH

Rick Ross has announced Feb. 19 as the new release date for his sophomore album, "Trilla." The set was initially slated for Dec. 18 and is the follow-up to his 2006 debut, "Port of Miami," via Slip-N-Slide/Def Jam. The new album's first single, "Speedin'" featuring R. Kelly, is No. 79 on Billboard's Hot R&B/Hip-Hop Songs chart this week.

>>>THIS MEANS WAR

The Black Crowes have wrapped "Warpaint," their first studio album since 2001, and will release it March 4 via their own Silver Arrow imprint, with distribution by Megaforce/RED. The 11-track set features the recording debut of new guitarist Luther Dickinson of the North Mississippi Allstars and keyboardist Adam MacDougall. All tracks are Robinson brothers originals, except "God's Got It," which was penned by the Rev. Charlie Jackson.

>>>ROCKIN' WITH RAY

New West/Ammal has secured Ray Davies' second solo album, "Working Man's Cafe," for U.S. release. The album, which has been out since October internationally, will arrive stateside Feb. 19. For the New West/Ammal release, "Cafe" will be available in standard form as well as a deluxe CD/DVD with live performances and a video interview. A vinyl edition is also in the works.

>>>ROAD TO 'RECOVERY'

Loudon Wainwright III and Joe Henry's collaboration for the "Knocked Up" film and "Strange Weirdos" album has given birth to another joint project. Wainwright told billboard.com that he and Henry have completed a second album together called "Recovery," which recasts songs from Wainwright's first three albums in full-band arrangements using the players who worked on "Strange Weirdos" and Henry's latest release, "Civilian."

Reporting by Jonathan Cohen, Hillary Crosley and Gary Graff.

LATIN BY AYALA BEN-YEHUDA

In Her Own Words

Mexican Reality Show Star Eschews Covers On New CD

What's a 21-year-old reality show graduate to do when she's sold more than 1 million copies of covers albums? If you're Mexican pop star Yuridia, you pick up a pen and write songs for the first time in your life. And if you're Sony BMG, you make sure they're hits.

Yuridia Francisca Gaxiola Flores was the runner-up on the 2005 season of TV Azteca's "La Academia" singing competition. Though she came in second, her two albums of covers sold a combined 1 million copies in Mexico, according to record industry trade group Amprofon—an almost unheard-of feat these days in a market rife with piracy. In the United States, those albums shifted 186,000 copies, according to Nielsen SoundScan, despite almost no stateside promotion from the artist herself, though the contest was televised in the States on the Azteca America network.

Yuridia's handful of stateside radio hits includes a feature spot on Victor Manuelle's 2006 "Nuestro Amor Se Ha Vuelto Ayer" and "Como Yo Nadie Te Ha Amado," a Bon Jovi cover that went to No. 16 on Billboard's Hot Latin Songs chart in February.

Now the pop star, who had a baby last year, is ready for the next phase in her career. She co-wrote three songs on "Entre Mariposas," her first album of original material, due Dec. 4 on Sony BMG.

"Life has given me the opportunity to go on and do something of my own, not just covers of songs that have been made by other artists and have already been out there," says Yuridia, who has done Spanish versions of Robbie Williams' "Angel," Roxette's "Listen to Your Heart" and even Billy Joel's "Piano Man." "It's time that I risk it."

Full of radio-friendly power ballads and a couple of catchy uptempo numbers, "Entre Mariposas" isn't too big of a gamble. The album counts on songs written especially for Yuridia by Sony BMG's most successful singer/songwriters, including Julio Ramirez from the group Reik, Reyli Barba, Ilan Chester and Noel Schajris from Sin Bandera. The album was produced by Javier Calderon, who also worked on Yuridia's previous two albums.

Single "Ahora Entendi" was co-written by Mario Domm of the group Camila, whose latest album has topped the U.S.

Latin and Mexican sales charts. The single is climbing the Latin pop air-play chart, where it stands at No. 30 this week.

Sony BMG Mexico/Central America GM Miguel Trujillo says the writing collaborations have been worked into the album's marketing, from radio to the CD sticker to spots on TV Azteca.

Trujillo says the success of "American Idol" contestants with albums of original material shows what can be done with the right songs. "They haven't done covers or things they did in the show," Trujillo says of artists like Kelly Clarkson and Carrie Underwood. "We felt that people wanted to see that as well." The key is to use "that platform and keep trying to do great music."

Yuridia, a single mom, admits a couple of the songs were inspired by her life, but "more than just my life, I try to see what other people are feeling so that when they listen to the CD, they can like it and see themselves in that song."

That relatability is a big part of

Yuridia's appeal, Sony BMG Norte VP of marketing/A&R Nir Seroussi says. "Yuridia kind of grew up with the people. She's an idol of the masses."

The U.S. marketing plan includes the basics lacking on previous albums—Yuridia's presence on the talk show circuit, a music video and a concert tour early next year, though dates have yet to be announced.

Though she did a limited U.S. tour with other "La Academia" contestants in 2005, Yuridia, who spent her teenage years in Mesa, Ariz., says she relishes the prospect of gaining new U.S. fans—and of some day recording in English. (Her last album did include an English cover of "The Rose.")

But for now, the big step is presenting original material in Spanish. "Now that I get to do my own stuff, I don't think I'm going back," she says.



YURIDIA



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

The Veronicas' Double Vision

Twins On Top Down Under

Aussie identical twins **the Veronicas** created double chart history in their home market when single "Hook Me Up" (Sire/Warner Music) topped the Australian Recording Industry Assn. chart Nov. 4. Not only was it their first No. 1, it was the first by an Australian female duo.

A week later, the act's sophomore album, also titled "Hook Me Up," debuted at No. 2, selling 70,000 units, according to the label. "They're hotter than they've ever been," says Warner Music Australia president **Ed St. John**, who expects double-platinum sales (140,000 units) by Christmas. "They're the most aspirational outfit for teenage girls," St. John adds. "With a pop sensibility, but just the right amount of 'bad girl' attitude."

Jessica and **Lisa Origliasso** struck a chord with teen audiences when they arrived on the Aussie chart scene two years ago. Debut album "The Secret Life of the Veronicas" (2005) eventually went quadruple-platinum, shipping 285,000 units.

Having signed to Sire/Warner in 2004 for a reported \$2 million advance, the duo based itself in Los Angeles for 18 months in an attempt to break the U.S. market. However, "The Secret Life" stalled at No. 133 on The Billboard 200 following its February 2006 release.

With "Hook Me Up," St. John says Warner will focus on European and Asian territories. At present, the

album is available internationally as an import; overseas releases are not yet finalized. A domestic tour booked through Frontier culminates Dec. 12; overseas bookings are handled by California-based United Talent Agency.

—Christie Eliezer

LET'S DUET: **Eros Ramazzotti** has taken his native Italy and much of Europe by storm with his double-CD compilation, "E2" (Sony BMG), which places the best tracks from the pop singer/songwriter's 25-year career alongside new recordings that see him rework several of his hits with celebrity guests, including **Wyclef Jean**, **Carlos Santana** and **Steve Vai**. The album rolled out internationally between Oct. 26 and Nov. 19.

The album has shipped "400,000 units in Italy and a further 700,000 in continental Europe so far," Sony BMG Italy international exploitation senior director **Marco Cestoni** says. "It made No. 2 on Billboard's European Top 100 chart. When you consider that it wasn't released in the United Kingdom [Europe's biggest music market], that's a pretty remarkable achievement."

Cestoni adds that the various guest artists' own commitments "meant that this was quite a complicated project to develop—it took almost a year." Among those guests is **Ricky Martin**, whose duet with Ramazzotti, "Non Siamo Soli," topped the FIMI singles chart one week after its Sept. 21 release. Ramazzotti is published by EMI Publishing; live shows are booked by Clear Channel in Milan.

—Mark Worden



THE VERONICAS

YURIDIA: OLGA LARIS; THE VERONICAS: WARNER BROS.



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Holiday Grooves

Love, Isleys, LaBelle Salute The Season

The first press release I received about a holiday album crossed my desk in September. Needless to say, I wasn't exactly in the holiday spirit at that time.

Now I'm warming up to the idea. Helping me get there are a few holiday projects I've unearthed among the piles of CDs surrounding my desk.

Being a traditionalist, it's not really Christmas to me until I hear David Letterman announce that one of tonight's guests will be Darlene Love. That's because the former Phil Spector protégé has sung her Spector-produced, Charles Brown classic, "(Christmas) Baby Please Come Home," for 17 straight years on Letterman's "Late Show."

That song is one of 12 selections on Love's first Christmas album, "It's Christmas, Of

Course" (Shout Factory). It's the only '60s-era song on the album. Working under co-producer and Shout Factory VP/A&R Shawn Amos' "leave the '50s and '60s behind" rule, Love recorded songs from the '70s and '80s originally done by a lineup of artists ranging from the Pretenders to James Brown.

Tracks include "Christmas Wish" (NRBQ), "2000 Miles" (Pretenders) and "Thanks for Christmas" (XTC). Love, who currently appears as Motormouth Maybelle in "Hairspray," will stage her annual Christmas concert Dec. 17 at New York's Lincoln Center.

If you want a jazz/R&B mix added to your holiday celebration, there's "Christmas Present" from Boney James (Concord Records). Joining the sax man on some yuletide carols are Angie Stone ("Merry Christmas, Baby"), Chanté Moore ("Santa Baby") and Anthony Hamilton ("Silent Night").

Speaking of jazz, a mellow version of the aforementioned "Merry Christmas, Baby" can be found on the Ramsey Lewis Trio's "Sound of Christmas" (Verve). Originally released in 1961, this album of holiday standards ("Winter Wonderland") and two smokin' Lewis originals ("Christmas Blues" and "The Sound of Christmas") still sounds amazingly mellow and fresh after 40-plus years.

Def Soul Classics/Def Jam ushers in the holiday season with two new albums: The Isley Brothers featuring Ronald Isley with "I'll Be Home for Christmas" and Patti LaBelle with "Miss Patti's Christmas." Both projects are executive-produced by Jimmy Jam & Terry Lewis.

On their first holiday outing, the Isleys bring their trademark sound to such classics as "Have Yourself a Merry Little Christmas," "White Christmas" and "The Christmas Song" featuring Doc Powell.

LaBelle's Christmas album follows last year's "The Gospel According to Patti LaBelle" (Bungalo Records). The inimitable LaBelle brings a spirited turn to "Do You Hear What I Hear?," "Jesus, Oh What a Wonderful Child" featuring the Soul Seekers and the Richard Marks/Luther Vandross-penned "Every Year, Every Christmas."

Still getting busy in the kitchen, LaBelle is also promoting her new Patti LaBelle—Good Life brand. The rollout includes a third cookbook and her first instructional cooking DVD. Food products are also part of the brand, starting with a lineup of five custom-blended hot sauces and relishes available at major food outlets: Diced Fine Jalapeños, Sweet Hot Jalapeño Relish, Rich Red Blended Cayenne & Habanero Pepper Sauce, Hot Flash Blended Habanero & Jalapeño Sauce and Pepper Clear Mild Pepper Sauce.

LOVE Talk about a hot and spicy Christmas! ...



ANDREW W.K. SHIHON FUKADA/WPN; PERRY: DOUG ANSON; LOVE: DAN DEMETRIAD



ANDREW W.K.

REGGAE BY MIKAEL WOOD

THE ODD COUPLE

Reggae Legend, Party Rocker Form Unlikely Partnership

Dub-reggae pioneer Lee "Scratch" Perry says his new album, titled "Repentance" and tentatively slated for release in May by Los Angeles-based Narnack Records, is "like a flying machine come here to save some people who repent. And it will prove that Jesus Christ is black because the shadows of people are black. I wouldn't say that if shadows weren't black."

That description is typical of the 71-year-old Perry, who's been using colorful language to describe his music for nearly 40 years. What's more unusual about the new album is Perry's choice of producer: party-metal eccentric Andrew W.K.

The two artists met in Austin earlier this year when W.K. interviewed Perry for a DirecTV special about South by Southwest. "I also talked to Rickie Lee Jones and Iggy Pop, and I was struck by everyone," says W.K., whose third studio album, "Close Calls With Brick Walls," recently received a vinyl-only American release through Rhode Island's Load Records. "But Lee left me with more to think about than anyone else. I could tell I wanted to talk to him more."

They met again a few months later in New York at a taping for W.K.'s in-development TV series "Smokeshow." "I ended up meeting people from Narnack that night and I expressed my admiration for Lee," W.K. says. "I asked what he was doing for his next album and said I'd

like to be involved. Some time went by and then they asked me to produce."

Culled from tracks recorded during sessions in L.A. and New York, the album contains "hip-hop reggae and party songs," according to Perry. W.K. says he'd like to see a final mixing session happen in Jamaica.

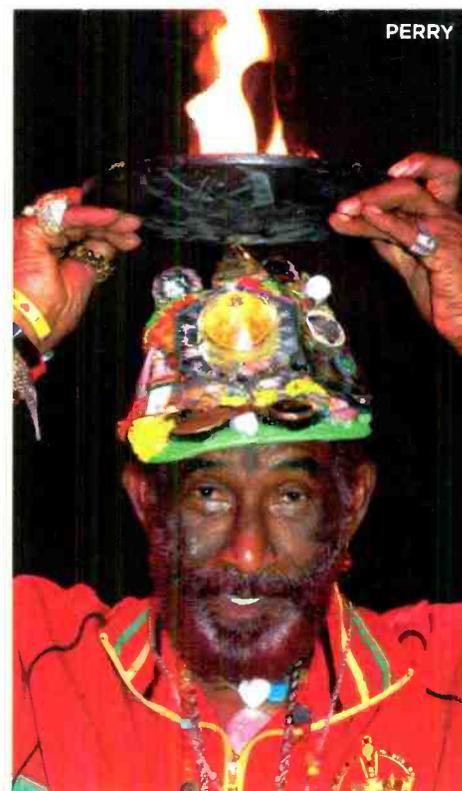
Narnack president Shahin Ewalt says the set—which is slated to feature a guest spot from Ari Up of the Slits—"has a lot of dance beats to it" and offers "a mixture of pretty much everything that encompasses Lee's music and message compiled together on one CD."

W.K. was "more professional" in the studio than many of his past collaborators, Perry says. W.K. says his strategy was to allow Perry's creativity to flow freely. "Before the first day in the studio, I had engineers and musicians calling me asking, 'What are we doing?' I just told them to embrace those feelings, that it was

going to be unpredictable," he recalls.

Ewalt's goal is to convince consumers that Perry is still making new music as vital as the vintage highlights from his extensive catalog. To that end, he's lining up club remixes and radio edits of tracks from the album, and hopes to get Perry on the road next year. "He's getting better and better at what he does," Ewalt says.

W.K.'s hopes for the album are typically straightforward. "I want this to be the record that gets my mom familiar with Lee," he says. "And not just because I worked with him." ...



PERRY



BARTOLI



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Voices Carry

Classical Singers Shine Bright In 2007

Abevy of bright vocal stars have been lighting up the classical landscape as 2007 nears its end. Leading the way: perennial superstar mezzo-soprano **Cecilia Bartoli** and her album "Maria," a fascinating and painstakingly researched project that celebrates singer **Maria Malibran**, the 19th-century Spanish singer who served as a muse to a generation of bel canto composers. The album includes eight world premiere recordings from such composers as **Giovanni Pacini** and Malibran's father, **Manuel Garcia**, along with such evergreen picks as "Casta Diva" from **Bellini's** "Norma."

Of course, Bartoli is a longtime favorite among opera fans. What is particularly interesting about this release from a sales standpoint, however, is that "Maria" went to the top of Billboard's Classical chart without Bartoli doing any U.S. touring in support of the release. While it is typical in most other genres for artists to tour their albums, the practice is still, surprisingly enough, a rarity among classical and operatic artists.

Bartoli has always been an exception. In the past, she assiduously toured this country, doing recitals that reprise the material on her conceptual albums such as 2005's "Opera Proibita."

Following in Bartoli's chart wake (and, as of late, still behind **Anna Netrebko** and **Rolando Villazon's** successful "Duets" album on DG) has been a clutch of promising young artists who are quickly making their presence felt. Among them: 36-year-old German soprano **Diana Damrau**, whose "Aries di Bravura" (released Nov. 6 on Virgin Classics) encompasses works by **Mozart**, **Salieri** and **Vincenzo Righini**. Not to be left out is the

delightful 27-year-old, Australian-born soprano **Danielle de Niese** and her Decca debut disc of **Handel** arias. For quite a long time, tenors ruled the sales and media roost; could sopranos be the hot tip in 2008?

Speaking of young and on fire, the hottest conductor in classical music, 26-year-old **Gustavo Dudamel**, is back on the Classical chart with not one, but two, releases: **Mahler's** Fifth Symphony and **Beethoven's** Symphonies Nos. 5 and 7. Dudamel and his **Simon Bolivar Youth Orchestra**—the topmost rung of Venezuela's incredible countrywide music education program, or El Sistema, as it is fondly and familiarly known—just returned from a stunning U.S. tour that absolutely wowed audiences and critics alike.

Dudamel's freshness, passion and electric energy have captured the ardor of listeners well outside of traditional classical music circles; this writer can't recall the last time that so many colleagues who specialize in other genres like pop, jazz and world eagerly asked after a classical artist's projects.

That affection is certainly reciprocated; for his part, Dudamel's own musical loves encompass the salsa and merengue he grew up with, along with such classical composers as **Shostakovich** and **Strauss** he played as a violinist in El Sistema himself.

The orchestra is comprised entirely of players younger than 26, with most of them raised in deep poverty and with the specters of crime and drugs all around them. They play every note (from **Bartok** to **Bernstein**) like they mean it in a way that no other orchestra today can match. Many of the great "professional" ensembles across the world today would do well to take lessons from these young Venezuelans. ♦♦♦

BY STEVE ADAMS

INDY ROCK

After U.K. Breakout, The Hoosiers Set Sights On The States

They're not from Indiana, but they might be visiting in 2008.

Sony BMG is prepping Anglo-Swedish alt-rock trio the Hoosiers for a 2008 international rollout, with U.S. shows high on the agenda.

The U.K. chart-toppers relish the seemingly contradictory associations their name carries. One—probably apocryphal—source for the nickname for Indiana natives suggests it came from a 19th century contractor named Samuel Hoosier, working on the Louisville and Portland Canal, who was impressed with the locals' hardworking ethic. But elsewhere, it has been synonymous with "layabouts" and "rabble-rousers."

"We like that combination," the band's singer/guitarist Irwin Sparkes says with a laugh. "We're really motivated

and committed to the band, so definitely [hard workers]—but we're layabouts as well."

Sparkes and drummer Alfonso Sharlando (the band is completed by Swedish bass player Martin Skarendahl) discovered the term while spending 2001 at Indiana University on soccer scholarships. But after failing to live up to their billing as budding MLS stars, they were sent on their way.

"We knew it was time—we'd had a year of failing," Sparkes says. "When we got home we had all these ideas and songs to get out. Coming to terms with failure definitely informed the music."

Failure might have helped shape their songs, but the Hoosiers' upbeat guitar pop has found nothing but success since. After signing to RCA U.K., the band's debut single, "Worried About Ray," reached

No. 5 on the Official U.K. Charts Co. listing in July, while October follow-up "Goodbye Mr. A" went one higher.

The label cites sales of 136,000 for debut album "The Trick to Life," a U.K. No. 1 in November. "It's been a fantastic few months," says London-based Rak Sanghvi, managing director of Sony/ATV Music Publishing U.K., which has an exclusive worldwide publishing deal with the Hoosiers. "They're bright, sensitive dudes with a great sense of humor. I'd compare them to the likes of the Cure, Flaming Lips and XTC."

In the United States, the album will appear in March through Epic, London-based Sony BMG international marketing manager Melissa Thomas says.

Although U.S. plans are at an early stage, Thomas says



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

New Chapter (And Verse)

Famous Friends Aid Veteran Sideman On Solo Debut

It's a thrill to see a gifted artist who is known in one particular area branch out and explore the full depth of his or her talent, and **Gordon Mote** does just that on his new RSI/Spring Hill Music album, "Don't Let Me Miss the Glory."

Mote, who has been blind since birth, has played piano on albums by **Brad Paisley**, **Rascal Flatts**, **Martina McBride**, **Alison Krauss** and many others. He recently performed with Krauss on the Country Music Assn. (CMA) Awards show on ABC.

A Gadsden, Ala., native, Mote began playing piano at age 3. He graduated from Nashville's Belmont University and immediately hit the road, playing piano in **Lee Greenwood's** band. When Greenwood opened his East Tennessee Theater, Mote opted to remain in Nashville, where his musical skills, strong work ethic and affable personality helped make him an in-demand studio musician. He could have remained in that comfort zone, but felt God calling him to do more.

Even so, he admits he was initially hesitant when he was approached about making a

record, because he didn't want to tour and be away from his wife and three children. "I was happy as I could be," Mote says, recalling his initial reaction to a record deal. "I was a worship leader at my church, home on the weekends and loving life."

Nevertheless, Mote says God kept tugging at his heart, prodding him into full-time music ministry. Today, he divides his time among such high-profile gigs as the CMA Awards, session work and a busy road schedule that includes his slot as a featured performer at **Bill Gaither's** popular concerts.

Now, "Don't Let Me Miss the Glory" is generating strong buzz, and is spawning singles in multiple formats. "Mercy Walked In" is doing extremely well at Southern gospel radio, and Spring Hill plans to work the beautiful ballad "Wake Up Dancin'" to mainstream country stations.

"With this only being my second solo vocal project—other than my Christmas record—I couldn't believe how many great songs we got pitched," Mote says. He says working with producer **Phil Johnson** helped attract great



THE HOOSIERS

they will include May tour dates, booked by Creative Artists Agency (CAA). Various entry points are being considered for the marketing campaign, particularly with online initiatives and the college market.

"The digital plot in the U.K. has been amazing and we're going to be using those tools," Thomas says. "We're planning a digital EP in the U.S. and an EP for college stations."

Sanghvi acknowledges the role online linkups—with the likes of MSN, Yahoo, Google, Faceparty and iTunes—played in the United Kingdom.

"The iTunes plot alone was

pretty special," he says. The band's next U.K. single, "Worst Case Scenario," due in January, was initially released as an online-only warm-up in April. "It was iTunes' single of the week," Sanghvi says, "and got 33,000 downloads. There was also a live EP [exclusively through iTunes] and an iTunes version of the album with extra tracks."

Nine "week in the life of the Hoosiers" podcasts were also made available through iTunes. "The marketing picked up on the band's character and humor," Thomas says. "We'll be look-

ing to replicate [that] in markets worldwide."

Germany and France lead the international rollout in late January. "We're cherry-picking markets which we believe have the greatest initial potential," Thomas says. "The first single has been added to mainstream radio in both countries."

The Hoosiers recently completed a 38-date U.K. tour before devoting December and January to European promotion. Another 23 U.K. shows through CAA will precede European arena dates opening for James Blunt in March/April. ...



MOTE

tunes. "They knew if Phil was involved it had to be something that was viable."

Several of Mote's friends join him on his new disc. Krauss sings on "Maplewood Methodist Church," a sweet song about the caretaker of a church who spends most of his nights praying for the congregation and holding "his own revival seven nights a week." The Gaither Vocal Band guests on the rollick-

ing "Get Up in Jesus' Name." The Isaacs and Charlotte Penhollow Ritchie also contribute their talents to the collection.

INDIE UPRISING: One key factor in the continuing growth of Christian music is the diversity of music being offered to consumers. Some of the most interesting product comes from the indie sector.

From Africa to Los Angeles and all points in between, it's been a great year for Christian music and there have been some interesting projects to cross my radar. The Tooth & Nail label routinely serves up intriguing music and one of the most mesmerizing offerings came from the Send, the new vehicle for former Falling Up guitarist Joseph Kisselburgh. On the opposite end of the musical spectrum, actress/singer Mary Donnelly Haskell delivered "The Power of the Cross," a powerful collection recorded with the Prague Symphony Orchestra. She has an amazing voice and Eric Wyse's production really captures that instrument.

Tom and Bonnie Deuschle, pastors of the 12,000-member Celebration Church in Zimbabwe, brought their popular Hear the Music "Celebration" series to the United States this year with the release of "Change the World," one of the year's best praise and worship albums. Space limitations prohibit mentioning every memorable indie release in 2007, but as the music industry as a whole continues to struggle, indie acts are doing their best to light the way toward a brighter future. Let's keep soaking up all the great music out there. After all, it's one of God's greatest gifts. ...



Nashville Scene

KEN TUCKER ktucker@billboard.com

Variations On A Theme

Music Came First For New Film 'August Rush'

If you were among the thousands who saw "August Rush" during the Thanksgiving holiday—the Warner Bros. film finished No. 7 at the box office for the week ending Nov. 25, according to the Hollywood Reporter—you heard the fruits of Anastasia Brown's labor. The movie, which stars Keri Russell, Jonathan Rhys Meyers and Robin Williams, among others, is the tale of an orphaned musical prodigy who believes he will find his musician parents if they only hear his music.

To explain the importance of Brown's work as one of two music supervisors for the film, it's important to know that all but 60 seconds of the movie contain music. And unlike many movies, in which music is placed after filming is complete, the score for "August Rush" had to be completed before filming could begin. "Every movie is different, but traditionally you do most of your work during postproduction and you select songs at that time with the producer and director," Brown says. "But with this film, we started working on music before the film was even cast."

The process took Brown and fellow supervisor Julia Michaels nearly three years.

Brown worked to cast all the on-screen musicians, produced all performances that are seen in the film, cast the songwriters who wrote the original music, took Rhys Meyers into the studio and hired Phil Rammone to produce the music. She also arranged for vocal and/or instrument lessons for the cast. "Everyone on-screen who performs is actually playing an instrument," she says. "We brought in guitar and organ teachers for our lead actors. Keri [Russell] took cello lessons."

Brown also executive-produced the soundtrack, which features John Legend, Five for Fighting's John Ondrasik, Paula Cole and Chris Botti, among others. Rhys Myers covers Van Morrison's "Moondance" in the movie, while Botti and Cole duet on the Billie Holiday classic "God Bless the Child."

Not all the music written for the film made it into the movie. "Some of the most amazing songs we couldn't use because it's a two-hour movie," Brown says, citing songs from Damien Rice, Rodney Crowell and Holly Williams as examples. "Rodney has two people fighting over the song he wrote for that film, so it still worked out great."

The wife of Music Row producer Tony Brown (George Strait, Reba McEntire), Brown has made her own path in the music community. She

started her career as Miles Copeland's partner and director of operations for Firststars Nashville. There she worked with Keith Urban, Sting, Peter Frampton and Junior Brown, among others.

As VP of A&R for Copeland's Ark 21 Nashville, she served as executive producer for the late Waylon Jennings' "Closing In on the Fire," an album that included appearances by Sting, Sheryl Crow and Mark Knopfler. She was also involved with Leon Russell's "Legend in My Time," which featured guests Willie Nelson, Marty Stuart and the Oak Ridge Boys.

While attending the Nashville Screenwriters Conference in 2002, Brown got bitten by the music supervision bug and convinced Les Bohem, one of its organizers and a Hollywood screenwriter/producer, to give her a shot. He hired her for "Taken," a 40-hour miniseries he was working on with Steven Spielberg.

Once hired, Brown also secured a soundtrack deal for the series, which featured music from such artist as Emmylou Harris, Bob Dylan, Jackson Browne and Brenda Lee.

She parlayed that experience into supervision roles on the movies "Charlie's War" and "Dear Mr. Cash," and is now the president of 821 Entertainment Group, a media, entertainment and technology company. ...



THE BILLBOARD REVIEWS

ALBUMS

POP

GIRLS ALOUD

Tangled Up

Producers: Brian Higgins, Xenomania
Fascination/Polydor

Release Date: Nov. 19

★ With a lineup assembled on a U.K. talent show and a willingness to 'fess up to merely "fronting" songs for their powerhouse producers, Girls Aloud is the most artificially manufactured pop group since the Monkees. And yet the Girls are actually every bit as representative of U.K. pop culture as those rather cooler simians, the Arctic Monkeys. Now on their fourth album, they've long since ceased to be mere Svengali playthings. Only in Girls Aloud's perfectly manicured hands would the moody "Call the Shots," the sassy "Can't Speak French" and the stomping "Fling" become such kitschy, yet irresistible slices of knowing girl-group pop perfection. Time, surely, for the rest of the world to acknowledge the United Kingdom's premier pop phenomenon.—MS

VARIOUS ARTISTS

Live Earth: The Concerts for a Climate in Crisis

Producers: various
Warner Bros.

Release Date: Dec. 4



This CD/DVD memento from Al Gore's day of global-warming awareness kicks off shakily with Madonna's "Hey You," an acoustic ballad about saving the world that doesn't sound serious enough to advocate saving the last piece of pizza for tomorrow's breakfast. Other bummers follow: James Blunt's "Wiseman" (call it "Motel California"), Damien Rice and David Gray's "Que Sera Sera" (wimpier than usual) and a routine run through Lenny Kravitz's "Are You Gonna Go My Way?" But a few songs would be strong enough to recommend even if proceeds weren't going somewhere worthwhile. Linkin Park manage some sparks on "Bleed It Out," the reunited Police put a kick into "Driven to Tears," Bon Jovi gets Jersey fists in the air with "Wanted Dead or Alive" and Corinne Bailey Rae and John Legend do fairly right by Marvin Gaye's sympathetic soul on "Mercy Mercy Me (The Ecology)."—MW

ROCK

VARIOUS ARTISTS

Worried Noodles

Producers: various
Tomlab

Release Date: Oct. 23



Visual artist/writer David Shrigley is a strange talent. Two years ago, he released an LP-sized book, "Worried Noodles," filled with idiosyncratic song lyrics but no actual songs, along with his silly and demented drawings. Now, 29 of indie rock's most notable acts have tried their hand at musically interpreting his works on this double-disc album. Deerhoof, Psapp, Franz Ferdinand, Hot Chip and Liars exclusively contributed equally silly and demented efforts to this odd but fun record. Standouts, of which there are plenty, include a loveable "One" from Christopher Francis, the hiccupping "Joy" by Islands and the beat-happy "The Film" by Trans Am, complete with canned crowd noise and meandering keyboard lines. Throughout, the mood swings from carnival-esque (David Byrne) to eerily depressing (Casiotone for the Painfully Alone).—KH

HIP-HOP

CASSIDY

B.A.R.S.: The Barry Adrian Reese Story

Producers: various
Full Surface/J

Release Date: Nov. 6

▶ With lines like, "Christ died on the cross, now that's gangsta," it's clear that life has changed for Cassidy. After serving time for involuntary manslaughter and suffering a near-fatal car crash, it seems like this kid can't catch a break. Still, "B.A.R.S.: The Barry Adrian Reese Story" does a solid job of portraying the crossroads at which Cassidy finds himself, wandering between finding God and street rhymes. On "Celebrate," featuring John Legend, Cassidy says his "old style died and went to punch line heaven." But why ditch the formula that drew your fans in the first place? Elsewhere, appearances by Bone Thugs-n-Harmony, Mashonda and Angie Stone don't prepare the listener for Cassidy's collaboration on "Innocent" with Mark Morrison of "Return of the Mack" fame.

WYCLEF JEAN

The Carnival II: Memoirs of an Immigrant

Producer: Jerry Duplessis
Columbia

Release Date: Dec. 4

Wyclef Jean has spent the 10 years since the original "Carnival" in projects of scattered ambition and success, some that hit ("Hips Don't Lie") and some that didn't (anyone remember his reworking of "The Gambler" with Kenny Rogers?). But hip-hop loves its Roman numerals, and it was probably only a matter of time before he revisited the concept. "The Carnival II: Memoirs of an Immigrant" isn't nearly as fresh as its older cousin, mostly because it only seems partly interested in its timely concept, but it's a stronger-than-usual collection that succeeds more when Clef sits back ("Heaven's in New York" and the Norah Jones-assisted "Any Other Day") than when he works hard at showing off his sprawling pedigree (the needlessly overdone "Hollywood Meets Bollywood" and the too long "Touch Your Button Carnival Jam"). Things feel much weightier when Paul Simon shows up for a moving cameo on "Fast Car," proving that on the whole, "Carnival II" sounds louder when it's quieter.—JV



record is a solid testimony to Bell's Chicago pedigree. He's working these tunes with a sturdy group of session players, including Felton Crews, Kenny Smith, Johnny Iguana, Anthony Palmer and guest Billy Branch on harmonica. Favorite tracks begin with a soulful cover of Pop Staples' "Why (Am I Treated So Bad)" and down-home acoustic number "Feeling Good," which Bell sings with guest vocalist Jimmy Johnson. Bell also lays down the beautiful blues shuffle "Missing You," accented by his incisive lead guitar. The CD closes on a rowdy note with "Wine Head Woman," featuring producer Matthew Skoller on harmonica.—PVV

JAZZ

GÉRALDINE LAURENT

Time Out Trio

Producers: Aldo Romano, Christian Pégand
Dreyfus

Release Date: Nov. 20

★ French alto saxophonist Géraldine Laurent laid a buzz on New York's Winter Jazzfest in January, and now Dreyfus has delivered a Laurent trio disc that should make the buzz available west of the Hudson River. Working with ultra-solid rhythm cats Yoni

Here's hoping for a little more excitement next time.—HC

BLUES

LURIE BELL

Let's Talk About Love

Producer: Matthew Skoller
Aria B.G.

Release Date: Nov. 13

★ This is only the third album Chicago blues artist Lurie Bell has released in the last eight years, and "Let's Talk About Love" is his most convincing effort during that span of time. The

STYLES P

Extraordinary Gentleman (Super Gangster)

Producers: various
Koch

Release Date: Dec. 4

▶ First, his Lox brethren Jadakiss announced his signing to Def Jam earlier this month. Now, Styles P unveils his third solo project, which boasts guest appearances by everyone from Akon to Ghostface Killah, meticulous production from some of today's top music makers and raw, uncouth lyrics touching on nightlife and the streets. On the piano-heavy "Blow Your Mind," the rapper rhymes about his favorite herb, and he's popping bottles and jet skiing on the Ray J-assisted "Let's Go." But "Extraordinary Gentleman" isn't just about R&R. The reflective "Alone in the Streets" finds Styles rapping about his deceased younger brother. Meanwhile, "Cause I'm Black" touches on racial issues, making this well-balanced album the best possible setup for the return of the D-Block squad.—MC

BLAKE LEWIS

ADD: Audio Day Dream

Producers: various
19 Recordings/Arista

Release Date: Dec. 4

One can't help but proceed with caution when an album is named after Attention Deficit Disorder, especially when the artist caught his break by beatboxing on a reality TV show where he used to sing the praises of 311. But skeptics can relax: "American Idol" season six runner-up Blake Lewis' debut, "ADD: Audio Day Dream," is indeed a little all over the map, but, surprisingly, it works. Unlike other run-of-the-mill debuts from former "Idol" contests, "ADD" is packed with electro-funk jams, hip-hop beats and soaring ballads that explode with Lewis' personality and uniqueness. Taking cues from Justin Timberlake ("Break Anotha"), Erasure ("End of the World"), Prince ("She's Makin' Me Lose It") and the Police ("1,000 Miles"), Lewis gives fans plenty to get excited about here, even those with short attention spans.—JM



NINE INCH NAILS

Y34RZ3r0r3mix3d

Producer: Trent Reznor
Nothing/Interscope

Release Date: Nov. 20

Trent Reznor has become something of a nouveau-marketing poster boy lately, and from the liner notes of this remix disc, you might think it was just another interactive, nontraditional, brand-positioning tactic. "Included on this DVD is everything you need to get started remixing every track from 'Year Zero,'" it reads, going on to break down the process for NIN-devoted bedroom producers. But you've got to hand it to Reznor: The reinterpretations here are so good that the fan engagement tactic is just icing (or perhaps scabbing). The Faint exploits the jauntiness of "Meet Your Master" and pushes it further into electro-bop territory. Italian trio Pirate Robot Midget makes "My Violent Heart" less hearty and more violent. Ladytron even sneaks the keys from NIN classic "Closer" onto the back of its "The Beginning of the End" redo. OK, Trent, you win.—KM



THE BILLBOARD REVIEWS

SINGLES

Zelnik (bass) and Laurent Bataille (drums), Laurent offers 10 tunes that provide an excellent estimation of her considerable sax vibe. For those who prize technique, consider her dazzling cover of Ornette Coleman's "Rejoicing." If your thing is feel and subtlety, cue up the original number "A Quiet." Make sure to take a spin through Laurent's audacious cover of Charles Mingus' "Fables of Faubus" and note the wonderful variety of her alto sound. She also takes on Mingus' "Tijuana Gift Shop," opening with the nearly comic thematic riff then launching into an elliptical hard-bop sortie that's one cunning sax solo.—*PVV*

CHRISTIAN

SARA GROVES

Tell Me What You Know

Producer: none listed

INO Records

Release Date: Nov. 6

In recent years, Sara Groves has emerged as one of the most compelling singer/songwriters in the Christian genre. She has a warm, evocative voice that quickly engages listeners, drawing them into her pensive, powerful lyrics. Groves has a unique way of grappling with life's most complex issues and emotions and distilling them into polished pop songs that are intellectually stimulating, yet entertaining. "I Saw What I Saw" was inspired by her trip to Rwanda, and the accompanying video recently topped the Gospel Music Channel's video rankings. New single "When the Saints" is gaining steam at Christian radio, while "Love Is Still a Worthy

Cause" is an upbeat reminder about the power of love. Groves has the ability to inspire, educate and entertain in equal measure, and that gift produces some truly memorable music.—*DEP*

COUNTRY

CHRIS GOLDEN

Center Stage

Producers: various

24K Records

Release Date: Nov. 27

As a singer/songwriter and multi-instrumentalist, Chris Golden previously earned props for his work in the band Golden Speer and with the Golden, a Capitol duo with his brother Rusty. But "Center Stage" showcases a gifted artist perfectly comfortable alone in the spotlight. He reprises "Keep the Faith," a favorite from the Golden's catalog, and delivers engaging covers of Karla Bonoff's "Isn't It Always Love" and the Tennessee Ernie Ford classic "Sixteen Tons." "Love Won't Let Me" is a tender tune about a man holding on tight to a relationship, while "Walk These Hills" is a beautiful, wistful ballad about the memory of a love that won't fade. Culling great songs from such top Music Row songwriters as Bobby Tomberlin, Jeffrey Steele, Al Anderson, Paul Overstreet and Mac McAnnally, Golden delivers a thoroughly satisfying record.—*DEP*

Additional reviews online this week at billboard.com:

- Six Organs of Admittance, "Shelter From the Ash" (Drag City)
- Sir Richard Bishop, "Polytheistic Fragments" (Drag City)

LEGENDS & CREDITS

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

CONTRIBUTORS: Mariel Concepcion, Hillary Crosley, Katie Hasty, Kerri Mason, Jill Menze, Deborah Evans Price, Mark Sutherland, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabell, 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 bureau.

POP

BACKSTREET BOYS

Helpless When She Smiles (4:06)

Producer: John Shanks

Writers: B. James, A. Mayo, T. Verges, C. Lindsey

Publishers: various

Jive

Backstreet Boys' No. 7 debut on The Billboard 200 with sixth CD "Unbreakable" makes clear how attentive the group's fan base remains 15 years after being pop radio's premium boy band brand. First release "Inconceivable" got a modicum of attention at adult top 40 and AC radio, but failed to cross to top 40. (Overseas love was more equitable; it reached the top 20 in the United Kingdom, Japan, Germany and Switzerland.) "Helpless When She Smiles" has been pegged by pop programmers as the next to go with, which hits the mark as a consummate BSB ballad, amped with enough electric guitars to fuel the edge it needs to compete alongside Good Charlotte, Fall Out Boy and—ironically—boy band du jour Jonas Brothers. A worldwide tour launching next year is sure to prove that the chart game is less a measure of Backstreet's enduring relevance than the mania sure to ensue.—*CT*

GUMMIBAR

I Am A Gummy Bear (3:11)

Producers: Tonekind,

Papabar, Rene Rennefeld

Writers: C.P. Schneider,

C.A. Schneider

Publishers: Rennefeld/Ed.

Gummibar

Gummybear International Music without novelty songs is like a cookout sans burgers. The latest confection to totter to U.S. shores is "I Am a Gummy Bear" from Hungary, starring Gummibar, a "yummy, tummy, funny, lucky" green cartoon image of the rubbery candy. At home, a ringtone was No. 1 for eight months, while the accompanying album made the top 20. The song has since crept virally across the globe as a 30-second animated videoclip has reportedly garnered more than 30 million plays on social networking sites (myspace.com/funnygummy), leading to ver-

sions of "Gummy" in seven languages. The song follows the same template as equally silly "Pretty Donkey Girl" from Finland's Holly Dolly earlier this year, with sped-up vocals and swirly synth production. The U.S. album, out Nov. 13, features similar goofy originals and goofier covers, including an ode to the king of novelties, "Blue (Da Ba Dee)" from Eiffel 65, the last to actually score in the United States, reaching No. 6 in 1999.—*CT*

ROCK

OTEP

Breed (3:26)

Producers: Dave Fortman,

Otep Shamaya, Jonathan Cohen

Writer: K. Cobain

Publishers: *The End of*

Music/Primary Wave Tunes,

BMI

Koch Records

Metal poet Otep was working the promotional circuit for her third studio album, "The Ascension," this spring, but the unexpected reorganization of Capitol Record Group tied the project up in corporate limbo. Koch Records rescued it by signing the band to a revenue-sharing partnership, so the album finally debuted Oct. 30. Heralding its arrival is a hyper-charged cover of Nirvana's "Breed." The track's impatient guitars flirt with punk's DIY inspiration, and drummer Brian Wolfe drops in a multitude of beats that trample Dave Grohl's original patterns. Otep's vocals aren't as raspy as Kurt Cobain's, yet

MELISSA ETHERIDGE

California (3:51)

Producers: *Melissa Etheridge,*

David Cole

Writer: *M. Etheridge*

Publisher: *not listed*

Island

The second single from Melissa Etheridge's 10th album, "The Awakening"—following top 25 AC hit "Message to Myself"—is another autobiographical acoustic strummer, offering a picturesque storytelling lyric about her journey from hometown Leavenworth, Kan., to the West Coast: "Raised on Midwestern dreams/I took my family's burden and strapped it to my chest, with 100 bucks and a kiss for luck/I am almost free." Vocally, Etheridge holds onto the title word with joyous conviction, as if celebrating all the meaning it holds for her. As she marks 20 years in an industry that seldom embraces artists as long, how satisfying to hear that Etheridge has as much to say as ever. At 45, maturity has only served to make her a finer singer. Always a pleasure.—*CT*



his angst could never hope to top her fierce bellows, which she inserts for posterity. "Breed" is good, but an original track ("Crooked Spoons" or propulsive "Ghostflowers") to signal Otep's return would have been better.—*CLT*

NEW & NOTEWORTHY

CASS DILLON

Christmas in Fallujah (4:22)

Producers: *Tommy Byrnes,*

Jay Baumgardner

Writer: *B. Joel*

Publisher: *Impulsive*

Mulberry Street

Billy Joel has a muse in emerging artist (and fellow Long Islander) Cass Dillon, to whom the legendary singer/songwriter passed along the

powerful, politically charged "Christmas in Fallujah." Joel wrote the song in response to letters he has received from American soldiers in Iraq inspired by his music—and insisted that it be recorded by someone of like age. The 21-year-old Dillon sings, "We came to bring these people freedom, there is no justice in the desert, because there is no God in hell," with a sandpaper vocal that conjures the more rugged veneer of Joel's voice. Production is equally ardent, with dogged guitars and a dark swirl of strings that rises like a dust storm. Proceeds from "Fallujah," available on iTunes, will benefit Home for Our Troops. For information, contact stefano@ocdmusicgroup.com and see myspace.com/cass-dillonmusic.—*CT*

CHRISTMAS

DAVID MARTIN

Fall La La in Love (2:59)

Astonish Entertainment

JONAS BROTHERS

Joyful Kings (3:13)

Hollywood

PATTI LABELLE

What Do the Lonely Do at Christmas (4:06)

Def Soul

TRANS-SIBERIAN ORCHESTRA

Wizards in Winter (3:05)

Lava/Atlantic



BIG & RICH

Loud (2:73)

Producers: *Big & Rich*

Writers: *K. Manna, D.R. Perlozzi,*

D. Myrick

Publishers: *Kirsti Mannasongs/*

Perlozzi, ASCAP; Soulrise, BMI

Warner Bros.

The title of Big & Rich's latest single says it all. There's no chance of anyone mistaking it for a seasonal ballad, for sure, as this loud, raucous party anthem will bring fans to rabid mania, while shaking country radio out of the winter doldrums. With aggressive guitars and personality-packed vocals, this is Big & Rich at their wild and woolly best, as they proclaim: "We like it loud/We like it honkin'/The party won't be revvin' till we crank it to 11." It's a slice of sonic fun that will turn the dullest day into a Saturday night.—*DEP*

SEX SELLS: CSS STRIKES GOLD WITH IPOD AD PLACEMENT

The iPod ad continues to bestow commercial gain on up-and-coming artists. The latest: Brazilian electro-rock band Cansei de Ser Sexy (CSS), whose "Music Is My Hot, Hot Sex" entered The Billboard Hot 100 four weeks ago and stands at No. 78 this week.

The cut is featured in an iPod ad that began airing Oct. 28. CSS' self-titled first album was released in July 2006 and has sold 26,000 copies, according to Nielsen SoundScan.

The greatest jump has been in digital sales; "Music Is My Hot, Hot Sex" sold 62,000 copies in the last two weeks, out of a total of 109,000 sales since the song was released.

Sub Pop is planning an online marketing campaign in cooperation with Apple, and is shipping the track to radio. "We found out about the commercial at the last minute, and we're just now bringing in the radio pros," Sub Pop A&R honcho Tony Kiewel says. "It's tough for us, because the band hasn't even started recording their new album, and they won't be able to come to the States until January. So, we're hoping that radio will pick it up and help build it." —Cortney Harding



CSS

ROCK BY MIKAEL WOOD

Eleventh Heaven

Months After Its Release, Rock Band's Single Hits Its Peak

Wind-up Records president Ed Vetri says he knew Finger Eleven's "Paralyzer" would be a "monster hit" the first time he heard the demo. "But I told the guys it was going to take a while," he says. "This isn't like [fellow Wind-up act] Evanescence, where there's a female lead or something different going on. This is five guys in a band. There's a lot of those out right now."

True to Vetri's word, "Paralyzer" took its time getting where it has gone: Released in March as the lead single from Finger Eleven's fourth album, "Them vs. You vs. Me," the song debuted on The Billboard Hot 100 at No. 97 in the June 23 issue. This week, it stands at No. 11 on the Hot 100 and No. 9 on Hot Digital Songs; according to Nielsen SoundScan, it has sold 833,000 digital copies.

Vetri says the label's strategy for breaking "Paralyzer" was simple: Start working the single at rock radio, then move to active rock, alternative rock and, finally, "at the right moment, cross over to pop."

Scott Anderson, the Burlington, Ontario-based group's lead singer, admits it has taken



FINGER ELEVEN

a while for him and his bandmates to learn the sort of patience Vetri recommends. "No one ever moves at the speed of your band," he says. Even if a record seems like it's been out forever, "it's still brand-new in a lot of people's eyes. We're used to working our records for two years at a time."

Wind-up plans to continue working singles from "Them vs. You vs. Me" throughout 2008 and possibly into first-quarter 2009, according to Vetri. Next up is "I'll Keep Your Memory Vague," a ballad Vetri predicts will be "as big or bigger than 'One Thing,'" the midtempo hit from Finger Eleven's self-titled 2003 set

that reached No. 16 on the Hot 100.

Increasing the band's profile this month is the availability of a full HD concert download through the Xbox Live Marketplace, the gaming platform's first such offering. "Finger Eleven's trajectory is good for us," Xbox senior global marketing manager Peter Orullian says. "It helps play to our community story."

Though he says he's never worked harder—"This is day one of my vacation and I'm doing interviews," he says with a laugh—Anderson is enjoying the fruits of Finger Eleven's labor. "I'd recommend writing hit singles to anyone," he says. "It's definitely the way to go." ●●●

ROCK BY KATIE HASTY and BRIAN MORRISEY

PENNYWISE, FREE WISER

Punk Vets Team With MySpace For No-Charge Download

After more than 15 years on Epitaph, punk troupe Pennywise has left the label for different, digital pastures. The veteran four-some has inked with MySpace Records for its as-yet-untitled ninth full-length effort, and teamed with the social networking site to offer the album to fans for free.

A high-quality audio version of the album will be made available for free digitally March 25, sans digital rights management, to MySpace users who befriend mobile distributor Textango through the popular Web site. It not only marks the first time the label has married one of its signees to an ad-supported distribution model, but the first time MySpace as a platform has collaborated with a mobile distributor on a music promotion.

"This happens in a time when the record industry has such a black eye," MySpace VP of marketing Josh Brooks says. "It's a nice opportunity and a way to get your music out there."

The free download will be obtainable for two weeks following its release, with full artwork. Physical copies of the record will also

be made available the same day to traditional retail outlets online and in stores via MySpace Records.

The collaboration among artist, label, mobile distributor and social network can be a step toward each reaching new audiences in



PENNYWISE

the future. Textango CEO Shawn Dornan is hopeful that the band's loyal fan base might help expose the company to new adopters, including other new acts.

"What [the band] stands for and what they've done resonates well with other bands and artists," he says. Pennywise's high-water mark on The Billboard 200 occurred in 2003 with the release of "From the Ashes," which bowed at No. 54. The group's last set, "The Fuse," peaked at No. 78 and has moved 58,000 copies in the United States, according to Nielsen SoundScan.

Los Angeles-based Textango delivers music to users' mobile phones, purchased via text, with the order invoiced directly on the customer's phone bill. "The overarching spirit is it's breaking new barriers, doing new models and going against the status quo, which are all things we stand for," Dornan says.

Pennywise lead vocalist Jim Lindberg says, "We can also potentially expose our music and message to people around the world who may have never had the opportunity to hear it because they either couldn't afford to buy a CD or they didn't have access to music outlets or good distribution." ●●●

RBD DEBUTS ATOP LATIN CHART, BUT CAN'T TOUCH LAST YEAR'S NUMBERS

RBD's "Empezar Desde Cero" debuts at No. 1 on Billboard's Top Latin Albums chart this week with 22,000 copies sold, according to Nielsen SoundScan. That pales in comparison to first-week sales of RBD's last Spanish-language studio album, "Celestial," which scanned 117,000 in the three days after its Black Friday debut in 2006. The album has sold 486,000 copies in the United States.

But unlike the Mexican pop group's latest EMI Televisa release, "Celestial" benefited from a massive marketing campaign with Wal-Mart. The retailer packaged "Celestial" last year with a DVD of the first season of "Rebelde," the teen soap that spawned the group; sponsored a Univision TV special with RBD just prior to release; and screened RBD's "Soundcheck" performance in stores on Wal-Mart TV.

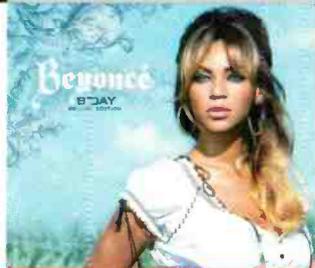
Wal-Mart is offering the new album with an exclusive DVD containing videos and other bonus content. But without a campaign on the "Celestial" scale, and with the rest of its 2007 tour postponed until next year, RBD still shifted more first-week copies this time around than it did with "Nuestro Amor," its Spanish studio album before "Celestial." That 2005 album debuted at No. 3 with 13,000 first-week copies sold. —Ayala Ben-Yehuda



RBD

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LOVELY B'DAY

>> Beyoncé's "B'Day" re-enters The Billboard 200 at No. 19 with 73,000 (up a whopping 1,661%) after the deluxe version of the set was reissued at Wal-Mart last week. The new version reinstates the song "Still in Love (Kissing You)" to the track list. It had been absent from the album since May due to legal wrangling.

AWARDS BOUNCE

>> The Nov. 18 broadcast of ABC's American Music Awards helps push big gains for 11 of the show's performers on The Billboard 200, including Jonas Brothers (No. 24, up 75%), Fergie (No. 26, up 100%) and Rihanna (No. 53, up 95%).



MERRY MARIAH

>> Mariah Carey's "All I Want for Christmas Is You" enters the top five of Hot Holiday Songs (No. 2) for the first time in the chart's seven-year existence. It is the best-selling holiday download this week, re-entering Hot Digital Songs at No. 24 (33,000).

CHART BEAT

>> Rihanna's seventh single to chart on Hot Dance Club Play, "Shut Up and Drive," is also her seventh No. 1. That ties her with Madonna and Janet Jackson for the second-longest string of No. 1 hits in the history of this chart. Kristine W remains in first place with nine.

>> The Walt Disney imprint owns the top five slots on the Top Soundtracks chart. It is the first time any label has monopolized this tally's top five.

>> Fred Bronson has more good news for the Disney folks: The "High School Musical 2" single "What Time Is It" is No. 1 for the 18th week on Hot Singles Sales, making it the longest-running No. 1 in this chart's existence.

Read Fred Bronson every week at billboard.com/fred.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Groban's Christmas Album Tops Billboard 200

Some of **Josh Groban's** fans think he has the voice of an angel, so it seems appropriate that his first attempt at a Christmas album carves out a rare niche in chart history.



With Thanksgiving week's store traffic and an appearance on "The Oprah Winfrey Show" accelerating an album that already had momentum, his "Noel" captures an 81% sales increase and No. 1 on The Billboard 200. That makes his set the first Christmas album to lead the big chart in 13 years, and only the second to top the list since 1962.

"Noel" garners 405,000 copies (2-1), the strongest week of Groban's career and the largest by any Christmas set

since **Celine Dion's** "These Are Special Times" topped 460,000 in two different weeks of 1998. Groban's uptick of 182,000 copies easily seals The Billboard 200's Greatest Gainer award.

The last seasonal set to crown the big chart was **Kenny G's** 1994 release "Miracles—The Holiday Album," which, like Groban's, rose to the top rung during the Thanksgiving sales week. It held at No. 1 the following week and jumped back to the summit during the Christmas frame.

When the smooth jazer's "Miracles" moved to the top of the page, it marked the first time in decades that a Christmas album had reached No. 1. The last to do so was **Mitch Miller's** "Holiday Sing Along With Mitch," a byproduct of the leader's popular NBC series, "Sing Along With Mitch." Released in 1961, the same year that Miller's series hit the air, the album ascended to the chart's throne in January 1962. It was Miller's third No. 1 album and his second seasonal offering to lead the list.

It will take years to find out whether Groban can match Miller with a second chart-topping Christmas album. In the near term, "Noel" has a real shot at notching multiple weeks at No. 1, as G's "Miracles" did.

The week after Thanksgiving, Groban was booked to revisit "Oprah," along with appearances on NBC's "Christmas at Rockefeller Center" special and the Nov. 30 and Dec. 1 airings of "Good Morning America."

Between now and Christmas, Groban is also lined up for "Live With Regis and Kelly," "Rachael Ray," "Larry King Live" and a Christmas Eve return to "Good Morning America," along with a rerun of **Oprah Winfrey's** Nov. 20 "My Favorite Things" episode, which fueled this issue's rise to the top.

With all that TV exposure and the album already showing more sales oomph than any Christmas collection of the last nine years, combined with a soft release schedule for the remainder of the gift-buying season, it would not be a large surprise to see Groban rally more weeks at No. 1. As it is, "Noel" has already sold 1 million copies in seven weeks, according to Nielsen SoundScan.

This marks Groban's second chart-topper. He scored his first when second studio album "Closer" shot 11-1 during a soft week in January 2004, a rise keyed by flier-pricing from Target. His 2006 album, "Awake," peaked at No. 2, while his self-titled 2001 debut grew its way to No. 8 the year after it was released.

DRY TURKEY: It's almost as if the music industry forgot Thanksgiving was happening (see story, page 5)

The holiday week's release schedule was void of the Pied Piper kinds of releases we've seen in Thanksgivings gone by, like **Jay-Z's** "Kingdom Come" last year, **U2's** "How to Dismantle an Atomic Bomb" in 2004 or **Creed's** "Weathered" in 2001, which each started well above the half-million mark. "Kingdom" launched last year with 680,000; the U2 and Creed titles each opened with more than 800,000.

Even compared with Thanksgiving slates that didn't yield No. 1 albums, this year's crop is fallow, the lone top 10 bow belonging to reigning "American Idol" champ **Jordin Sparks**

With 119,000 sold, she scores The Billboard 200's Hot Shot Debut at No. 10, but does so with the lightest opening week by an "Idol" winner's first album. The previous low start for an "Idol" champ had been 240,000 for **Fantasia** in 2004.

Last year's Thanksgiving frame saw five new entries in the top 10 among 19 albums that surpassed 100,000 for the week. Only 11 beat that threshold on this issue's list.

Market Watch

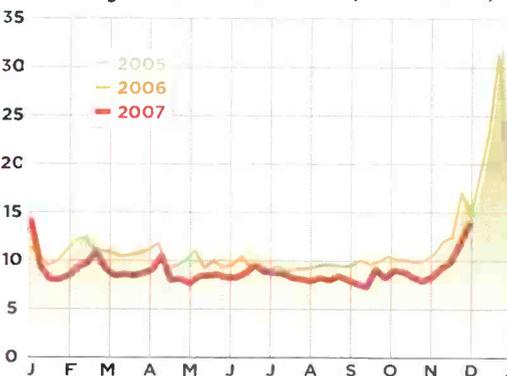
A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	13,961,000	1,063,000	16,742,000
Last Week	11,723,000	1,104,000	16,181,000
Change	19.1%	-3.7%	3.5%
This Week Last Year	17,027,000	791,000	11,631,000
Change	-18.0%	34.4%	43.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	485,714,000	415,753,000	-14.4%
Digital Tracks	502,640,000	735,443,000	46.3%
Store Singles	3,384,000	1,983,000	-41.4%
Total	991,738,000	1,153,179,000	16.3%
Albums w/TEA*	535,978,000	489,297,300	-8.7%

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

DIGITAL TRACKS SALES



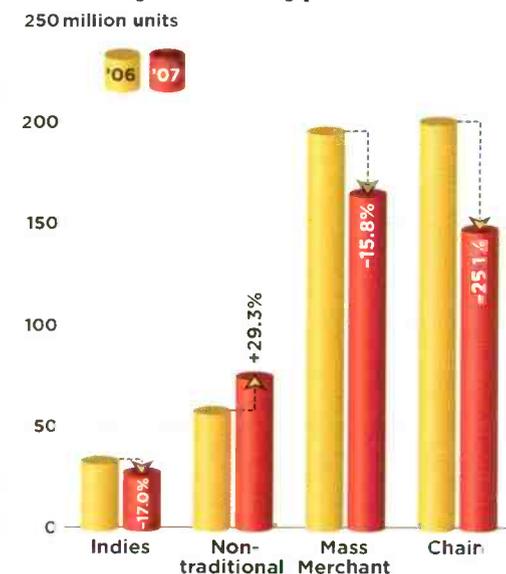
SALES BY ALBUM FORMAT

CD	455,683,000	370,743,000	-18.6%
Digital	28,176,000	43,833,000	55.6%
Cassette	1,033,000	258,000	-75.0%
Other	822,000	919,000	11.8%

For week ending Nov. 25, 2007. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



DEC 8 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	7	JOSH GROBAN 143/REPRISE 231548/WARNER BROS. (18.98)	Noel	2	1
2	1	2	ALICIA KEYS MCA 009444 (17.98)	As I Am		
3	4	2	VARIOUS ARTISTS EMI SONNY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		
4	5	3	GARTH BROOKS PEARL 213 (25.98 CD/DVD) +	The Ultimate Hits		
5	6	2	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		
6	14	15	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2	2	1
7	9	5	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 11221/RMG SBN (18.98)	Carnival Ride		
8	3	2	CELINE DION COLUMBIA 08114/SONY MUSIC (18.98) +	Taking Chances		
9	10	4	CHRIS BROWN JIVE 12049/ZOMBA (18.98) +	Exclusive		
10	HOT SHOT DEBUT	1	JORDIN SPARKS 19/JIVE 18752/ZOMBA (18.98)	Jordin Sparks		10
11	NEW	1	KEITH URBAN CAPITOL NASHVILLE 07685 (18.98) +	Greatest Hits		11
12	15	22	MILEY CYRUS WALT DISNEY HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	2	1
13	16	8	TAYLOR SWIFT BIG MACHINE 120702 (18.98) +	Taylor Swift		
14	8	1	JAY-Z ROC-A-FELLA/DEF JAM 010229/DJMG (13.98)	American Gangster		
15	NEW	1	MERCYME INO/COLUMBIA 12573/SONY MUSIC (15.98) +	All That Is Within Me		15
16	7	2	LED ZEPPELIN SWAN SONG 313148 ATLANTIC (19.98) +	Mothership		
17	NEW	1	ONEREPUBLIC MOSLEY/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud		
18	18	15	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		5
19	RE-ENTRY	59	BEYONCÉ COLUMBIA 90920/SONY MUSIC (18.98)	B'Day	3	1
20	21	17	RASCAL FLATTS LYRIC STREET 000384 HOLLYWOOD (18.98)	Still Feels Good		1
21	19	28	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1227 (18.98)	Christmas Song		19
22	11	2	DANE COOK COMEDY CENTRAL 0051 (16.98 CD/DVD) +	Rough Around The Edges: Live From Madison Square Garden		
23	20	12	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		
24	31	32	JONAS BROTHERS HOLLYWOOD 000282 (18.98) +	Jonas Brothers		5
25	22	13	SUGARLAND MERCURY (NASHVILLE) 007411/UMGN (13.98)	Enjoy The Ride		
26	38	31	FERGIE WILL I AM/A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess		2
27	26	21	KEYSHIA COLE CONFIDENTIAL/MAN/GEFFEN 009475/IGA (13.98)	Just Like You		
28	17	2	JAMES TAYLOR STARBUCKS 30516 HEAR (23.98 CD/DVD) +	One Man Band		17
29	13	2	GEORGE STRAIT MCA NASHVILLE 010258/UMGN (13.98)	22 More Hits		13
30	25	16	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075 (18.98)	Raising Sand		2
31	177	147	PAGE SETTER TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	2	2
32	29	25	SOULJA BOY TELL'EM COLLAPSE/INTERSCOPE 009962/IGA (13.98)	souljaboytellem.com		4
33	49	37	DAUGHTRY RCA 88888/RMG (18.98)	Daughtry		3
34	28	22	KID ROCK TOP DUG ATLANTIC 290556/AG (18.98)	Rock N Roll Jesus		
35	46	98	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		4
36	47	57	SOUNDTRACK WALT DISNEY 861698 (18.98) +	Hannah Montana		3
37	24	18	ANDREA BOCELLI SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP (18.98) +	The Best Of Andrea Bocelli: Vivere		9
38	64	52	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		2
39	34	26	KANYE WEST ROC-A-FELLA/DEF JAM 009541/DJMG (13.98)	Graduation		2
40	44	34	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		
41	23	7	BRITNEY SPEARS JIVE 19073/ZOMBA (18.98)	Blackout		
42	NEW	1	FREEWAY ROC-A-FELLA/DEF JAM 004853/DJMG (13.98)	Free At Last		42
43	39	30	NICKELBACK ROADRUNNER 618300 (18.98) +	All The Right Reasons		7
44	48	60	TOBY KEITH SHOW DOG NASHVILLE 015 (18.98)	A Classic Christmas		39
45	43	62	VARIOUS ARTISTS WALT DISNEY 000845 (18.98)	Disney Channel Holiday		43
46	12	2	THE KILLERS ISLAND 010226/DJMG (13.98)	Sawdust		12
47	42	43	VARIOUS ARTISTS EMI SPECIAL MARKETS 103 EX/STARBUCKS (13.98)	Stockings By The Fire		42
48	NEW	1	SOUNDTRACK WALT DISNEY 000925 (18.98)	Enchanted		48
49	32	19	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine		5
50	77	94	SOUNDTRACK NEW LINE 39089 (18.98)	Hairspray		2
51	27	2	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		27
52	50	33	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594/IGA (13.98)	Timbaland Presents Shock Value		5
53	76	61	RIHANNA SRP/DEF JAM 008968/DJMG (13.98)	Good Girl Gone Bad		2
54	59	73	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 276156/WRN (18.98)	Christmastime In Larryland		54
55	37	27	BRUCE SPRINGSTEEN COLUMBIA 17060/SONY MUSIC (18.98)	Magic		
56	78	77	VARIOUS ARTISTS WORD-CURB PROVIDENT-INTEGRITY/EMI CMG 96677/SPARRDOW (19.98)	WOW Hits 2008		56
57	40	23	PAUL POTTS SYCO/COLUMBIA 15517/SONY MUSIC (18.98)	One Chance		23
58	70	59	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!		15
59	52	47	LINKIN PARK MACHINE SHOP 14477/WARNER BROS. (18.98) +	Minutes To Midnight		2
60	NEW	1	RBD EMI TELEVISION 11690 (15.98) +	Empezar Desde Cero		60
61	NEW	1	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank		61
62	66	49	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931/IGA (13.98)	Curtis		
63	33	2	THE GOO GOO DOLLS WARNER BROS. 144444 (11.98)	Greatest Hits Volume One The Singles		33
64	45	38	MATCHBOX TWENTY MELISMA ATLANTIC 297340/AG (19.98) +	Exile On Mainstream		3
65	NEW	1	SOUNDTRACK JIVE 19075/ZOMBA (18.98)	This Christmas		65
66	RE-ENTRY	28	POISON CAPITOL 49510 (18.98) +	The Best Of Poison: 20 Years Of Rock		17
67	51	35	J. HOLIDAY MUSIC LINE 11805/CAPITOL (12.98)	Back Of My Lac'		5
68	72	55	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		6
69	41	14	WISIN & YANDEL MACHETE 010203 (16.98)	Wisin Vs. Yandel: Los Extraterrestres		14
70	68	68	MAROON 5 A&M OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		1
71	63	50	FOO FIGHTERS RDSWELL RCA 11516/RMG (18.98)	Echoes, Silence, Patience & Grace		
72	84	91	MICHAEL W. SMITH REUNION 10123 (13.98)	It's A Wonderful Christmas		72
73	NEW	1	AC/DC COLUMBIA 17326 EX/SONY MUSIC (29.98) +	Sight & Sound Collection		73
74	61	65	BON JOVI MERCURY ISLAND 008902/UMGN/DJMG (13.98)	Lost Highway		
75	85	71	JUSTIN TIMBERLAKE JIVE 88062/ZOMBA (18.98)	FutureSex/LoveSounds		3
76	91	100	AVRIL LAVIGNE RCA 03774/RMG (18.98) +	The Best Damn Thing		
77	NEW	1	NINE INCH NAILS NOTHING/INTERSCOPE 010331/IGA (19.98 CD/DVD) +	Y34RZ3R0R3M1X3D		77
78	87	161	KIDZ BOP KIDS RAZOR & TIE 89155 (18.98)	The Coolest Kidz Bop Christmas Ever!		78
79	56	39	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		
80	67	48	VAN MORRISON EXILE POLYDOR 010670/UME (13.98)	Still On Top - The Greatest Hits		48
81	58	29	AVENGED SEVENFOLD HOPELESS 303804/WARNER BROS. (18.98)	Avenged Sevenfold		4
82	86	87	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black		
83	71	70	MICHAEL BUBLE 143 REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		
84	57	41	JILL SCOTT HIDDEN BEACH 00050 (18.98) +	The Real Thing: Words And Sounds Vol. 3		
85	60	2	VARIOUS ARTISTS EMI SONNY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10767/CAPITOL (18.98)	NOW Party Hits!		60
86	140	139	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/DJMG (13.98)	Infinity On High		1
87	30	2	TRISHA YEARWOOD BIG MACHINE 020302 (18.98)	Heaven, Heartache And The Power Of Love		30
88	NEW	1	TAYLOR SWIFT BIG MACHINE 70001 EX (18.98)	Sounds Of The Season: The Taylor Swift Holiday Collection		88
89	81	67	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		
90	NEW	1	SOUNDTRACK NEW LINE 39098 (24.98)	Hairspray (Collector's Edition)		90
91	95	95	THE NAKED BROTHERS BAND NICK COLUMBIA 16228/SONY MUSIC (11.98)	The Naked Brothers Band (Soundtrack)		23
92	55	42	SANTANA ARISTA/LEGACY/COLUMBIA 06293/RMG (18.98)	Ultimate Santana		
93	35	2	SEAL WARNER BROS. 279858 (18.98)	System		35
94	74	44	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		
95	NEW	1	MARY J. BLIGE MTRIAARCH 71315 EX/GEFFEN (6.98)	Mary J. Blige & Friends		95
96	80	63	ERIC CLAPTON DUCK/REPRISE 294332/WARNER BROS. (25.98)	Complete Clapton		14
97	145	184	RELIENT K GOTIE 97240/CAPITOL (18.98)	Let It Snow Baby...Let It Reindeer		97
98	90	86	FINGER ELEVEN WIND-UP 15112 (18.98)	Them Vs. You Vs. Me		3
99	141	112	T.I. GRAND HUSTLE/ATLANTIC 202172/AG (18.98)	T.I. Vs T.I.P.		1
100	54	2	ARETHA FRANKLIN ARISTA 78668/RMG (18.98)	Jewels In The Crown: Duets With The Queen		54

With 183,000 sold this week (up 130%), the soundtrack eclipses Daughtry's self-titled debut (No. 33) as the year's top-selling album (2.3 million).

On Top Pop Catalog, expanded editions of U2's (above) "The Joshua Tree" and Led Zeppelin's "The Song Remains the Same" bow at Nos. 20 and 23, respectively.

Band returns to the chart after more than seven years with a Wal-Mart-exclusive title that packages two of its classic studio albums along with a live DVD.

At No. 90, this expanded version of the "Hairspray" album (No. 50) boasts an additional 10 songs as well as other bonus goodies.

This duets album, sold exclusively through Circuit City, benefits the Boys & Girls Clubs of America. The low-priced CD/DVD bows with 14,000.

THE BILLBOARD 200 ARTIST INDEX

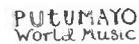
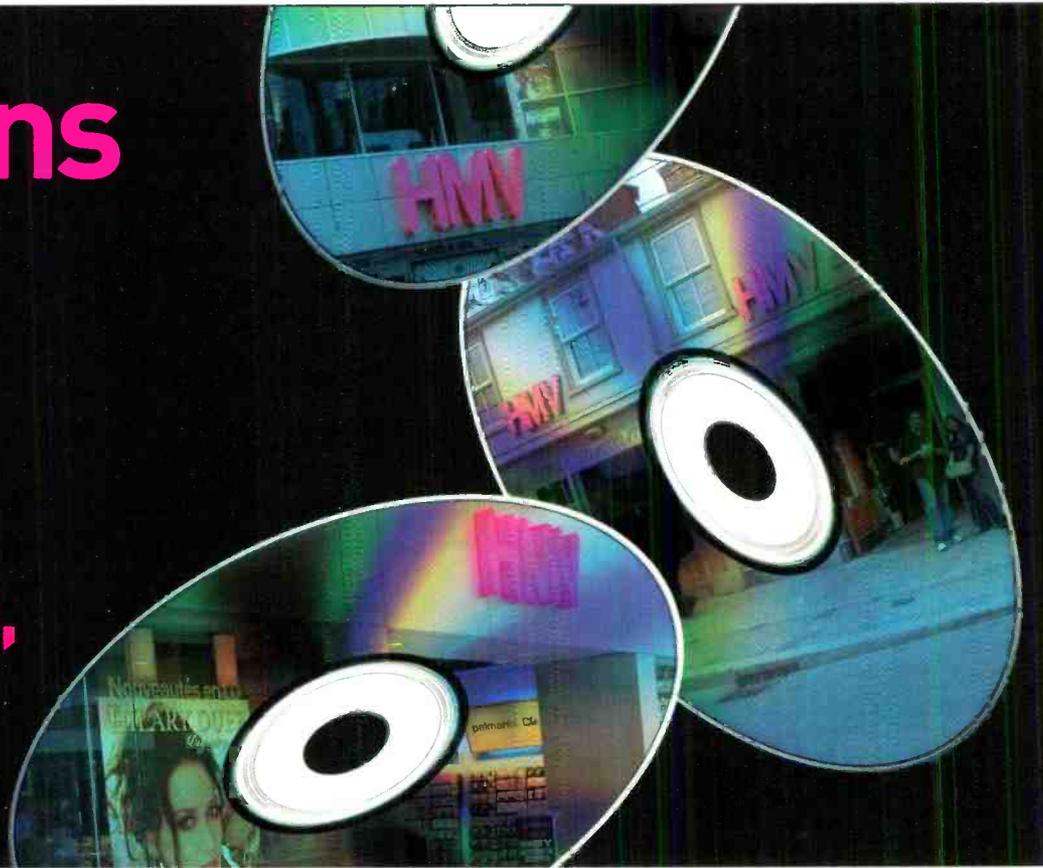
(T)AZ250 CENT	62	ANGELS AND AIRWAYS	103	ROONEY ATKINS	145	AVENGED SEVENFOLD	181	AVENTURA	132
AC/DC	73	AKON	159	JASON ALDEAN	194	GARY ALLAN	94	ALTER BRIDGE	189
ALY & AJ	197	BABY BASH	171	ANDREA BOCELLI	37	SEBASTIAN BACH	191	BACKSTREET BOYS	144
						BARLOWGIRL	193	DIERKS BENTLEY	155
						BEYONCÉ	19	MARY J. BLIGE	95
						JAMES BLUNT	109	ANDREA BOCELLI	37

BONE THUGS-N-HARMONY	160	COLBIE CAILLAT	18	COMMON	135	BON DYLAN	125	FLYLEAF	121	JONAS BROTHERS	24	K-PAZ DE LA SIERRA	199	LINKIN PARK	59
BOYZ II MEN	51	CAMILLA	74	DANE COOK	22	DAVID CROWDER BAND	187	JOHN FOGERTY	153	FAITH HILL	123	MIKE JONES	183	LITTLE BIG TOWN	126
BRUCE SPRINGSTEEN	55	CASSIDY	111	BILLY RAY CYRUS	173	EAGLES	5	FOO FIGHTERS	71	THE HIVES	168	JUANES	128		
BRYAN ADAMS	100	CASTING CROWNS	38	MILEY CYRUS	12	SARA EVANS	117	ARETHA FRANKLIN	100	HURRICANE CHRIS	196				
BREANNA HOLLAND	117	STEVEN CURTIS	58					FREEWAY	42						
BROOKS & DUNN	149	CHAPMAN	158	DAUGHTRY	33	FALL OUT BOY	86	JARS OF CLAY	179	TOBY KEITH	44	MIRANDA LAMBERT	188	BARRY MANILOW	200
BROOKS & DUNN	149	KENNY CHESNEY	48	THE GOO GOO DOLLS	63	GORILLAZ	107	JAY-Z	14	ALICIA KEYS	2	LARRY THE CABLE GUY	54	MANNHEIM STEAMROLLER	21
BROOKS & DUNN	149	ERIC CLAPTON	96	FEIST	107	DAVID GRAY	164	JIMMY EAT WORLD	174	KID ROCK	34	LEDD ZEPPELIN	76	ROLLER	119
BROOKS & DUNN	149	COHEED AND CAMBRIA	165	FERGIE	26	JOSH GROBAN	1	ELTON JOHN	172	KIDZ BOP KIDS	78	LEDD ZEPPELIN	76	MAROON 5	70
BROOKS & DUNN	149	CELINE DION	8	FINGER ELEVEN	98					THE KILLERS	46	ANNIE LENNOX	161	MATCHBOX TWENTY	64
BROOKS & DUNN	149	DURAN DURAN	116							SEAN KINGSTON	138	LIFEHOUSE	184	JOHN MAYER	115
BROOKS & DUNN	149													REBA MCENTIRE	23

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KOCH'S PIONEERING ROLE
IN INDEPENDENT
DISTRIBUTION KEEPS ITS
GROWTH STRONG

TO A

SCIENCE

Who would have guessed in 1991 that the No. 1 independent classical distributor in the United States would be the No. 1 independent rap distributor in 2007? ■ But that's the kind of evolution that Koch Entertainment Distribution has undergone to become today's largest independent distributor not affiliated with a major, behind only Warner-owned Alternative Distribution Alliance and Sony-owned RED. ■ Today, Koch Entertainment Distribution employs 194 people—with around 50 in sales and marketing—and commands annual net revenue of about \$175 million, Billboard estimates. ■ With a 100,000-square-foot distribution center in Port Washington, N.Y., and regional sales offices in New York, Boston, Nashville and Minneapolis, the company distributes approximately 100 active labels, with about 180 imprints. Its catalog encompasses 25,000 titles.

Along with its owned and affiliated labels, Koch distributes an impressive lineup of leading indie labels. Among them are Acoustic Disc, AnimEgo, Babygrande, Bar/None, Brunswick, Chandos, Cleopatra, Cooking Vinyl, DPTV Media, Equity, Kinkysweet, Lifeside Entertainment, Midas, Pinnacle, Passport Video, Putumayo, Real Talk, Red House, Righteous Babe, Shanachie and Sheridan Square Entertainment.

A snapshot of its 10 best-selling titles, as of Nov. 4, includes Project Pat's "Walkin' Bank Roll," Otep's "The Ascension," DJ Khaled's "We the Best," Little Big Town's "The Road to Here," BeBe Winans' "Cherch," Diplomats Present Hell Rell's "For the Hell of It," Rissi Palmer's self-titled album, the branded compilation album "The Weather Channel Presents the Best of Smooth Jazz," Sophie Milman's "Make Someone Happy" and 2Pac's "All Eyez on Me."

Earlier this year, Koch acquired its closest competitor in terms of size, Navarre's independent distribution operation.

continued on >>p56

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Koch Entertainment Distribution president **MICHAEL ROSENBERG**, right, greets **RINGO STARR** at a 2005 Soundstage concert.

from >>p54

What's more, Koch Entertainment has one of the industry's more sophisticated warehouses, incorporating a high degree of automation.

"Michael [Koch] has built such a great distribution company that it gave us the ability and tools to grow quicker than we would have been able to otherwise," Koch Records president Bob Frank says.

Indeed, because Koch Records is one of the few independents that regularly lands successful albums, its warehouse has to be much more responsive than other indies that are mainly in the catalog business.

"We can get product out quickly whether we are picking hit or catalog titles," Koch Entertainment Distribution president Michael Rosenberg says. "It's just as important to fulfill catalog quickly, which is why our warehouse is designed for both types of product."

The distribution center's high-speed Amadeus machine fulfills fast-turning inventory daily. The company "still spends significant dollars" every year to update the warehouse automation, Koch Entertainment Distribution senior VP of sales Rob Scarcello says. This year, the company is retooling its returns automation system to appease retailers' requests to speed up the process.

Likewise, the company's business-to-business Web site is about as sophisticated as it gets in the independent world. In fact, Koch's information systems approach the capabilities of the major distribution companies, executives who have worked for labels in both camps say. It's not complicated to use, and it "can slice and dice information any way users want it,"

Rosenberg says.

Koch "has good relationships with retailers, and they have surprisingly evolved their information systems up to the level of the majors," says Dan Storpa, owner of Putumayo Records, which Koch has distributed since 1999. "Their systems are unparalleled in the indie sector and are really helpful in managing our business."

One of the big focuses at Koch Entertainment Distribution is on digital distribution because "we are doing millions of dollars a year in that," Rosenberg says. "New labels that want to be distributed physically by Koch must sign up for digital as well."

Digital sales and marketing go hand in hand with physical sales, "so it only makes sense to have them under one roof," Rosenberg says.

Digital distribution is a long way from where Koch came from, back when founder Michael Koch launched the company in 1987.

Koch originally came to America to build business for the CD pressing plant owned by his stepfather, Franz Koch, at a time when plant capacity was

still an issue in the evolution of the format. But within three months, he had started a distribution company, joining forces with the classical buyers for German News, the company that distributed his stepfather's growing label, among others.

Soon, he hired Michael Rosenberg, who was working for a small classical label called Northeastern Records. But when Rosenberg went to California, he began selling for Koch and its main rival at the time, Portland, Ore.-based Allegro, before switching full-time to Koch and eventually becoming the company's president in 2001.

continued on >>p58

**Koch has one
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Congratulates

Koch Entertainment

On 20 years
of bringing
music to peoples hearts!

from >>p56 What initially helped Koch's distribution business grow in the United States was landing Teldec for a one-year contract. But six months into that distribution deal, Koch learned that Warner would acquire Teldec. When the Teldec contract was up, Koch would lose the label, "which was disconcerting," as it supplied 50% of Koch's business, Michael Koch remembers.

But Koch soon signed a distribution deal with the well-regarded U.K. classical label Chandos, which more than made up for Teldec's loss, Koch says.

By the end of 1990, Koch was one of the two leading distributors in the classical genre, but Michael Koch knew he would have to move into pop distribution to grow his business.

Along the way, Koch had invented national distribution. The independent community at the time was dominated by regional distribution companies, but Koch wanted to extend the national distribution concept beyond clas-

album to reach The Billboard 200. And we had Cledus T. Judd's first release through Razor & Tie," Rosenberg says.

Today, Koch does indeed distribute a broad range of music, which, Rosenberg points out, allows the company to also service a broad account base.

With the Koch label as its anchor, Rosenberg anticipates further growth in rap and hip-hop, and consequently has formed a label services division headed by Chris Isidori.

Beyond urban, the company predicts growth in the metal, country and Christian markets. Koch Entertainment Distribution already distributes gospel and Christian labels like Light and Syntax; country labels like Midas, Equity and Lofton Creek; and expects to do more.

Also, since forming Koch Vision in 1991 the company is still seeking video labels to distribute. It recently signed Coming Home Studios, which has issued live DVDs from Nickelback and Steve Miller.



Koch Entertainment Distribution executives greeted Little Big Town last month at the Nokia Theater in New York. From left are the band's JIMI WESTBROOK and KAREN FAIRCHILD, Koch Entertainment Distribution president MICHAEL ROSENBERG, senior VP of sales and marketing ROB SCARCELLO, VP of business development ERIC LEMASTERS, senior video label manager JOSH NEIMAND, VP of sales and marketing GERALD MOSS, new media manager ERICA MUNDAY and the band's KIMBERLY ROADS SCHLAPMAN and PHILIP SWEET.

sical. Shanachie Records, which Michael Koch counted as a client when he was selling his stepfather's CD pressing service, wanted to move away from regional distribution.

"I was able to convince Richard Nevins and [his partner] Dan Collins that I could do it," Michael Koch says, and his business became the first single company to implement the national distribution concept for the mainstream genres on Jan. 1, 1991.

"Before Koch, everything was regional distribution," Nevins recalls. "Rounder was one of our biggest regional distributors, and I remember one of their staff telling me, 'You are out of your minds for going with them. These Koch guys are just classical music people.' A year later, that Rounder employee was working for Koch."

"It worked out well," in that Koch increased Shanachie's sales, says Rosenberg, who was named Koch International national director of sales and marketing at the end of 1991.

That experiment helped Koch land other labels like Silva Screen, Red House Records and, subsequently, Bar/None, Razor & Tie and Righteous Babe. Along the way Koch also acquired one-third of Shanachie and half of DRG.

"Once we expanded beyond classical, the philosophy was to have a broad range of music genres. Back then, Edwyn Collins' 'Gorgeous George' album was the first Koch-distributed

While Koch Entertainment Distribution will continue to sign new record and video labels, "what also differentiates us is we will try new product lines," Scarcello says. "Right now, we are selling a 'Shrek' browser for kids."

Of course, the other thing that distinguishes Koch from other distributors is that "we are one of the few companies expanding our staff and service offerings to labels," he adds.

For example, Koch "added an export division for other territories, a service that we never supplied to labels before," Rosenberg says. "We can do the back end of fulfillment for Web sales."

VP of digital Eric Lemasters adds, "We are also working [with labels] to give them the ability to sell ringtones and downloads off of their artist pages. We are working with the ringtone companies to get short codes so the label can more easily sell ringtones."

"And we can archive their music," Scarcello adds.

Beyond the company's capabilities, "the thing I love about working with Koch is that their sales reps are about the music," says Susan Tanner, head of sales for Righteous Babe Records, which Koch has distributed since 1995. "They know our company and our artists; we are not just product to them. They get excited about our music and like it."

—Ed Christman

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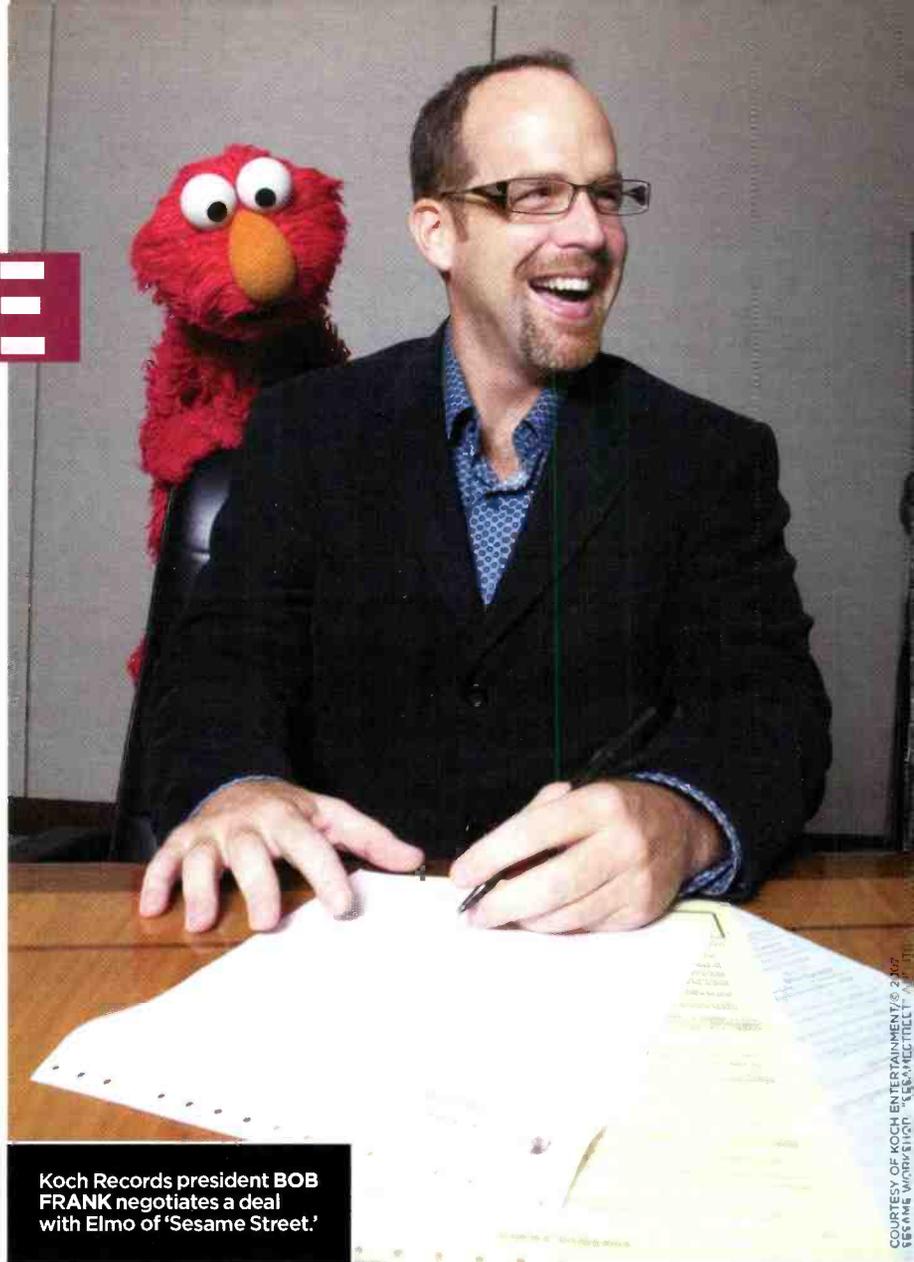


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DIGITAL SALES HELP DRIVE KOCH RECORDS' RISE

While the Koch Records label is almost 18 years old, its evolution into the indie-label powerhouse it is today really began when the current executive regime came aboard in 1999. ■ True, Koch Records' year-to-date market share of 0.65%, as counted by Nielsen SoundScan, may be up only slightly from 0.62% in the corresponding period last year. But with non-digital sales up 10%, "we are having our biggest and most profitable year in history," says label president Bob Frank, who joined Koch in 1999 when Koch acquired VelVel Records. ■ What's more, Koch Records remains the largest label in the Koch Entertainment Distribution portfolio, giving its parent company a stability found only at the major labels. ■ Most important, Koch Records is well-suited to the advancing digital era. ■ "Digital growth has been exponential at Koch," Frank says. "In the label's first quarter, digital [sales] comprised 33% of our net revenue. That was a bellwether moment, when we realized the pace of the growth was accelerating." ■ A big part of those sales were driven by Jim Jones' "We Fly High" and Unk's "Walk It Out" and "2Step," which among them have rung up about \$7 million in sales so far this year. **continued on >>p62**



Koch Records president **BOB FRANK** negotiates a deal with Elmo of 'Sesame Street.'

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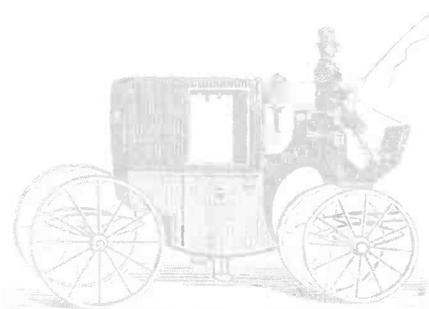
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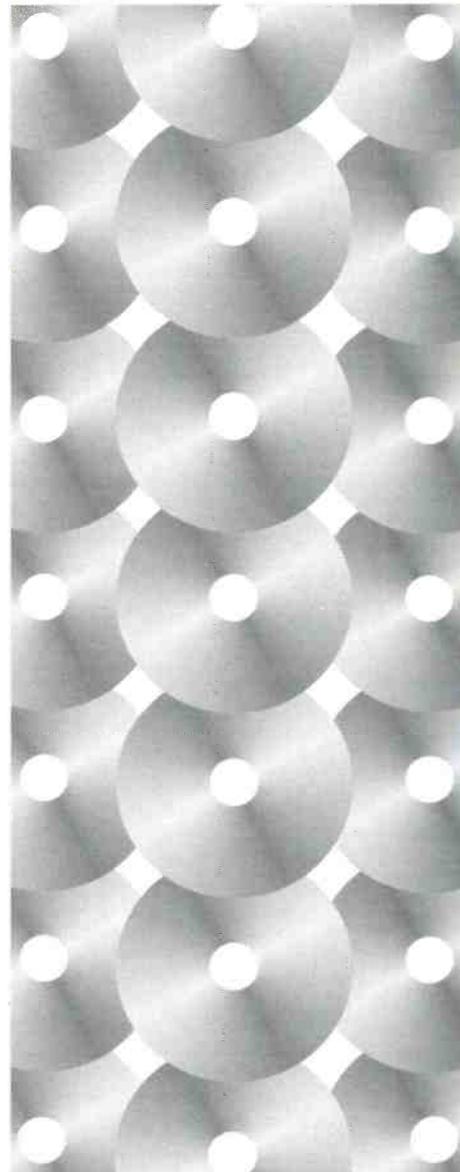
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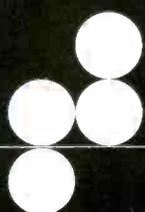
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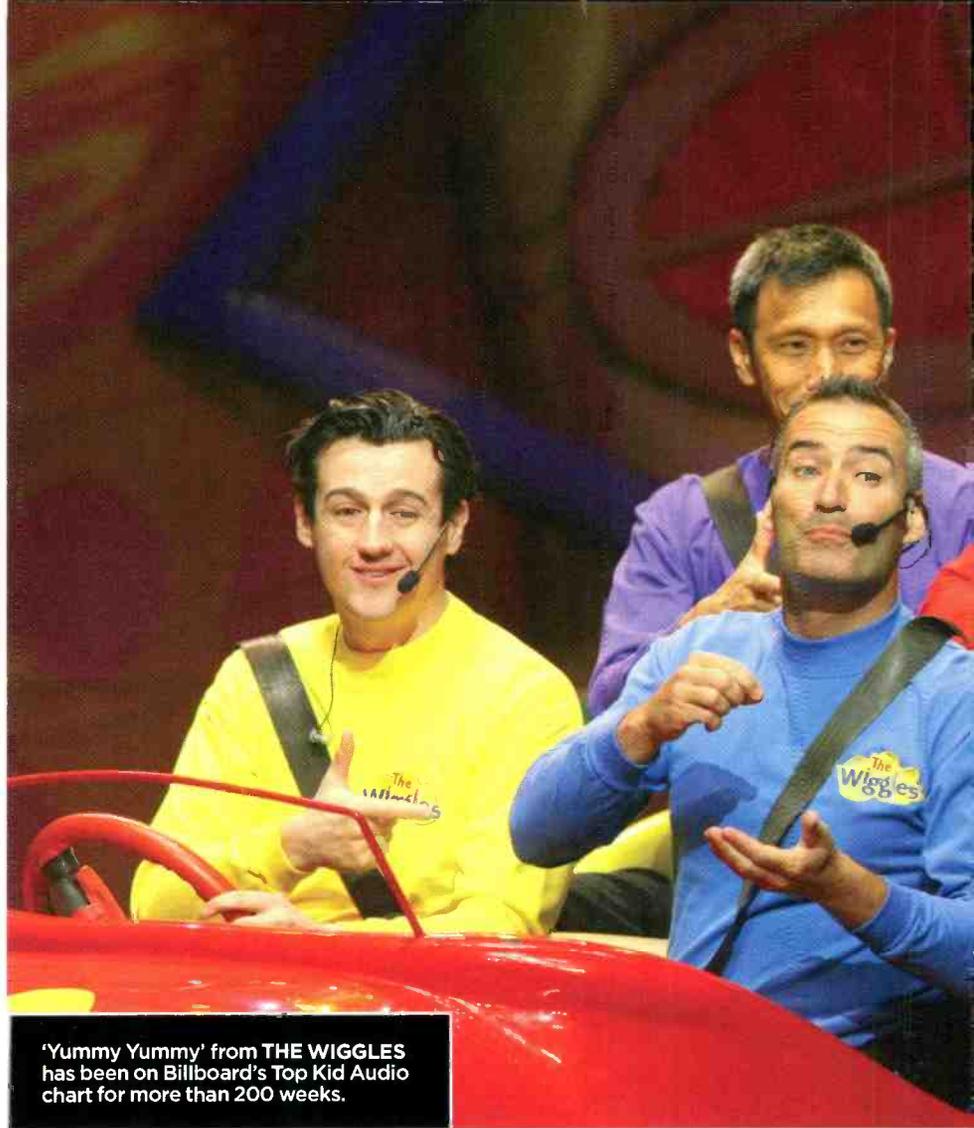
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'Yummy Yummy' from THE WIGGLES has been on Billboard's Top Kid Audio chart for more than 200 weeks.

from >>p60 Beyond ringtones and hit track downloads, Frank says digital sales are beginning to spread to classic catalog titles from such acts as the Kinks, although he concedes those sales still represent small numbers.

While Koch participates in iTunes, the label has been an advocate of non-digital rights management downloads since the beginning. "We laugh when we see the majors just now thinking about going that way," Frank says. "It was foolish to think everyone is going to have their own form of copy protection."

Now one of the largest non-major-affiliated indies, Koch Entertainment initially got into the label business as a small classical imprint and then buying an equity stake in Shanachie Records and DRG. It expanded into a mainstream label in 1995 with the release of the Beau Hunks' "Little Rascals" album.

With Barry Feldman at the helm in 1995, the label signed Amy Rigby and put together a deal for World Wrestling Entertainment albums.

But prior to the arrival of Frank and GM/executive VP Alan Grunblatt, the label's most successful volume was hitting about \$25 million in 1999. Today, Koch Records typically racks up \$40 million-\$50 million in net sales and has 38 employees.

Things started out great for the new team in 1999, with the release of World Wrestling Federation's theme-song album "WWF Vol. 4," which scanned 1.1 million units, and the "Pokémon 2BA Master" album, which has scanned 455,000 units.

Also that year, Koch executives signed foreign licensing deals and digital was on the rise.

The next two years proved rough due to a couple of rap and soundtrack albums that didn't deliver as expected. But since 2001, "we have been growing every year," Frank says. He notes that Billboard's year-end Top Independent Labels recap has credited Koch with the largest number of charting albums from 2001 (when it tied with TVT) through 2006. "Most of that success has come thanks to two genres: rap

and children's music," Frank says.

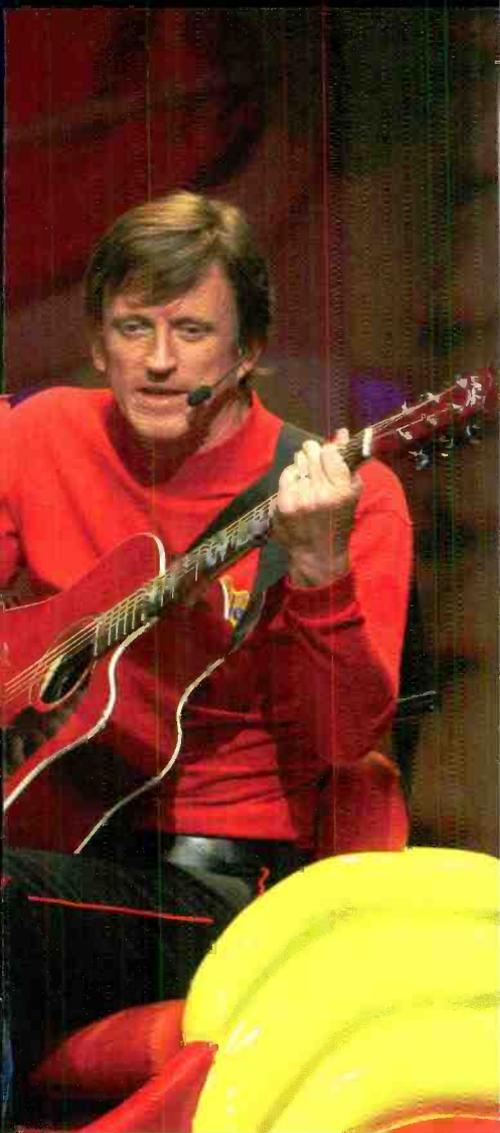
Koch, the industry leader in children's music, has achieved sales success with the current Wiggles album, "Yummy Yummy," which has shipped 1.5 million units and scanned 363,000; "I Love to Sing With Barney," which has shipped almost 400,000 units and scanned 200,000; a Strawberry Shortcake album, "Berry Merry Christmas," which has shipped some 300,000 units and scanned 148,000; and "Barbie Sings: The Princess Movie" has shipped 125,000 units and scanned 65,000.

In addition to its big-selling brands, the label's "Hampton the Hamster: The Hamster Dance" has sold 250,000 digital downloads. And the label expects more big hits from the deal it just signed in October with Sesame Workshop.

But rap is even bigger for Koch. Grunblatt, a former RCA executive, is the main reason why Koch is now the No. 5 label in rap. As of Oct. 28, it had a year-to-date market share of 5% in the genre.

Grunblatt and Cliff Cultreri had successfully built Relativity into an indie rap powerhouse, and they proceeded to do it all over again for Michael Koch.

The first rap hit for Koch was from Mo Thugs, a spinoff group of Bone Thugs-N-Harmony, the duo that had success at Relativity before moving to Epic.



pers, "the thing that made us was the Death Row distribution deal, which gave Koch credibility and financial stability," Grunblatt adds.

Today, Grunblatt works with Koch senior VPs of promotion Shadow Stokes and Dee Sanoram and urban label manager Marlini Dominguez to achieve success for the label's rap roster.

Last year, Bone Thugs-N-Harmony's "Thug Stories," which has scanned 101,000 units, debuted at No. 1 on the Top Independent Albums chart, No. 4 on Top Rap Albums and No. 25 on The Billboard 200.

Also, Koch hopes to grow rap sales through its new division, Koch Urban South, which is headed up by Big Oomp.

Koch also has formed a marketing alliance with Sony Music, through which Koch is working two artists for Epic, Young Berg and Sean Kingston. "We do the urban marketing and hire the street teams," Grunblatt says.

While that urban success is great, about 50% of the label's sales comes from rap, which is why Koch is trying to diversify, Frank says.

"That's why we just launched three divisions, bringing in Chuck Mitchell, a former president of Verve, to oversee jazz; Barry Landis, a former president of Word, to oversee Christian; and Scott Givens, who has been at Roadrunner and Ozzy Osbourne's label, to oversee metal," Frank says.

Koch also has comedy and dance records, and with those genres and a release schedule that has been known to reach 250 albums per year, the label is beginning to look like a major.

But Frank disagrees. "We don't want to compete with the majors, but we picked areas where we can be dominant players," he says. "For example, the Otep record deal signed by Scott Givens will be a big record for us and lets the metal community know that our entree into the genre is for real."

Soon, other rap artists who still had fan bases but weren't achieving the kind of sales the majors used to expect from them were signing with Koch.

"Initially, Koch was known as the rap graveyard because we came out of nowhere and start selling a lot of rap records, which upset the applecart," Grunblatt says. "But then we broke the Ying Yang Twins, and have since broken Jim Jones, Unk and DJ Khalad."

But before Koch started breaking new rap-



BONE THUGS-N-HARMONY'S 2006 album 'Thug Stories' debuted at No. 1 on Billboard's Top Independent Albums chart.

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NORTH

HOW KOCH CANADA HELPED ITS PARENT COMPANY GROW

FRO



In 1995, Dominique Zgarka made one of the best decisions of his life when Michael Koch approached him with an either/or proposition. ■ "Michael told me I would either come work for him or he would start a competing company," Zgarka recalls. ■ At that time, Zgarka was running Electric Distribution and also World Music Sales, which distributed Shanachie Records in Canada. So, Zgarka and partner Cyril Kaye cut the deal through which their companies evolved into Koch Entertainment Canada. ■ "Koch brought in financing, computerization, and helped grow our management structure and ultimately our business," Zgarka says.

But it also turned out to be one of the best decisions for Koch, because many of the labels that would help his company grow in the United States were first signed for Canada. The company's thrust into video also began up north.

Today, Koch Entertainment Canada employs 42 staffers and has \$34 million Canadian (\$34.1 million) in annual revenue in its most recent fiscal year. It has been named distributor of the year 10 times at the Canadian Music Week Awards.

Back then, one of the first labels signed for Canada under the new company was Beggars Banquet. The label soon issued the Prodigy's "Fat of the Land" album, which sold 340,000 copies, triple-platinum in that country.

While Koch never distributed Beggars Banquet in the States, other labels signed first in Canada—such as Moonshine, an electronic dance label—eventually were distributed by Koch in the United States.

Similarly, Putumayo was signed by Koch Canada and remains with the company in



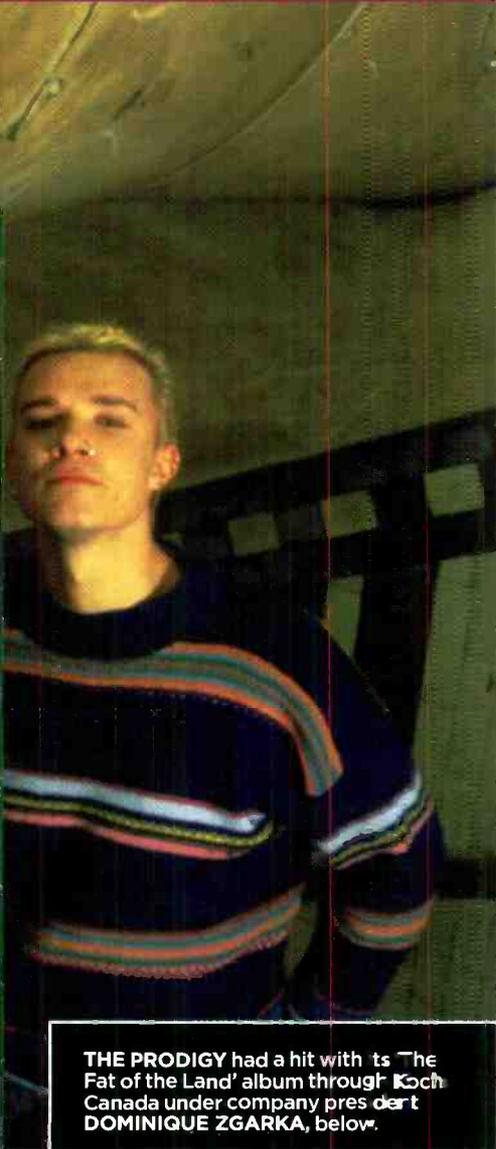
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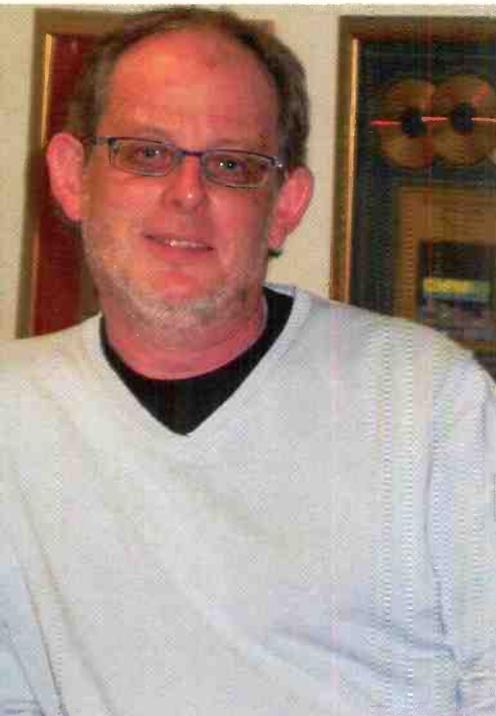
on 20 fantastic years.

PS - Bob, don't forget - the drinks are on you!

ERN NTIER



THE PRODIGY had a hit with its 'The Fat of the Land' album through Koch Canada under company president **DOMINIQUE ZGARKA**, below.



Canada and the States. In fact, Putumayo is Koch Canada's second-biggest record label, behind its own label, Koch Records.

A turning point for Koch Canada was when it launched Koch Vision eight years ago.

"We started out big distributing videos for the then-named WWF, the Discovery Channel, Goodtimes label and Gaiam," which produced programs on yoga, fitness and wellness products, Zgarka says.

The latter label helped Koch Canada in selling such health-minded items as balance balls, mats and other related products.

Those product lines opened the door to the mass merchants in Canada for Koch, which previously relied on Handleman for those types of accounts.

Also, while many studios can distribute their own product in the States, for the smaller Canadian market they choose to go through Koch. And many do so via a license deal rather than a distribution agreement.

Zgarka says that "40% of our business here is licensed rather than third-party distribution."

While Entertainment One, which acquired Koch in 2005, likes the possibilities offered by Koch Entertainment's U.S. operation, Koch Canada's business profile more closely aligns with its new parent company.

Entertainment One is the largest video and music distributor in Canada, in that it represents all the major music and video labels.

In fact, Koch Canada is now a part of Entertainment One rather than Koch Entertainment, and Zgarka reports to Entertainment One CEO Darren Throop.

Entertainment One has a division called Paradox that distributes A&E, Image and Koch. Meanwhile, following Entertainment One's move to the London Stock Exchange's Alternative Investment Market, with the support of its largest shareholder, Marwyn Investment Management, the company has engaged in a series of synergistic acquisitions.

It has bought Seville Pictures and Contender Films, two deals that are expected not only to grow Entertainment One's DVD deals, but they also put the company into theatrical production and distribution. That business is headed by Patrice Theroux.

Zgarka says he expects more sales growth, thanks to those acquisitions. But he notes that since Koch Canada began, "we have never seen a drop in our business."

For the last 12 months, Koch Canada's sales are up 5%, which is not huge, he admits, but at least it's still growing.

In a move to fuel growth, Koch Entertainment Canada recently cut a deal with Synergix to offer sales and marketing services to Koch-distributed labels for Mexico, South America and the Caribbean. So far, seven labels have signed on.

—Ed Christman

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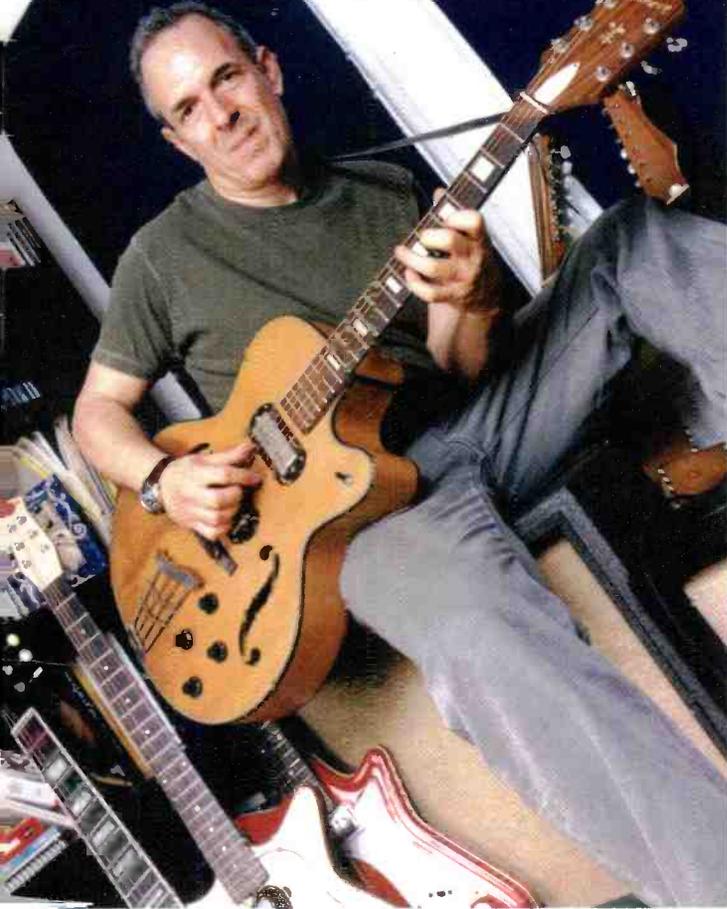


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**KOCH
PUBLISHING ON
TARGET AFTER
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STEADY

Koch Entertainment may have started its publishing company late, but it's a nicely growing business, according to Koch Records president Bob Frank. ■ In five years, Koch Music Publishing has built a 2,500-song catalog, including 200 added this year, Frank says. "Our target is to add another 1,000 songs over the next 24 months." ■ But that growth will probably be organic, as Koch doesn't sign publishing deals with artists or songwriters unless the label is going to put out an album by them. ■ "We are not saying we won't do that, but we have more than we can handle from our deal flow" to put out albums, Frank says. Also, initially Koch didn't try to sign publishing deals with artists, only record deals.

Nowadays, Koch tries to sign artists for publishing also, and not just for the songs it will release on record.

Koch initially got into publishing when it bought a couple of masters and publishing for songs that featured Norah Jones as a vocalist. Those albums, by the Peter Malick Group, include "New York City" and "The Chill Album." The company wound up selling 1 million copies of those albums globally.

But after that deal, Koch focused on the urban side, sign-

ing mostly Koch acts to publishing deals, "and also cutting admin deals with artists such as Goodie Mob, which was very beneficial due to all of their outside collaborations, including OutKast," Frank says.

He adds that the company is flexible in how it will structure publishing deals, i.e., outright ownership or percentage stakes.

On the other hand, now that Koch is part of Entertainment



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HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 NO ONE	ALICIA KEYS (M&M/J&RMG)
2	2	11	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
3	3	11	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	4	11	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
5	6	12	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
6	5	11	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	7	18	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
8	9	24	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
9	15	11	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
10	22	6	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
11	13	14	CYCLONE	BBY BASH FEAT. T-PAIN (ARISTA/RMG)
12	11	13	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
13	16	9	CAN'T HELP BUT WAIT	THEY SONGZ (SONG BOCA/ATLANTIC)
14	10	20	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
15	8	19	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
16	12	25	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
17	18	17	PARALYZER	FINGER ELEVEN (WIND-UP)
18	21	6	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
19	20	14	BABY DON'T GO	FABOLOUS FEAT. JERMAINE OUPRI (DESERT STORM/DEF JAM/IDJMG)
20	19	14	OVER YOU	DAUGHTRY (RCA/RMG)
21	17	20	WHO KNEW	PINK (LAFACE/ZOMBA)
22	23	16	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
23	30	8	SHOULD A LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMAN/GEFFEN)
24	14	28	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
25	24	13	DON'T BLINK	KENNY CHESNEY (BNA)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	33	6	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
27	29	6	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
28	31	7	SOULJA GIRL	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
29	26	14	MORE THAN A MEMORY	GARTH BROOKS (PEARL/BIG MACHINE)
30	34	9	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
31	28	12	WAKE UP CALL	MARON 5 (A&M/OCTONE/INTERSCOPE)
32	32	14	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
33	25	17	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
34	37	10	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J&RMG)
35	35	12	HOW 'BOUT THEM COWGIRLS	GEORGE STRAIT (MCA NASHVILLE)
36	39	11	FIRECRACKER	JOSH TURNER (MCA NASHVILLE)
37	38	24	LET IT GO	KEYSHIA COLE (IMAN/GEFFEN)
38	42	5	ROC BOYS (AND THE WINNER IS)...	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
39	45	8	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
40	36	13	LIVIN' OUR LOVE SONG	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
41	27	16	FREE AND EASY (DOWN THE ROAD I GO)	DIERKS BENTLEY (CAPITOL NASHVILLE)
42	40	12	FALL	CLAY WALKER (ASYLUM-CURB)
43	46	6	JUST FINE	MARY J. BLIGE (MTRIA/RCH/GEFFEN)
44	48	8	WHAT DO YA THINK ABOUT THAT	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)
45	50	3	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (M&M/J&RMG)
46	44	23	ROCKSTAR	NICKELBACK (ATLANTIC/ROADRUNNER/LAVA)
47	51	5	STAY	SUGARLAND (MERCURY (NASHVILLE))
48	49	8	EVERYBODY	KEITH URBAN (CAPITOL NASHVILLE)
49	57	3	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
50	52	4	LOVE LIKE THIS	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
2	2	23	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
3	3	17	OVER YOU	DAUGHTRY (RCA/RMG)	☆
4	4	19	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
5	5	17	WAKE UP CALL	MARON 5 (A&M/OCTONE/INTERSCOPE)	☆
6	6	8	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
7	7	11	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	☆
8	10	18	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
9	11	18	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)	☆
10	8	25	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
11	9	30	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
12	13	17	HER EYES	PAT MONAHAN (COLUMBIA)	☆
13	12	19	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆
14	15	14	LOVE SONG	SARA BAREILLE (EPIC)	☆
15	14	30	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
16	16	10	LOST HIGHWAY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
17	19	7	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)	☆
18	20	5	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
19	17	18	CALLING YOU	BLUE OCTOBER (UNIVERSAL MOTOWN)	☆
20	18	10	BREATHE IN BREATHE OUT	MAT KEARNEY (HOLLYWOOD/AWARE/COLUMBIA)	☆
21	21	12	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	☆
22	22	3	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN)	☆
23	23	4	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	☆
24	26	3	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
25	27	4	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	#1 BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
2	2	29	HOME	DAUGHTRY (RCA/RMG)	☆
3	3	17	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
4	4	20	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
5	5	21	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY/RED)	☆
6	6	32	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
7	7	24	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
8	8	32	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
9	9	35	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	☆
10	22	2	FROSTY THE SNOWMAN	KIMBERLEY LOCKE (CURB/REPRISE)	☆
11	10	14	HOW LONG	EAGLES (ERC)	☆
12	12	16	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
13	29	2	DO YOU HEAR WHAT I HEAR	CARRIE UNDERWOOD (BNA/ARISTA NASHVILLE)	☆
14	11	10	TAKING CHANCES	CELINE DION (COLUMBIA)	☆
15	-	1	I'LL BE HOME FOR CHRISTMAS	JOSH GROBAN (143/REPRISE)	☆
16	13	15	BAND OF GOLD	KIMBERLEY LOCKE (CURB/REPRISE)	☆
17	-	1	COMING HOME FOR CHRISTMAS	JIM BRICKMAN WITH RICHIE McDONALD (SLG)	☆
18	14	14	FIRE AND RAIN	KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)	☆
19	-	1	WINTER WONDERLAND	WYONNA (CURB/REPRISE)	☆
20	18	6	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆
21	21	4	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
22	15	9	LOST	FAITH HILL (WARNER BROS. (NASHVILLE)/WARNER BROS.)	☆
23	17	11	SOMEBODY'S ME	ENRIQUE IGLESIAS (INTERSCOPE)	☆
24	19	10	NOTHIN' BETTER TO DO	LEANN RIMES (CURB/REPRISE)	☆
25	16	17	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WARNER BROS.)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	11	#1 NO ONE	ALICIA KEYS (M&M/J&RMG)	
2	2	3	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
3	3	17	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
4	4	6	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	
5	5	20	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
6	6	6	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
7	7	19	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
8	12	9	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	
9	8	20	PARALYZER	FINGER ELEVEN (WIND-UP)	
10	9	18	CYCLONE	BBY BASH FEAT. T-PAIN (ARISTA/RMG)	
11	10	12	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	
12	11	18	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
13	13	13	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
14	13	6	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	
15	20	11	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	
16	23	4	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
17	27	14	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
18	19	11	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
19	17	8	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	
20	22	9	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	
21	24	25	THE WAY I ARE	TIMBALAND FEAT. KENI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
22	21	8	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	
23	32	14	OVER YOU	DAUGHTRY (RCA/RMG)	
24	-	17	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY (COLUMBIA)	
25	28	31	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	31	32	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
27	16	9	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	
28	34	6	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
29	15	3	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)	
30	25	3	MUSIC IS MY HOT HOT SEX	CSS (SUB POP)	
31	29	7	STAY	SUGARLAND (MERCURY (NASHVILLE))	
32	18	3	GET BUCK IN HERE	DJ FELLI FEEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	
33	26	2	TAKING CHANCES	CELINE DION (COLUMBIA)	
34	33	15	WAKE UP CALL	MARON 5 (A&M/OCTONE/INTERSCOPE)	
35	45	2	JUST FINE	MARY J. BLIGE (MTRIA/RCH/GEFFEN)	
36	35	16	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
37	38	20	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
38	50	9	DUFFEL BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	
39	62	16	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	
40	36	13	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
41	40	4	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
42	-	1	MISTLETOE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
43	60	2	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	
44	54	27	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	2
45	43	8	SHAWTY IS DA SH** (10)	THE-DREAM (DEF JAM/IDJMG)	
46	44	34	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
47	55	8	SOULJA GIRL	SOULJA BOY TELLEM FEAT. I-15 (COLLIPARK/INTERSCOPE)	
48	61	31	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
49	37	2	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (M&M/J&RMG)	
50	30	2	STAIRWAY TO HEAVEN	LEO ZEPPELIN (SWAN SONG/ATLANTIC)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
51	58	25	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
52	46	4	I'M LIKE A LAWYER... (ME & YOU)	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
53	49	17	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
54	41	19	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
55	47	6	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J&RMG)	☆
56	-	25	HOME	DAUGHTRY (RCA/RMG)	☆
57	72	9	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY)	☆
58	-	1	THIS CHRISTMAS	CHRIS BROWN (JIVE/ZOMBA)	☆
59	-	1	THAT'S HOW YOU KNOW	AMY ADAMS (WALT DISNEY)	☆
60	51	18	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
61	56	10	DO IT WELL	JENNIFER LOPEZ (EPIC)	☆
62	53	16	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	☆
63	-	1	SAY (ALL I NEED)	ONE REPUBLIC (MOSLEY/INTERSCOPE)	☆
64	64	34	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	☆
65	52	11	DON'T BLINK	KENNY CHESNEY (BNA)	☆
66	57	27	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	☆
67	48	11	1234	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)	☆
68	-	9	CHRISTMAS EVE (SARAJEVO 12/24)	TRANS-SIBERIAN ORCHESTRA (LAVA/ATLANTIC)	

DEC 8 2007 POP Billboard

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	22	#1 APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
2	1	11	NO ONE	ALICIA KEYS (MBK/J/RMG)
3	3	28	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	4	7	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
5	6	10	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
6	5	4	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
7	10	14	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
8	13	13	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
9	9	25	PARALYZER	FINGER ELEVEN (WIND-UP)
10	8	20	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
11	7	18	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
12	11	28	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
13	12	18	CYCLONE	BOY LIL FEAT. T-PAIN (ARISTA/RMG)
14	14	18	OVER YOU	DAUGHTRY (RCA/RMG)
15	15	16	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
16	18	8	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
17	17	17	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GODD CHARLOTTE (DAYLIGHT/EPIC)
18	16	18	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)
19	19	11	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
20	22	44	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
21	21	18	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
22	20	34	WHO KNEW	PINK (LAFACE/ZOMBA)
23	25	23	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
24	26	7	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
25	23	32	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
26	24	13	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
27	27	18	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
28	29	15	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
29	30	9	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
30	33	16	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
31	28	24	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
32	36	33	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
33	37	4	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
34	31	9	I'M LIKE A LAWYER...(ME & YOU)	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
35	49	5	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
36	38	29	FIRST TIME	LIFEHOUSE (GEFFEN)
37	41	11	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)
38	42	9	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
39	32	3	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)
40	39	9	I'M SO HOOD	DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLIES (TERROR SQUAD/KOOL)
41	40	28	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
42	46	8	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
43	35	2	TAKING CHANCES	CELINE DION (COLUMBIA)
44	34	3	GET BUCK IN HERE	DJ FELLA FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)
45	47	10	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
46	43	4	MUSIC IS MY HOT HOT SEX	CSS (SUB POP)
47	44	8	STAY	SUGARLAND (MERCURY (NASHVILLE))
48	45	25	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
49	58	3	JUST FINE	MARY J. BLIGE (MTRIARCH/GEFFEN)
50	48	25	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	56	8	SOULJA GIRL	SOULJA BOY TELL'EM FEAT. I-15 (COLLIPARK/INTERSCOPE)
52	63	9	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (OTF/DEF JAM/IDJMG)
53	54	13	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
54	57	4	SEE YOU AGAIN	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
55	50	13	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
56	-	1	MISTLETOE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
57	70	4	CALABRIA 2008	ENUR FEAT. NATASHA (ULTRA)
58	59	9	HE SAID SHE SAID	ASHLEY TISDALE (WARNER BROS.)
59	73	2	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
60	68	5	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
61	60	7	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)
62	53	2	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
63	52	13	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)
64	-	1	HOT	AVRIL LAVIGNE (RCA/RMG)
65	61	23	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)
66	67	26	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
67	80	11	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET)
68	-	1	THIS CHRISTMAS	CHRIS BROWN (JIVE/ZOMBA)
69	-	1	THAT'S HOW YOU KNOW	AMY ADAMS (WALT DISNEY)
70	64	14	DO IT WELL	JENNIFER LOPEZ (EPIC)
71	51	9	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
72	69	18	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
73	62	11	1234	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)
74	71	27	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
75	65	12	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
76	75	4	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)
77	79	19	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
78	-	1	SAY (ALL I NEED)	ONEREPUBLIC (MOSLEY/INTERSCOPE)
79	66	11	DON'T BLINK	KENNY CHESNEY (BNA)
80	92	2	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
81	74	16	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
82	93	2	SHE SAID, I SAID (TIME WE LET GO)	NLT (T.U.G./G/GEFFEN)
83	-	1	SAY	JOHN MAYER (AWARE/COLUMBIA)
84	78	5	LOVE SONG	SARA BAREILLES (EPIC)
85	82	9	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)
86	77	7	FAKE IT	SEETHER (WIND-UP)
87	84	30	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
88	95	7	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)
89	-	1	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)
90	83	29	LIKE THIS	MIMS (CAPITOL)
91	-	4	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
92	89	10	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
93	-	1	SORRY	BUCKCHERRY (EVEVEN SEVEN/ATLANTIC/LAVA)
94	-	1	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
95	-	1	F.U.N.K.	PRINCE (NPG/COLUMBIA)
96	88	9	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
97	99	22	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
98	81	30	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
99	94	27	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
100	55	3	FROM WHERE YOU ARE	LIFEHOUSE (GEFFEN)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
2	2	11	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
3	-	7	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
4	13	13	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
5	7	7	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
6	4	28	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
7	8	10	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
8	6	17	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
9	10	12	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
10	11	13	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
11	9	17	OVER YOU	DAUGHTRY (RCA/RMG)	☆
12	13	12	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
13	12	19	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
14	16	9	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
15	15	26	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
16	19	6	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	☆
17	18	13	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GODD CHARLOTTE (DAYLIGHT/EPIC)	☆
18	21	16	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
19	23	8	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	☆
20	14	13	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
21	16	16	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
22	20	24	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
23	4	4	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
24	24	9	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
25	22	23	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆

126 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. T's data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	40	10	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
27	27	6	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
28	13	13	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	☆
29	31	3	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
30	9	9	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	☆
31	39	2	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	☆
32	28	8	I'M LIKE A LAWYER...(ME & YOU)	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
33	32	7	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
34	36	4	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	☆
35	34	22	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
36	28	28	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
37	38	23	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
38	35	21	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
39	40	4	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	☆
40	44	3	CALABRIA 2008	ENUR FEAT. NATASHA (ULTRA)	☆
41	43	2	SHE SAID, I SAID (TIME WE LET GO)	NLT (T.U.G./G/GEFFEN)	☆
42	49	2	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
43	46	2	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)	☆
44	33	8	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
45	44	3	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
46	45	1	LIKE THIS	MIMS (CAPITOL)	☆
47	42	13	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)	☆
48	-	1	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
49	-	1	SEE YOU AGAIN	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	☆
50	-	15	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	☆

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 WHAT TIME IS IT	18 WKS HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	3	44	REDNECK 12 DAYS OF CHRISTMAS: HERE'S YOUR SIGN	CHRISTMAS JEFF FOXWORTHY/BILL ENGWALL (WARNER BROS. (NASHVILLE)/WRN)
3	4	11	FOUNDATIONS	KATE NASH (FICTION/GEFFEN)
4	5	27	OOH WEE	AYANNA (ELESE)
5	2	2	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
6	6	3	BLACK TIDE	BLACK TIDE (INTERSCOPE)
7	38	3	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
8	-	1	LET GO	PAUL VAN DYK (MUTE)
9	16	16	MET A MAN ON TOP OF THE HILL	THE MIDWAY STATE (REMEDY/INTERSCOPE)
10	37	10	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
11	12	29	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
12	11	27	ONLY THE WORLD	MANDISA (SPARROW)
13	24	24	MORE THAN A LOVE SONG	PRYLSLEZZ FEAT. DWELE (KING APE)
14	18	10	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
15	13	47	OICHE CHIUM (SILENT NIGHT)	ENYA (REPRISE)
16	15	38	ROCKY TOP	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE)
17	14	4	I'M WIT IT	FASHO' (JMG)
18	33	36	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
19	3	3	TONTO	BATTLES (WARP)
20	-	4	CHRISTMAS OH CHRISTMAS	HEARTBEAT BOYS (MAURICE STARR ENTERPRISES/FACE2FACE)
21	9	23	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
22	38	66	COOL AID	LIL BASS FEAT. JT MONEY (PIPELINE)
23	-	1	MY HOMETOWN/SANTA CLAUS IS COMIN' TO TOWN	BRUCE SPRINGSTEEN (COLUMBIA)
24	28	21	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
25	23	17	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA (MUTE)

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

POP 100 AIRPLAY

7	FERGIE	Clumsy	INTERSCOPE (72.2)	
10	JORDIN SPARKS	Tattoo	ZOMBA (65.0)	
15	NATASHA BEDINGFIELD	Love Like This	EPIC (68.8)	
18	MATCHBOX TWENTY	How Far We've Come	ATLANTIC (65.2)	
19	PARAMORE	Misery Business	ATLANTIC (70.8)	
27	SEAN KINGSTON	Take You There	EPIC (65.0)	
29	TAYLOR SWIFT	Teardrops On My Guitar	UNIVERSAL REPUBLIC (69.9)	
39	SANTANA	Feat. Chad Kroeger	Into The Night	ARISTA/RMG (66.1)
42	LINKIN PARK	Shadow Of The Day	WARNER BROS. (72.2)	
45	THREE DAYS GRACE	Never Too Late	ZOMBA (67.3)	
-	ASHLEY TISDALE	He Said She Said	WARNER BROS. (70.0)	
-	☆ BUCKCHERRY	Sorry	ATLANTIC/LAVA (69.9)	
-	AVRIL LAVIGNE	Hot Rmg	(68.3)	
-	ELLIOTT YAMIN	One Word Hickory	(67.0)	

ADULT TOP 40

7	SANTANA	Feat. Chad Kroeger	Into The Night	ARISTA/RMG (70.3)
13	LINKIN PARK	Shadow Of The Day	WARNER BROS. (72.8)	
22	LIFEHOUSE	Whatever It Takes	GEFFEN (69.7)	
24	☆ JORDIN SPARKS	Tattoo	ZOMBA (81.9)	
25	GOOD CHARLOTTE	I Don't Wanna Be In Love (Dance Floor Anthem)	EPIC (68.4)	
27	TAYLOR SWIFT	Teardrops On My Guitar	UNIVERSAL REPUBLIC (79.2)	
31	TIMBALAND	Feat. Keri Hilson	The Way I Are	INTERSCOPE (70.0)
34	☆ ALICIA KEYS	No One	RMG (73.0)	
36	GRAHAM COLTON	Best Days (The Rest Of Our Lives)	UNIVERSAL REPUBLIC (64.6)	

ADULT CONTEMPORARY

21	TIMBALAND	Feat. One Republic	Apologize	INTERSCOPE (75.3)
21	FOO FIGHTERS	Long Road To Ruin	RMG (78.9)	
39	FINGER ELEVEN	Falling On Wind-Up	(65.0)	

Billboard R&B/HIP-HOP

DEC
8
2007

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 ALICIA KEYS IMB/KJ 11513*/RMG (18.98)	As I Am	1	1
2	2	4	JAY-Z RDC-A-FELLA/DEF JAM 010229/IDJMG (13.98)	American Gangster	1	1
3	3	3	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	2	2
4	5	9	KEYSHIA COLE CONFIDENTIAL IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	1	1
5	HOT SHOT DEBUT	1	FREEWAY RDC-A-FELLA/DEF JAM 004853*/IDJMG (13.98)	Free At Last	5	5
6	4	2	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	4	4
7	9	11	KANYE WEST RDC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	2	2
8	NEW	1	MARY J. BLIGE MTRIARCH 71315 EX/GEFFEN (6.98)	Mary J. Blige & Friends	8	8
9	59	65	GREATEST GAINER BEYONCÉ COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
10	5	2	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA	6	6
11	NEW	1	SOUNDTRACK JIVE 19075/ZOMBA (18.98)	This Christmas	11	11
12	25	25	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	3	3
13	10	8	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'	1	1
14	12	9	SOULJA BOY TELLE'M COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com	1	1
15	8	9	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	1	1
16	33	22	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	1	1
17	18	12	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis	1	1
18	11	3	CASSIDY FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story	1	1
19	1	23	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am	1	1
20	7	2	ARETHA FRANKLIN ARISTA 78668/RMG (18.98)	Jewels In The Crown: Duets With The Queen	1	1
21	20	34	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	1	1
22	15	10	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day	2	2
23	21	16	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	1	1
24	16	5	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War	1	1
25	34	30	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You	1	1
26	NEW	1	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank	26	26
27	19	17	COMMON G.O.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever	1	1
28	NEW	1	MIKE JONES ICE AGE/SWISHHOUSE 368764/WARNER BROS. (15.98 CD/DVD) ⊕	American Dream (EP)	28	28
29	27	63	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	3
30	24	9	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This	1	1
31	NEW	1	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	31	31
32	17	3	SOUNDTRACK DEF JAM 010200/IDJMG (13.98)	American Gangster	1	1
33	14	4	WILL DOWNING PEAK 30221/CONCORD (18.98)	After Tonight	1	1
34	36	37	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	1	1
35	13	2	BONE THUGS-N-HARMONY RUTHLESS 8808 (13.98)	T.H.U.G.S.	1	1
36	82	104	PAGE SETTER CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	2	1
37	29	30	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203/AVG (13.98)	Trav'lin' Light	1	1
38	23	11	PLAYAZ CIRCLE DTP/DEF JAM 010083/IDJMG (13.98)	Supply & Demand	3	3
39	25	21	JAGGED EDGE SO SO DEF/ISLAND URBAN 009493/IDJMG (13.98)	Baby Makin' Project	1	1
40	46	59	VARIOUS ARTISTS VERITY/WORD-CURB/EMI CMG 9576/EMI GOSPEL (20.98)	WOW Gospel Christmas	40	40
41	30	25	HURRICANE CHRIS POLD GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet	1	1
42	29	19	PROJECT PAT HYPNOTIZE MINDS 5023/KOCH (17.98)	Walkin' Bank Roll	1	1
43	RE-ENTRY	1	JAGGED EDGE 581/COLUMBIA 02371/SONY MUSIC (18.98)	The Hits	40	40
44	37	28	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best	1	1
45	38	31	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo	1	1
46	41	84	YOLANDA ADAMS COLUMBIA 09432/SONY MUSIC (18.98)	What A Wonderful Time	41	41
47	40	36	T-PAIN KONVICT NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	1	1
48	48	63	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke	1	1
49	37	26	BABY BASH ARISTA 05784/RMG (17.98)	Cyclone	1	1
50	32	27	SOUNDTRACK ATLANTIC 307772/AG (18.98)	Tyler Perry's Why Did I Get Married?	1	1
51	53	50	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	1	1
52	66	94	VARIOUS ARTISTS CAPITOL 02273 (18.98)	Slow Jams For Christmas	52	52
53	54	54	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted	3	3
54	57	52	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
55	NEW	1	JR WRITER BABYGRAND 333 (17.98)	Writer's Block 5	55	55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	9	9	GUCCI MANE BIG CAT 4000/TOMMY BOY (13.98 CD/DVD) ⊕	Trap-A-Thon	9	9
57	34	95	VARIOUS ARTISTS SONY BMG CUSTOM MARKETING GROUP 19530/TIME LIFE (14.98)	Love's Holiday: A Gospel Christmas	57	57
58	47	38	LEDISI VERVE 008909/AVG (10.98)	Lost & Found	10	10
59	39	2	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROU/UNIVERSAL/ZOMBA 10767/CAPITOL (18.98)	NOW Party Hits!	39	39
60	61	66	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	3	3
61	44	37	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz	1	1
62	42	2	PATTI LABELLE DEF SOUL CLASSICS 0C9871/IDJMG (13.98)	Miss Patti's Christmas	12	12
63	52	45	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	1	1
64	62	48	VARIOUS ARTISTS UNIVERSAL/EMI/SONY EMG/ZOMBA 009055/UMRG (13.98)	NOW 25	2	2
65	NEW	1	BRIAN MCKNIGHT MOTOWN 74615 EX/UME (12.98)	The Best of Brian McKnight: 20th Century Masters: The Millennium Collection	65	65
66	55	43	CHAMILLIONAIRE CHAMILLITARY/UNIVERSAL MOTOWN 008812/UMRG (13.98)	Ultimate Victory	3	3
67	35	20	NAS ILL WILL/COLUMBIA 09E50/SONY MUSIC (18.98)	Greatest Hits	20	20
68	68	64	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	1
69	43	39	TALIB KWELI BLACKSMITH 277244*/WARNER BROS. (13.98)	EarCrum	2	2
70	74	69	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Soul R&B	1	1
71	49	42	FABOLOUS DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'	1	1
72	14	14	STEVIE WONDER UNIVERSAL MOTOWN 009479/UME (13.98)	Number 1's	1	1
73	51	46	YUNG JOC BLOCK/BAD BOY SOUTH 157180*/AG (18.98)	Hustlenom c\$	1	1
74	55	34	TRAE G-MAAB/RAP-A-LOT 4 LIFE 307388/ASYLUM (17.98)	Life Goes On	17	17
75	70	62	CUPID ASYLUM/ATLANTIC 24233/AG (18.98)	Time For A Change	1	1

► For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	56	#1 BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	1
2	1	2	SHAGGY B G YARD 1793*/VP	Intoxicatic	1
3	3	9	KY-MANI MARLEY G-IETTO YOUTHS/VOX/REALITY 40651/AAO	Radio	1
4	NEW	1	VARIOUS ARTISTS VP 1811	Strictly The Best Vol. 33	33
5	4	21	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	1
6	8	36	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/JMRG	Mind Control	1
7	5	21	VARIOUS ARTISTS VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean	1
8	RE-ENTRY	1	VARIOUS ARTISTS VP 1810*	Strictly The Best Vol. 32	32
9	1	1	MATISYAHU OR/EPIC 97695*/SONY MUSIC	You're	1
10	6	3	I WAYNE VF 1798*	Book Of Life	1
11	10	3	VARIOUS ARTISTS TROJAN/SANCTUARY 089 EX/STARBUCKS	Trojan Reggae: Ska, Rocksteady And Reggae Classics, 1967-1974	1
12	RE-ENTRY	1	BOB MARLEY DIRECT SOURCE SPECIAL PRODUCTS 5147	Original Jamaican Classics	1
13	3	1	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks	1
14	14	46	MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be	1
15	RE-ENTRY	1	BOB MARLEY AND THE WAILERS QUANGO 701	Roots, Rock, Remixed	1

BETWEEN THE BULLETS rgeorge@billboard.com

FREEWAY DRIVES BACK TO CHART

Rapper Freeway returns to Top R&B/Hip-Hop Albums after more than four years away from the chart as his second album, "Free at Last," debuts at No. 5. It also bows at No. 42 on The Billboard 200 with 36,000 sold overall.

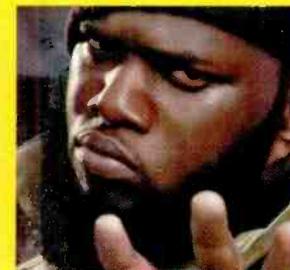
His debut set, "Philadelphia Freeway," peaked at No. 3 on the R&B list and at No. 5 on The Billboard 200, selling 132,000 in its debut week.

Mary J. Blige's Circuit City-

exclusive charity album, "Mary J. Blige & Friends," starts strong at No. 8 while the Chris Brown-led soundtrack to his film "This Christ-

mas" rings the bell at No. 11. The latter title also takes Hot Shot Debut honors on Top Holiday Albums this week at No. 14. Meanwhile, Beyoncé's "B'Day" earns Greatest Gainer honors at No. 9 (see Hot Box, page 79).

—Keith Caulfield



DEC 8 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
2	2	15	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
3	3	15	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4	4	16	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
5	5	36	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
6	6	15	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
7	9	12	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	☆
8	7	21	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
9	10	16	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆
10	11	15	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
11	8	24	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
12	13	5	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
13	12	10	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
14	14	15	SOULJA GIRL	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
15	1	7	ROC BOYS (AND THE WINNER IS)...	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
16	15	27	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆
17	19	8	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
18	17	39	WHEN I SEE U	FANTASIA (J/RMG)	☆
19	18	30	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
20	26	11	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
21	20	37	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
22	22	30	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
23	24	18	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
24	36	1	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
25	21	24	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	27	16	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
27	27	6	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM)	☆
28	23	27	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
29	28	13	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
30	37	4	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
31	25	24	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆
32	29	7	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
33	31	10	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
34	34	10	IF I HAVE MY WAY	CHRISTE MICHELE (DEF JAM/IDJMG)	☆
35	30	20	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
36	36	1	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
37	32	31	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆
38	38	14	MY LOVE	JDE (JIVE/ZOMBA)	☆
39	33	11	I WANT YOU	COMMON (G.O.O.D./GEFFEN)	☆
40	50	10	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
41	55	3	SENSUAL SEDUCTION	SNOOP DOGG (OOGGYSTYLE/GEFFEN)	☆
42	51	43	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
43	44	15	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
44	41	34	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
45	39	16	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
46	46	4	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN)	☆
47	45	33	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
48	42	12	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
49	49	1	PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆
50	50	1	GIVIN' ME A RUSH	TYRA B (WARNER BROS.)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
2	3	17	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
3	2	19	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
4	4	16	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
5	5	16	MY LOVE	JOE (JIVE/ZOMBA)	☆
6	6	13	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
7	7	13	IF I HAVE MY WAY	CHRISTE MICHELE (DEF JAM/IDJMG)	☆
8	8	33	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
9	9	16	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
10	9	39	WHEN I SEE U	FANTASIA (J/RMG)	☆
11	12	22	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
12	11	8	PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆
13	16	18	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	☆
14	15	5	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
15	1	3	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
16	34	7	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
17	19	4	STOP BREAKING MY HEART	RAMSAAN PATTERSON (ARTISTRY)	☆
18	20	9	AFTER TONIGHT	WILL DOWNING (PEAK/CONCORD)	☆
19	17	19	BRUISED BUT NOT BROKEN	JESS STONE (VIRGIN/CAPITOL)	☆
20	22	11	I APOLOGIZE	ANN NESBY (IT'S TIME CHILD/SHANACHIE)	☆
21	21	7	DO YOU FEEL ME	ANTHONY HAMILTON (DEF JAM/IDJMG)	☆
22	24	4	DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	☆
23	25	5	MY LOVE	JILL SCOTT (HIDDEN BEACH)	☆
24	23	14	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
25	28	16	GOT 2 BE DOWN	ROBIN THICKE FEAT. FAITH EVANS (STAR TRAK/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	27	#1 OOH WEE	AYANNA (ELESE)	☆
2	12	2	MORE THAN A LOVE SONG	PRYSELEZ FEAT. DWELE (KING APE)	☆
3	4	1	I'M WIT IT	FASHO (JMG)	☆
4	1	11	SHE'S HOT	ROGUE SOULJAHZ (STICD & DA BANDIT) (IMAGINATION)	☆
5	1	11	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
6	2	2	DEY DON'T KNOW	PLATINUM SOULS (PLATINUM SOULS)	☆
7	44	1	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	☆
8	64	1	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
9	1	11	BIG GIRL (NOW)	SILVA JAGUAR (RPM)	☆
10	21	1	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)	☆
11	22	1	LIKE GLUE	SEAN PAUL (VP/ATLANTIC)	☆
12	18	23	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
13	1	11	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
14	1	11	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
15	19	1	BOOM DI BOOM DI	SKULL (YG)	☆
16	21	1	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
17	4	1	SHAKE THAT BODY	PI FEAT. ELEPHANT MAN (TRACK PUSHA)	☆
18	21	1	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
19	84	1	MISS YOU	AALIYAH (BLACKGROUND/UNIVERSAL MOTOWN)	☆
20	18	1	CASH DROP	CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)	☆
21	43	1	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
22	29	1	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)	☆
23	1	11	I'M GETTIN MONEY	SOSA FEAT. JIM JONES (JUNGLE)	☆
24	9	1	GET UP ON IT	EL GRECO FEAT. TERRAH (LEVEL 3)	☆
25	22	10	LISTEN	TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
2	2	11	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
3	1	11	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
4	1	11	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
5	8	11	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
6	9	8	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
7	6	6	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
8	7	7	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
9	10	15	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
10	10	15	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
11	11	11	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
12	12	18	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
13	13	7	SOULJA GIRL	SOULJA BOY TELL'EM FEAT. I-15 (COLLIPARK/INTERSCOPE)	☆
14	16	16	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
15	19	19	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
16	21	21	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
17	15	15	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
18	15	15	GET BUCK IN HERE	DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IOJMG)	☆
19	18	18	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	☆
20	18	24	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
21	22	16	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
22	23	4	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	☆
23	25	4	ROC BOYS (AND THE WINNER IS)...	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
24	24	12	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆
25	26	9	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/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 IOJMG (87.9)	3
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	4
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (39.0)	7
MARY J. BLIGE Just Fine GEFFEN (70.0)	10
ALICIA KEYS Like You'll Never See Me Again RMG (78.6)	12
SOULJA BOY TELL'EM FEAT. I-15 Soulja Girl INTERSCOPE (65.8)	14
JAY-Z Roc Boys (And The Winner Is)... IOJMG (65.5)	15
J. HOLIDAY Suffocate CAPITOL (76.5)	17
BIRDMAN FEAT. LIL WAYNE Pop Bottles UNIVERSAL MOTOWN (67.5)	20
KANYE WEST FEAT. DWELE Flashing Lights IOJMG (73.5)	24
MARIO Crying Out For Me RMG (86.3)	29
BOW WOW & OMARION Girlfriend COLUMBIA (75.0)	30
RIHANNA FEAT. NE-YO Hate That I Love You IOJMG (75.8)	33
KEYSHIA COLE I Remember GEFFEN (80.9)	46
TYRA B Givin' Me A Rush WARNER BROS. (66.4)	50
SEAN KINGSTON Take You There EPIC (71.0)	-
CEAR WAYNE Rain CAPITOL (81.4)	-
RHYTHMIC AIRPLAY	
ALICIA KEYS No One RMG (74.0)	2
TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (81.9)	6
SOULJA BOY TELL'EM FEAT. I-15 Soulja Girl INTERSCOPE (70.9)	13
BOW WOW & OMARION Girlfriend COLUMBIA (75.5)	15
ROC-A-FELLA FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Back In Here ROCK HILL (70.2)	18
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (67.4)	25
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	26
SEAN KINGSTON Take You There EPIC (69.5)	27
PI FEAT. LLOYD Secret Admirer TWT (70.1)	28
DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLIES I'm So Hood KOCH (71.4)	29
FERGIE Clumsy INTERSCOPE (68.2)	30
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (86.3)	32
KANYE WEST FEAT. DWELE Flashing Lights IOJMG (65.7)	33
J. HOLIDAY Suffocate CAPITOL (74.5)	34
ALICIA KEYS Like You'll Never See Me Again RMG (77.7)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 69 adult R&B stations and 65 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	CERT.	PEAK POSITION	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	3	#1 SO SMALL M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		1	30	3	12	IT'S GOOD TO BE US M. A. MILLER, G. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET		30
2	3	4	MORE THAN A MEMORY A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)	Garth Brooks PEARL/BIG MACHINE		1	32	3	16	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION		31
3	2	2	DON'T BLINK B. CANNON, K. CHESNEY (C. BEATHARD, C. WELIN)	Kenny Chesney BNA		1	35	3	15	ROLLIN' WITH THE FLOW J. RITCHIEY (J. HAYES)	Mark Chesnut LOFTON CREEK		33
4	5	6	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait MCA NASHVILLE		1	33	3	10	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. ZARBLE)	Kellie Pickler BNA		33
5	7	5	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner MCA NASHVILLE		1	37	4	4	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SCOUTH		35
6	6	8	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		6	36	3	14	I'M WITH THE BAND W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADS, P. SWEET, J. WESTBROOK)	Little Big Town EQUITY		32
7	9	9	OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		7	38	3	5	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE		37
8	4	1	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		1	39	3	23	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY		33
9	8	7	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker ASYLUM-CURB		1	41	3	13	SOMETHIN' ABOUT A WOMAN J. RITCHIEY (J. OWEN, B. REGAN, J. RITCHIEY)	Jake Owen RCA		33
10	10	10	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA		10	40	4	1	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		40
11	11	11	EVERYBODY D. HUFF, K. URBAN (R. MARK, K. URBAN)	Keith Urban CAPITOL NASHVILLE		11	41	4	4	FOR THESE TIMES M. MCBRIDE (L. SATCHEL)	Martina McBride RCA		41
12	13	13	STAY B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES)	Sugarland MERCURY		12	42	4	6	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Cto WARNER BROS./WRN		42
13	14	14	WINNER AT A LOSING GAME D. HUFF, RASCAL FLATTS (G. LEVOK, J. DEMAFUS, J. D. ROONEY)	Rascal Flatts LYRIC STREET		13	43	4	6	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		43
14	12	12	AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans RCA		12	43	4	3	MAYBE SHE'LL GET LONELY J. STOVER, D. LANGIO, J. INGRAM (J. STOVER, L. PAULIN, J. KENNEDY)	Jack Ingram BIG MACHINE		44
15	15	15	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHERMET, D. BROWN)	LeAnn Rimes ASYLUM-CURB		15	46	4	8	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice ASYLUM-CURB		45
16	17	17	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE		16	45	5	3	WE RODE IN TRUCKS J. STEVENS (L. BRYAN, R. MURRAH, J. MCCORMICK)	Luke Bryan CAPITOL NASHVILLE		46
17	18	22	LETTER TO ME F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		17	49	6	2	MAKE YOU MINE M. KNOX (R. CLAWSON, J. STONE)	Crossin Dixon BROKEN BOW		47
18	16	18	READY, SET, DON'T GO F. MOLLIN, A. ARMATO, T. JAMES (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus With Miley Cyrus WALT DISNEY/LYRIC STREET		16	48	1	1	LAST CHRISTMAS N. CHAPMAN (G. MICHAEL)	Taylor Swift BIG MACHINE		48
19	20	20	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA		19	49	NEW	1	SANTA BABY B. CHANCEY (L. JAVITS, P. SPRINGER, T. SPRINGER)	Kellie Pickler BNA		48
20	22	21	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton WARNER BROS./WRN		20	60	-	2	IN MY NEXT LIFE G. FUNDIS (T. CLARK, J. COLLINS, T. SHAPIRO)	Terri Clark BNA		50
21	21	19	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDIS (C. MILLS, T. SILLERS)	Trisha Yearwood BIG MACHINE		19	5	RE-ENTRY	1	SUSPICIONS B. GALLIMORE (D. WALLYR, R. MCCORMICK, E. RABBITTE, STEVENS)	Tim McGraw COLUMBIA		51
22	24	25	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNO, J. GOODMAN)	Rodney Atkins CURB		22	52	50	3	DEVIL AND THE CROSS B. GALLIMORE, T. MCGRAW (J. DOWELL)	Halfway To Hazard STYLESONIC/MERCURY		50
23	23	23	INTERNATIONAL HARVESTER C. MORGAN, P. DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW		23	53	NEW	1	DO YOU HEAR WHAT I HEAR M. BRIGHT (G. SHAYNE, M. REGNEY)	Carrie Underwood ARISTA NASHVILLE		52
24	26	27	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		24	54	48	14	GOES DOWN EASY M. WRIGHT, J. NIEBANK (T. HAMBRIDGE, D. L. MURPHY, G. NICHOLSON)	Van Zant COLUMBIA		45
25	25	24	HOW LONG EAGLES (J. D. SOUTHER)	Eagles ERC/LOST HIGHWAY/MERCURY		24	52	54	9	WHAT IF IT'S ME F. MYERS (T. J. MYERS, J. STONE)	Andy Griggs MONTAGE		52
26	27	29	GET MY DRINK ON T. KEITH (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		26	59	-	1	SHIFTWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney Duet With George Strait ENA		42
27	28	26	LAUGHED UNTIL WE CRIED M. KNOX (R. LOVE, L. ACE, A. GORLEY)	Jason Aldean BROKEN BOW		26	57	NEW	1	FALLING INTO YOU C. DOWNS, B. BRANDT, WHISKEY FALLS, WE 3 KINGS (C. DOWNS, S. WILLIAMS, W. BRANDT)	Whiskey Falls MIDAS/NEW REVOLUTION		57
28	31	35	GOD MUST BE BUSY T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE		28	56	-	2	LOUD B. KENNY, J. RICH (K. MANNA, D. R. PERLIZZI, D. MYRICK)	Big & Rich WARNER BROS./WRN		56
29	29	28	RED UMBRELLA B. GALLIMORE, F. HILL (A. MAYO, C. LINDSEY, B. WARREN, B. WARREN)	Faith Hill WARNER BROS./WRN		28	55	53	12	TILL WE AIN'T STRANGERS ANYMORE D. HUFF (J. BON JOVI, R. SAMPORA, B. JAMES)	Bon Jovi Featuring LeAnn Rimes ISLAND/CURB/MERCURY		47
30	34	42	GREATEST GAINER SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		30	57	55	8	YOU DON'T HAVE TO GO HOME G. WILSON, J. RICH, M. WRIGHT (G. WILSON, V. V. CGEHE, J. RICH)	Gretchen Wilson COLUMBIA		53

Chart veteran's first solo top 40 entry in more than three years improves 300,000 impressions. Spins detected at 57 monitored stations.

"American Idol" finalist dusts off Eartha Kitt's 1953 holiday classic, bringing the oft-covered song to the country list for its first time.

Rookie group posts its third charted title from self-titled debut album. New track posts 757,000 impressions at 30 monitored stations.

HITPREDICTOR DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL(Score)	Chart Rank	ARTIST/Title/LABEL(Score)	Chart Rank	ARTIST/Title/LABEL(Score)	Chart Rank
COUNTRY					
GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	4	BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.8)	17	EMERSON DRIVE You Still Own Me MIDAS (86.6)	32
JOSH TURNER Firecracker MCA NASHVILLE (88.6)	5	BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	18	MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (88.5)	33
TAYLOR SWIFT Our Song BIG MACHINE (85.1)	7	CHUCK WICKS Stealing Cinderella RCA (76.0)	19	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	34
MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	10	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	20	☆ PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SCOUTH (75.8)	35
KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	11	RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	22	LITTLE BIG TOWN I'm With The Band EQUITY (77.4)	36
SUGARLAND Stay MERCURY (87.4)	12	☆ CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	24	☆ CLINT BLACK The Strong One EQUITY (82.5)	38
RASCAL FLATTS Winner At A Losing Game LYRIC STREET (83.2)	13	☆ TOBY KEITH Get My Drink On Show Dog Nashville (75.2)	26	☆ JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	43
SARA EVANS As If RCA (89.7)	14	JASON ALDEAN Laughed Until We Cried BROKEN BOW (83.5)	27	☆ JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	44
GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	16	BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (83.3)	28		
		BUCKY COVINGTON It's Good To Be Us LYRIC STREET (75.4)	31		

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BETWEEN THE BULLETS wjessen@billboard.com

TAYLOR SWIFT GETS SEASONAL

The season's first holiday titles bow on Hot Country Songs, led by Taylor Swift's Hot Shot Debut at No. 48 with "Last Christmas." Swift's track opens with 992,000 audience impressions at 45 monitored stations, while her current single, "Our Song," competes inside the top 10 (9-7). Concurrently, Carrie Underwood spends a second week atop the chart with "So Small," while her take on "Do You Hear What I Hear" pops on at No. 53 (852,000 impressions).



Also noteworthy is Alan Jackson's Greatest Gainer nod for "Small Town Southern Man," which improves 2.4 million impressions and sprints 34-30. Drawing 6.1 million impressions during the tracking week, Jackson's new song is the lead single from his next studio album, titled "Good Time." No street date has been announced for the new set but label sources say an early-'08 release date is planned.

—Wade Jessen

DEC 8 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	11	#1 ME ENAMORA <small>11 WEEKS</small>	Juanes UNIVERSAL LATINO	1
2	2	6	SEXY MOVIMIENTO <small>NESTY, EL NASTI (J. L. MORENO, LUNA L. VEGUILLA MALAVE, F. PADILLA, V. MARTINEZ)</small>	Wisín & Yandel MACHETE	2
3	8	15	GREATEST GAINER LA TRAVESIA <small>J. L. GUERRA (J. L. GUERRA)</small>	Juan Luis Guerra Y 440 EMI TELEVISIA	3
4	3	14	ESTOS CELOS <small>J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)</small>	Vicente Fernandez SONY BMG NORTE	3
5	5	7	ALGUIEN SOY YO <small>J. SHANKS (E. IGLESIAS, J. SHANKS, K. DIOGUARDI)</small>	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	5
6	7	5	NO TE VEO <small>D. BLASZ (J. BORGES BONILLA, H. L. PADILLA, R. ORTIZ, J. MUÑOZ, M. DE JESUS BAEZ)</small>	Casa De Leones WARNER LATINA	4
7	4	6	MI CORAZONITO <small>A. SANTOS, L. SANTOS (A. SANTOS)</small>	Aventura PREMIUM LATIN	2
8	14	13	LAGRIMAS DEL CORAZON <small>J. L. TERRAZAS (P. GOSIA)</small>	Grupo Montez De Durango DISA	4
9	17	26	SOBRE MIS PIES <small>R. CAMACHO (I. CHAVEZ ESPINOZA)</small>	La Arrolladora Banda El Limón DISA / EDMONSA	9
10	18	19	QUITARTE TO <small>N. TALOKA, DJ. GIANNI, DEXTER GREENZ (T. CALDERON, R. ORTIZ, G. STAR)</small>	Tego Calderón WARNER LATINA	10
11	9	14	CHUY Y MAURICIO <small>J. ONTIVEROS MEZA (J. ONTIVEROS MEZA)</small>	El Potro De Sinaloa MACHETE	9
12	12	17	NO PUEDO OLVIDARLA <small>M. A. SOLIS (M. A. SOLIS)</small>	Marco Antonio Solís FONOVISA	9
13	15	20	INALCANZABLE <small>C. LARA (C. LARA)</small>	RBD EMI TELEVISIA	13
14	6	10	A TI SI PUEDO DECIRTE <small>E. PEREZ (J. SAN ROMAN)</small>	El Chapo De Sinaloa DISA	4
15	21	4	VOLE MUY ALTO <small>LOS HURACANES DEL NORTE (G. GARCIA)</small>	Los Huracanes Del Norte UNIVISION	4
16	16	16	PAZ EN ESTE AMOR <small>D. A. R. (D. A. R.)</small>	Fidel Rueda MACHETE	16
17	11	12	AYER LA VI <small>E. LIND (W. O. LANDRON, M. RIVERA, E. LIND)</small>	Don Omar VI / MACHETE	8
18	20	24	BAILA MI CORAZON <small>C. LOPEZ BELANOVIA (D. GUERRERO, R. ARREOLA, E. HUERTA)</small>	Belanova UNIVERSAL LATINO	17
19	13	15	DIMELO <small>S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)</small>	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1
20	25	25	PERDONAME <small>PREDICADOR (E. MOSQUERA, A. VARGAS)</small>	La Factoría UNIVERSAL LATINO	20
21	19	8	ELLA ME LEVANTO <small>MR. G (R. AYALA)</small>	Daddy Yankee EL CARTEL / INTERSCOPE	2
22	30	34	NO SE ME HACE FACIL <small>A. BAQUEIRO (G. MARCO)</small>	Alejandro Fernandez SONY BMG NORTE	22
23	22	21	NO ESTAMOS SOLOS <small>C. GUIDETTI, T. BRYE, T. DURAN (C. GUIDETTI, E. RAMAZZOTTI, K. ABALLA)</small>	Eros Ramazzotti & Ricky Martin SONY BMG NORTE	21
24	24	23	TE PIDO QUE TE QUEDES <small>A. RAMIREZ CORRAL (A. RAMIREZ CORRAL)</small>	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDMONSA	16
25	26	38	CONTEO REGRESIVO <small>J. M. LUGO (J. J. HERNANDEZ)</small>	Gilberto Santa Rosa SONY BMG NORTE	25



Third single from singer's award-winning album posts the week's highest audience gain (up 42%) and becomes his 14th top five hit on this chart.

Artist's 12th appearance and sixth as lead becomes his first top 10 as song surges eight spots with an 18% audience gain.



Week's highest debut, entering on an 18% gain, is his second hit from "El Cantante." Song moves up a slot to No. 2 on the Tropical list.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	27	18	BASTO <small>R. MUÑOZ, R. MARTINEZ (M. MENDOZA)</small>	Intocable EMI TELEVISIA	5
27	29	22	QUE BONITO <small>BANDA EL RECODO (P. PUENTE GONZALEZ)</small>	Banda El Recodo FONOVISA	13
28	23	36	5 LETRAS <small>DOLBE A NALES (J. MARTINEZ, R. ORTIZ)</small>	Alexis & Fido SONY BMG NORTE	23
29	31	42	TE QUIERO <small>I. DOMINGUEZ (F. DANILLO GOMEZ)</small>	Flex EMI TELEVISIA	29
30	36	31	INTOCABLE <small>A. AVILA (A. SYNTEK)</small>	Aleks Syntek EMI TELEVISIA	21
31	28	35	AYER <small>BLACK GUAYABA (J. MORALES)</small>	Black: Guayaba MACHETE	23
32	33	41	AHORA QUE ESTUVISTE LEJOS <small>PRIVERA (D. VITE)</small>	Jenni Rivera FONOVISA	32
33	39	40	ZUN DADA <small>DJ. MEMO (G. A. C. PADILLA, R. DIAZ, F. G. ORTIZ TORRES)</small>	Zion BABY CMG/SRC / UNIVERSAL MOTOWN	12
34	32	37	SIN QUE LO SEPAS TU <small>LDS TEMERARIOS (M. A. VAZQUEZ)</small>	Los Temerarios FONOVISA	12
35	48	-	QUIERO <small>T. TORRES, L. LEVIN, D. WARNER (R. ARJONA, T. TORRES)</small>	Ricardo Arjona SONY BMG NORTE	35
36	41	43	UN BUEN PERDEDOR <small>S. GOMEZ (F. DE VITA)</small>	K-Paz With Franco De Vita DISA / EDMONSA	36
37	38	-	VIVE YA <small>NOT LISTED (NOT LISTED)</small>	Andrea Bocelli Featuring Laura Pausini SUGAR SIENIE	37
38	40	30	CARITA DE ANGEL <small>SANTANA (A. RIVERA, C. COLOM)</small>	Invasión Featuring Angel & Khriz VI / MACHETE	24
39	34	33	POR AMARTE <small>P. AGUILAR (L. ARRIAGA, J. E. MURGIA)</small>	Pepe Aguilar EMI TELEVISIA	29
40	49	44	MUEVELO <small>C. "CK" MARTINEZ (C. "CK" MARTINEZ, J. GOMEZ, M. SIFUENTES, T. BUTLER)</small>	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	11
41	HOT SHOT DEBUT	1	AGUANILE <small>S. GEORGE (W. COLON, H. LAVOE)</small>	Marc Anthony SONY BMG NORTE	41
42	35	46	CALABRIA 2008 <small>R. R. KOLSCH (R. R. KOLSCH, N. SAAD)</small>	Enur Featuring Natasja ULTRA	35
43	43	27	PA'L NORTE <small>E. CABRA, PANASUYO (R. PEREZ, E. CABRA, PANASUYO, ORISHAS)</small>	Calle 13 Featuring Orishas SONY BMG NORTE	27
44	50	-	CANCION DE AMOR <small>J. PERDOMO (W. O. LANDRON)</small>	Don Omar VI / MACHETE	44
45	NEW	-	COMO OLVIDARTE <small>NOT LISTED (NOT LISTED)</small>	Linderos Del Norte A.R.C.	45
46	RE-ENTRY	-	HOY QUIERO CONFESARME <small>C. CABAN (J. L. PERALES)</small>	Olga Tanon UNIVISION	46
47	42	39	LAS DE LA INTUICION <small>S. MEBARAK (S. MEBARAK, R. F. DCHOA)</small>	Shakira EPIC / SONY BMG NORTE	31
48	45	32	SOLO DIME QUE SI <small>E. MARTINEZ (TITO EL BAMBINO)</small>	Tito "El Bambino" EMI TELEVISIA	9
49	NEW	-	SOY SOLO UN SECRETO <small>L. CERONI (A. GUZMAN, J. L. PAGAN)</small>	Alejandra Guzman EMI TELEVISIA	49
50	NEW	-	VEN Y DIME <small>LOS RIELEROS DEL NORTE (R. GONZALEZ MORA)</small>	Los Rieleros Del Norte FONOVISA	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 RBD EMI TELEVISIA 11690 (15.98)	Empezar Desde Cero	1	1
2	1	4	WISIN & YANDEL Wisín Vs. Yandel: Los Extraterrestres MACHETE (16.98)	1	1	
3	2	5	JUANES UNIVERSAL LATINO 010159 (17.98)	La Vida... Es Un Ratico	1	1
4	3	-	AVENTURA Kings Of Bachata: Sold Out At Madison Square Garden DISCOS 605/PREMIUM LATIN 17634 SONY BMG NORTE (16.98)	3	3	
5	6	7	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion	2	2
6	4	3	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	1	1
7	NEW	-	K-PAZ DE LA SIERRA DISA 721130/UG (13.98)	Capaz De Todo Por Ti	7	7
8	5	4	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98)	Para Siempre	2	2
9	7	-	VICTOR MANUELLE KIVAVI 57689/MACHETE (14.98)	Navidad A Mi Estilo	7	7
10	NEW	-	OLGA TANON LA CALLE 330049/UG (15.98)	Exitos En 2 Tiempos	10	10
11	13	14	VICENTE FERNANDEZ DISCOS 605 07405 SONY BMG NORTE (16.98)	Historia De Un Idoló	1	1
12	8	6	VARIOUS ARTISTS SONY BMG NORTE 11824 (16.98)	NOW Latino 3	2	2
13	9	10	ANDREA BOCELLI SUGAR SIENIE 653534/UNIVERSAL LATINO (18.98)	Lo Mejor De Andrea Bocelli: Vivere	9	9
14	NEW	-	GILBERTO SANTA ROSA SONY BMG NORTE 12033 (16.98)	Contraste	14	14
15	14	9	JUAN GABRIEL & ANA GABRIEL DISCOS 605 17489 SONY BMG NORTE (14.98)	Los Gabriel... Simplemente Amigos	9	9
16	10	8	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s	6	6
17	52	-	GREATEST GAINER IVY QUEEN UNIVISION 311140/UG (13.98)	Sentimiento	4	4
18	17	11	LOS TEMERARIOS 4FG SIGMA FONOVISA 352162/UG (12.98)	Recuerdos Del Alma	1	1
19	21	19	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1
20	16	15	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1
21	28	22	VARIOUS ARTISTS DISCOS 605 14450 SONY BMG NORTE (14.98)	Top Latino V3	9	9
22	15	17	JUAN LUIS GUERRA Y 440 EMI TELEVISIA 88392 (14.98)	La Llave De Mi Corazon	1	1
23	20	16	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)	K.O.B.: Live	2	2
24	12	5	ALIADOS DE LA SIERRA ASL 730/MACHETE (10.98)	Con Los Ojos Cerrados	5	5
25	18	13	GLORIA ESTEFAN BURGUNDY 09055/SONY BMG NORTE (17.98)	90 Millas	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	11	-	ALEXIS & FIDO SONY BMG NORTE 06187 (14.98)	Sobrenatural	11	11
27	23	18	LOS PRIMOS DE DURANGO ASL 73002/MACHETE (16.98)	Voy A Convencerte	4	4
28	24	-	GRUPO EXTERMINADOR FONOVISA 353348/UG (10.98)	Nuestras Romanticas	24	24
29	27	23	LA ARROLLADORA BANDA EL LIMON DISA 721127/UG (12.98)	Y Que Quede Claro	9	9
30	26	21	GRUPO MONTEZ DE DURANGO DISA 721115/UG (12.98)	Agarrese!	1	1
31	25	20	ROCIO DURCAL DISCOS 605 18118/SONY BMG NORTE (14.98)	Canta A Mexico	10	10
32	NEW	-	GRUPO MONTEZ DE DURANGO DISA 66270 (13.98)	Agarrese	32	32
33	57	55	PACE SETTER JENNI RIVERA FONOVISA 353214/UG (12.98)	La Diva En Vivo!!	33	33
34	29	34	JUAN LUIS GUERRA SIENIE 653524/UNIVERSAL LATINO (14.98)	Archivo Digital 4.4	29	29
35	31	-	JOAN SEBASTIAN MUSART 3961/BALBOA (16.98)	No Es De Madera	31	31
36	30	24	DADDY YANKEE EL CARTEL/INTERSCOPE 008937/GA (13.98)	El Cartel: The Big Boss	1	1
37	19	12	RICKY MARTIN SONY BMG NORTE 17490 (22.98)	Ricky Martin Live Black And White	12	12
38	34	29	GRUPO MONTEZ DE DURANGO DISA 721111/UG (12.98)	En Directo De Mexico A Guatemala	8	8
39	RE-ENTRY	-	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	13	13
40	NEW	-	JOSE FELICIANO SIENIE 653532/UNIVERSAL LATINO (13.98)	Senor Bachata	40	40
41	NEW	-	VOLTIO SONY BMG NORTE 02198 (14.98)	En Lo Claro	41	41
42	33	27	RICARDO ARJONA SONY BMG NORTE 11335 (15.98)	Quien Dijo Ayer	2	2
43	40	38	BRAZERS MUSICAL DE DURANGO DISA 729316/UG (15.98)	Linea De Oro: La Abeja Miel...	21	21
44	37	44	LA ARROLLADORA BANDA EL LIMON DISA 729327/UG (15.98)	Linea De Oro: En Los Puros Huesos...	27	27
45	32	-	EROS RAMAZZOTTI SONY BMG NORTE 17818 (14.98)	E2	32	32
46	42	28	GLORIA TREVI UNIVISION 311057/UG (13.98)	Una Rosa Blu	9	9
47	54	56	ALEJANDRO FERNANDEZ SONY BMG NORTE 10111 (16.98)	Viento A Favor	2	2
48	49	45	LDS TIGRES DEL NORTE FONOVISA 353266/UG (12.98)	Herencia Musical: 20 Corridos Prohibidos	7	7
49	NEW	-	LUPILLO RIVERA VENEMUSIC 33442 (13.98)	Fiesta Privada	49	49
50	NEW	-	EL POTRO DE SINALOA MACHETE 03370 (9.98)	El Primer Tiempo	50	50

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	41	37	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	1	1
52	36	31	LOS RIELEROS DEL NORTE FONOVISA 41593/BGI (12.98)	25 Aniversario	31	31
53	38	32	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD)	Enamorado De Ti: Edicion Especial	23	23
54	47	41	LOS BUKIS FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables	12	12
55	43	30	LOS TEMERARIOS DISA 726637/UG (12.98 CD/DVD)	La Mujer De Los Dos: Exitos De Pelicula	8	8
56	22	26	DON OMAR VI 010164/MACHETE (18.98)	King Of Kings Live	15	15
57	RE-ENTRY	33	LOS CAMINANTES SONY BMG NORTE 05302 (12.98)	La Historia... Lo Mas Chulo, Chulo	2	2
58	RE-ENTRY	28	JENNI RIVERA FONOVISA 353001/UG (12.98)	Mi Vida Loca	2	2
59	65	60	EL CHAPO DE SINALOA DISA 729333/UG (8.98)	15 Autenticos Exitos	21	21
60	44	33	INTOCABLE EMI TELEVISIA 58875 (15.98)	Crossroads: Cruce De Caminos	1	1
61	45	47	VARIOUS ARTISTS MOCK & ROLL 60201/SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	26	26
62	50	39	LOS HUMILDES VS. LA MIGRA BCL LATINO 41593/BGI (6.98)	Los Humildes Vs. La Migra	20	20
63	RE-ENTRY	18	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor	1	1
64	55	51	TITO "EL BAMBINO" EMI TELEVISIA 02385 (13.98)	It's My Time	8	8
65	51	35	CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98)	El Indomable	4	4
66	72	75	LOS GREYS FONOVISA 352848/UG (5.98)	Linea De Oro: Dos Gotas De Agua...	42	42
67	56	42	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 721112/UG (12.98)	Las Favoritas De Comidas, Rerchery Y Mas...	6	6
68	61	52	VALENTIN ELIZALDE UNIVERSAL LATINO 010096 (13.98 CD/DVD)	Homenaje A Una Vida Vol. 1	41	41
69	62	69	LALO MORA DISA 729338/UG (5.98)	Linea De Oro: El Hombre Que Mas Te Amo...	44	44
70	69	58	EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo	13	13
71	RE-ENTRY	-	BEYONCE MUSIC WORLD/COLUMBIA 12804/SONY MUSIC (8.98)	Irremplazable (EP)	3	3
72	35	36	CALLE 13 SONY BMG NORTE 03170 (16.98)	Residente O Visitante	1	1
73	63	53	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1990 (7.98)	Cruzando Fronteras	23	23
74	58	49	AK-7 UNIVISION 311225/UG (12.98)	El Avion De Las Tres	23	23
75	59	54	MAZ			

LATIN

Billboard DANCE

DEC 8 2007

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ME ENAMORA	JUANES (UNIVERSAL LATINO)
2	4	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	1	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
4	2	INALCANZABLE	RBD (EMI TELEVISIA)
5	6	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
6	12	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
7	5	TODO CAMBIO	CAMILA (SONY BMG NORTE)
8	3	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
9	C	NO SE ME HACE FACIL	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
10	7	NO ESTAMOS SOLOS	EROS RAMAZZOTTI & RICKY MARTIN (SONY BMG NORTE)
11	8	BAILA MI CORAZON	BELANVA (UNIVERSAL LATINO)
12	1E	ME DUELE AMARTE	REIK (SONY BMG NORTE)
13	16	INTOCABLE	ALEKS SYNTEK (EMI TELEVISIA)
14	9	AYER	BLACK: GUAYABA (MACHETE)
15	19	QUIERO	RICARDO ARJONA (SONY BMG NORTE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	RBD	EMPEZAR DESDE CERO (EMI TELEVISIA)
2	1	JUANES	LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
3	3	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
4	2	CAMILA	TODD CAMBIO (SONY BMG NORTE)
5	4	VARIOUS ARTISTS	NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISIA)
6	5	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI VIVERE (SUGAR/SENTE/UNIVERSAL LATINO)
7	6	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
8	8	MANA	AMAR ES COMBATIR (WARNER LATINA)
9	10	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
10	9	ROCIO DURCAL	CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)
11	7	RICKY MARTIN	RICKY MARTIN LIVE BLACK AND WHITE (SONY BMG NORTE)
12	12	RICARDO ARJONA	QUIEN DIJO AYER (SONY BMG NORTE)
13	11	EROS RAMAZZOTTI	E2 (SONY BMG NORTE)
14	13	GLORIA TREVI	UNA ROSA BLU (UNIVISION/UG)
15	14	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	CONTEO REGRESIVO	GILBERTO SANTA ROSA (SONY BMG NORTE)
2	3	AGUANILE	MARC ANTHONY (SONY BMG NORTE)
3	7	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
4	6	NO TE VEO	CASA DE LEONES (WARNER LATINA)
5	2	CUESTA ABAJO	JERRY RIVERA (EMI TELEVISIA)
6	4	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
7	9	DIME QUE FALTO	ZACARIAS FERREIRA (M P/JVN/J & N)
8	8	SI YA NO ESTAS	N'KLARE (NU LIFE/MACHETE)
9	5	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
10	13	ME ENAMORA	JUANES (UNIVERSAL LATINO)
11	-	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
12	10	CALABRIA 2008	ENUR FEATURING NATASJA (ULTRA)
13	12	SI NOS DUELE	VICTOR MANUELLE (SONY BMG NORTE)
14	11	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
15	15	AYER LA VI	DON OMAR (V/MACHETE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	AVENTURA	KINGS OF BACHATA SOLD OUT AT MADISON SQUARE GARDEN (DISCOS 605/PREMIUM LATIN/SONY BMG NORTE)
2	2	VICTOR MANUELLE	NAVIDAD A MI ESTILO (KIVAYI/MACHETE)
3	-	OLGA TANON	EXITOS EN 2 TIEMPOS (LA CALLE/UG)
4	-	GILBERTO SANTA ROSA	CONTRASTE (SONY BMG NORTE)
5	3	VARIOUS ARTISTS	BACHATA # 15 (LA CALLE/UG)
6	5	MARC ANTHONY	EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
7	4	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISIA)
8	7	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
9	6	GLORIA ESTEFAN	90 MILLAS (BURGUNDY/SONY BMG NORTE)
10	8	JUAN LUIS GUERRA	ARCHIVO DIGITAL 4.4 (SENTE/UNIVERSAL LATINO)
11	-	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
12	-	JOSE FELICIANO	SEÑOR BACHATA (SENTE/UNIVERSAL LATINO)
13	9	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
14	12	HECTOR LAVOE	A MAN AND HIS MUSIC (FANIA/EMUSICA/UNIVERSAL LATINO)
15	11	HECTOR LAVOE	EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA/UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
2	5	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
3	6	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
4	3	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
5	2	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
6	9	VOLE MUY ALTO	LOS HURACANES DEL NORTE (UNIVISION)
7	4	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
8	8	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
9	10	TE PIDO QUE TE QUEDES	LOS CEFALOPODOS DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
10	11	BASTO	INTOCABLE (EMI TELEVISIA)
11	13	QUE BONITO	BANDA EL RECORD (FONOVISA)
12	12	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
13	17	AHORA QUE ESTUVISTE LEJOS	JENNI RIVERA (FONOVISA)
14	16	SIN QUE LO SEPAS TU	LOS TEMERARIOS (FONOVISA)
15	7	BASTA YA	CONJUNTO PRIMavera (FONOVISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
2	1	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
3	3	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	4	LOS TEMERARIOS	RECUERDOS DEL ALMA (AFG SIGMA/FONOVISA/UG)
5	2	ALIADOS DE LA SIERRA	CON LOS OJOS CERRADOS (ASL/MACHETE)
6	5	LOS PRIMOS DE DURANGO	VOY A CONVENCERTE (ASL/MACHETE)
7	6	GRUPO EXTERMINADOR	NUESTRAS ROMANTICAS (FONOVISA/UG)
8	8	LA ARROLLADORA BANDA EL LIMON	Y QUE QUEDE CLARO (DISA/UG)
9	7	GRUPO MONTEZ DE DURANGO	AGARRESE! (DISA/UG)
10	-	GRUPO MONTEZ DE DURANGO	AGARRESE (DISA)
11	-	JENNI RIVERA	LA DIVA EN VIVO! (FONOVISA/UG)
12	9	JOAN SEBASTIAN	NO ES DE MADERA (MUSART/BALBDA)
13	10	GRUPO MONTEZ DE DURANGO	EN DIRECTO DE MEXICO A GUATEMALA (DISA/UG)
14	15	BRAZOS MUSICAL DE DURANGO	LINEA DE ORO: LA ABEJA MIOPE... (DISA/UG)
15	12	LA ARROLLADORA BANDA EL LIMON	LINEA DE ORO: EN LOS PUROS HUESOS... (DISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM/IDJMG
2	4	6	KEEP YOUR BODY WORKING	TONY MORAN FEAT. MARTHA WASH DANCE MUSIC PRODUCTIONS
3	8	8	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
4	1	7	DO IT WELL	JENNIFER LOPEZ EPIC
5	9	9	NO, NO, NO	ONO MIND TRAIN
6	5	11	TWO TIMES BLUE	DEBBIE HARRY VS. SOULSEEKERZ FIVE SEVEN/ELEVEN SBWEV
7	6	11	SOMEWHERE BEYOND	MICHAEL GRAY FEAT. STEVE EDWARDS THRIVEDANCE/THRIVE
8	3	9	AMAZING	SEAL WARNER BROS.
9	16	4	KINGDOM	DAVE GAHAN MUTE/VIRGIN
10	13	6	BAND OF GOLD	KIMBERLY LOCKE CURB/REPRISE
11	15	7	SOMEBODY'S ME	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
12	10	12	D.A.N.C.E.	JUSTICE VICE/DOWNTOWN/ATLANTIC/LAVA
13	7	12	YOUR LOVE IS MINE	CORINNE BAILEY RAE SAVOY JAZZ WORLD WIDE/SAVOY JAZZ
14	11	12	BE WITH YOU	TAXI DOLL WWW.TAXIDOLL.COM
15	14	14	LOVE TODAY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
16	17	9	CROCODILE	UNDERWORLD SIDE ONE
17	23	5	LIFT YOUR VOICES	GEORGIE PORGIE MUSIC PLANT
18	22	7	HUSTLER	SIMIAN MOBILE DISCO INTERSCOPE
19	25	4	STARS	ERIKA JAYNE RM RECORDS
20	24	4	BABY	ANGIE STONE FEATURING BETTY WRIGHT STAX/CONCORD
21	18	13	IN MY ARMS	PLUMB CURB
22	26	5	LIKE SOMETHING 4 PORNO!	DIRTY DA HOUSECAT NETTWERK
23	21	13	STRONGER	JNEZ SILVER LABEL/TOMMY BOY
24	30	4	BABY LOVE	NICOLE SCHERZINGER FEATURING WILLIAM INTERSCOPE
25	12	11	DO IT	NELLY FURTADO MOSLEY/GEFFEN

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	19	9	HIGHER	TIFFANY DAUMAN
27	20	1	I NEED A MIRACLE 2007	KLM MUSIC FEATURING COCO STAR THRIVEDANCE/THRIVE
28	28	7	YOU JUST DON'T GET IT	CHRIS THE GREEK PANAGIS DJ3
29	32	6	SOUND OF YOUR VOICE	ALTA FEATURING AMANANDA MAMA HOUSE
30	34	5	BUSY CHILD	THE CRYSTAL METHOD GEFFEN
31	35	5	ONE LAST KISS	STEVE JEWEL BELLA
32	39	3	NOTHIN' BETTER TO DO	LEANN RIMES CURB
33	42	3	SING	ANNIE LENNOX ARISTA/RMG
34	46	2	POWER PICK TAKING CHANCES	CELINE DION COLUMBIA
35	37	5	GOODNIGHT TONIGHT	PIE SCOTTY K FEATURING KNOCKHOPPER DAUMAN
36	31	12	DECEIT OF MY LOVE	DEBBY HOLIDAY NEBULA 9
37	36	7	BRAND NEW DISEASE	JESSICA VALE EXPLICIT
38	27	11	DISRESPECTFUL	CHAKA KHAN FEAT. MARY J. BLIGE BURGUNDY/COLUMBIA
39	38	6	MORE	JUNKIE XL NETTWERK
40	HOT SHOT	40	BREAKING DISHES	RIHANNA ISLAND/IDJMG
41	29	12	WAIT FOR YOU	ELLIOTT YAMIN HICKORY/RED
42	49	2	PUSH THE BUTTON	HENRI DAUMAN
43	NEW	43	IT DOESN'T TAKE MUCH	SARAH ATERETH BEGUILLE
44	41	12	WHAT I WANT	BOB SINCLAIR PRESENTS FIREBALL YELLOW/SILVER LAEEL/TOMMY BOY
45	NEW	45	HE SAID SHE SAID	ASHLEY TISDALE WARNER BROS.
46	47	3	CANTA CONMIGO	BLUE MAN GROUP BLUE MAN GROUP
47	NEW	47	LET IT GO	DIRTY SOUTH FEATURING RUOY VICIOUS
48	40	11	WE ARE ONE	KELLY SWEET RAZOR & TIE
49	33	12	IT'S GOT TO BE LOVE	RACHEL PANAY ACT 2/MUSIC PLANT
50	NEW	50	THE GIRL YOU LOST	SIA MONKEY PUZZLE RECORDS

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CFRT
1	NEW	1	NINE INCH NAILS	Y344Z3R0F0M030 N0THING/INTERSCOPE 010331*WCA	
2	NEW	2	GORILLAZ	D-SIDES VIRGIN 10558	
3	2	14	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
4	1	5	PAUL OAKENFORD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	
5	5	55	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
6	3	3	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596	
7	4	6	TIESTO	IN SEARCH OF SUNSHINE 6: IBIZA BLACK HOLE 30759/NETTWERK	
8	2	36	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	
9	5	5	DAVE GAHAN	HOURLASS MUTE 08721*/VIRGIN	
10	3	54	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 SPECIAL EDITION 44256/WARNER BROS.	
11	3	5	CSS	CANSEI DE SER SEXY SUB POP 717	
12	4	15	BLAQ AUDIO	CXCCELLS TINY EVIL/INTERSCOPE 0095127/IGA	
13	5	82	GARNLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70033*/ATLANTIC	
14	7	2	LCD SOUNDSYSTEM	45:33 OFA 02163*/CAPITOL	
15	7	20	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
16	0	6	UNDERWORLD	OBLIVION WITH BELLS SIDE ONE 21581*/	
17	3	15	PAUL VAN DYK	IN BETWEEN MUTE 9364*	
18	1	10	METRO STATION	METRO STATION RED INK 10521	
19	RE-ENTRY	19	NEWSBOYS	GO: REMIXED INPOP 71394	
20	NEW	20	LOUIE DEVITO	LOUIE DEVITO PRESENTS PACHA NEW YORK ULTRA 51609	
21	20	19	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE CD1 94158*/ASTRALWERKS	
22	9	7	DJ 4 STRINGS	ULTRA TRANCE 07 ULTRA 51570	
23	21	33	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
24	RE-ENTRY	24	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	
25	8	2	THE HAPPY BOYS	DANCE PARTY 2008 ROBBINS 76077	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	18	#1 CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEWITT NEUROUS
2	1	10	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
3	6	14	I WANT YOUR SOUL	ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA
4	3	20	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IDJMG
5	4	4	AMAZING	SEAL WARNER BROS.
6	5	10	IN MY ARMS	PLUMB CURB
7	10	15	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
8	7	4	CALABRIA 2008	ENUR FEATURING NATASJA ULTRA
9	8	16	AGAIN	KIM LEONI ROBBINS
10	14	24	FEELS LIKE HOME	MECK FEATURING DINO YOSHIO/DEEP DISH
11	9	16	THE WAY I ARE	TIMBALAND FEAT. KE\$HA HILSON MOSLEY/BLACKGROUND/INTERSCOPE
12	15	5	WITH EVERY HEARTBEAT	KLEERUP WITH ROBYN KONICHIWA
13	11	11	GET DOWN	TODD TERRY STRICTLY RHYTHM
14	17	12	WHO KNEW	PINK LAFACE/ZOMBA
15	18	4	LET ME THINK ABOUT IT	IDA CORA LIFTED/KICK/DISCO VJAX
16	19	2	APOLOGIZE	TIMBALAND FEAT. DIEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
17	22	7	I WANT TO LIVE	DEEFACE RED STRICTLY RHYTHM
18	13	7	LOVESTONED	JUSTIN TIMBERLAKE JIVE ZOMBA
19	12	7	I WISH YOU WOULD	MARTIJN TEN VOLDEN ROBBINS
20	16	20	LOVE IS GONE	DAVID GUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
21	21	3	ANTHEM	FILIP & PER

DEC 8 2007 HITS OF THE WORLD Billboard

JAPAN		ALBUMS		(SOUNDSCAN JAPAN) NOVEMBER 27, 2007	
THIS WEEK	LAST WEEK				
1	NEW	L'ARC EN CIEL			
2	NEW	AQUA TIMEZ			
3	NEW	MINMI			
4	5	VARIOUS ARTISTS			
5	4	KUSUO			
6	3	BACKSTREET BOYS			
7	1	KINKI KIDS			
8	NEW	ALICIA KEYS			
9	NEW	STRAIGHTENER			
10	9	VARIOUS ARTISTS			

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.) NOVEMBER 25, 2007	
THIS WEEK	LAST WEEK				
1	1	LEONA LEWIS			
2	3	WESTLIFE			
3	NEW	KATHERINE JENKINS			
4	NEW	GIRLS ALOUD			
5	4	LED ZEPPELIN			
6	6	EAGLES			
7	2	SPICE GIRLS			
8	8	ANDREA BOCELLI			
9	9	TAKE THAT			
10	5	CELINE DION			

GERMANY		SINGLES		(MEDIA CONTROL) NOVEMBER 27, 2007	
THIS WEEK	LAST WEEK				
1	1	DIE AERZTE			
2	NEW	HERBERT GRONEMEYER			
3	NEW	TARJA TURUNEN			
4	3	MARIO BARTH			
5	4	EAGLES			
6	2	MARK MEDLOCK/DIETER BOHLEN			
7	5	CELINE DION			
8	12	ICH + ICH			
9	17	RIHANNA			
10	7	LED ZEPPELIN			

EURO DIGITAL TRACKS		(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 28, 2007	
THIS WEEK	LAST WEEK		
1	1	APOLOGIZE	
2	2	BLEEDING LOVE	
3	NEW	CALL THE SHOTS	
4	3	RULE THE WORLD	
5	4	NO ONE (RADIO EDIT)	
6	10	HEARTBROKEN	
7	6	VALERIE	
8	5	DON'T STOP THE MUSIC	
9	NEW	BREATHLESS	
10	7	ME ENAMORA	
11	14	ABOUT YOU NOW	
12	9	HOT STUFF (LET'S DANCE) (ORIGINAL VERSION)	
13	11	HATE THAT I LOVE YOU	
14	15	NO ONE	
15	12	2 HEARTS	
16	8	GIMME MORE	
17	13	FLUX	
18	19	ROCKSTAR	
19	17	1973 (ALBUM VERSION)	
20	16	HOME	

FRANCE		ALBUMS		(SNEP/IFOP/TITE-LIVE) NOVEMBER 27, 2007	
THIS WEEK	LAST WEEK				
1	1	JOHNNY HALLYDAY			
2	NEW	DAFT PUNK			
3	4	CHRISTOPHE MAE			
4	NEW	FLORENT PAGNY			
5	NEW	SHERYFA LUNA			
6	2	CELINE DION			
7	3	JENIFER			
8	6	AMY WINEHOUSE			
9	NEW	PIERRE PERRET			
10	5	ALICIA KEYS			

AUSTRALIA		ALBUMS		(ARIA) NOVEMBER 25, 2007	
THIS WEEK	LAST WEEK				
1	2	EAGLES			
2	NEW	HUMAN NATURE			
3	1	SPICE GIRLS			
4	5	TIMBALAND			
5	4	DELTA GOODREM			
6	3	GUY SEBASTIAN			
7	NEW	KEITH URBAN			
8	7	THE VERONICAS			
9	9	JUSTIN TIMBERLAKE			
10	8	LED ZEPPELIN			

CANADA		ALBUMS		(NIELSEN BDS/SOUNDSCAN) NOVEMBER 28, 2007	
THIS WEEK	LAST WEEK				
1	1	CELINE DION			
2	5	JOSH GROBAN			
3	2	ALICIA KEYS			
4	NEW	VARIOUS ARTISTS			
5	4	ANNE MURRAY			
6	3	FRANCOIS PERUESSE			
7	7	LED ZEPPELIN			
8	6	PAUL POTTS			
9	8	GARTH BROOKS			
10	NEW	KEITH URBAN			

ITALY		ALBUMS		(FIMI/NIELSEN) NOVEMBER 26, 2007	
THIS WEEK	LAST WEEK				
1	NEW	LIGABUE			
2	NEW	GIANNA NANNINI			
3	NEW	ANTONELLO VENDITTI			
4	1	EROS RAMAZZOTTI			
5	2	GIORGIA			
6	4	FIGURELLA MANNOIA			
7	3	ALICIA KEYS			
8	5	CELINE DION			
9	13	LED ZEPPELIN			
10	NEW	DURAN DURAN			

SPAIN		ALBUMS		(PROMUSICAE/MEDIA) NOVEMBER 28, 2007	
THIS WEEK	LAST WEEK				
1	1	BUSTAMANTE			
2	2	CHAMBAO			
3	3	JUANES			
4	NEW	RBD			
5	4	EL BARRIO			
6	5	EROS RAMAZZOTTI			
7	9	SOUNDTRACK			
8	NEW	EL CANTO DEL LOCO			
9	NEW	MOJINOS ESCOZIOS			
10	NEW	LUZ CASAL			

BRAZIL		ALBUMS		(SUCESSO MAGAZINE) NOVEMBER 28, 2007	
THIS WEEK	LAST WEEK				
1	1	SOUNDTRACK			
2	2	MARIA RITA			
3	NEW	RBD			
4	6	VANESSA DA MATTA			
5	4	CESAR MENOTTI & FABIANO			
6	3	BRITNEY SPEARS			
7	14	VARIOUS ARTISTS			
8	5	VARIOUS ARTISTS			
9	13	IVETE SANGALO			
10	12	BANDA CALYPSO			

FLANDERS		SINGLES		(ULTRATOP/GFK) NOVEMBER 28, 2007	
THIS WEEK	LAST WEEK				
1	1	KOM DANS MET MIJ			
2	2	DON'T STOP THE MUSIC			
3	3	JIJ BENT ZO			
4	4	GLAMOROUS			
5	6	GIMME MORE			

SWEDEN		SINGLES		(GLF) NOVEMBER 23, 2007	
THIS WEEK	LAST WEEK				
1	2	S.O.S			
2	1	APOLOGIZE			
3	12	2 HEARTS			
4	NEW	DRAGON CITY SKATERS			
5	NEW	WHAT HURTS THE MOST			

ALBUMS		(GLF) NOVEMBER 23, 2007	
THIS WEEK	LAST WEEK		
1	NEW	CAROLA	
2	2	KENT	
3	NEW	EVA DAHLGREN	
4	1	PAUL POTTS	
5	4	MARTIN STENMARCK	

IRELAND		SINGLES		(IRMA/CHART TRACK) NOVEMBER 23, 2007	
THIS WEEK	LAST WEEK				
1	1	BLEEDING LOVE			
2	3	APOLOGIZE			
3	2	HOME			
4	4	RULE THE WORLD			
5	NEW	BREATHLESS			

ALBUMS		(IRMA/CHART TRACK) NOVEMBER 23, 2007	
THIS WEEK	LAST WEEK		
1	1	LEONA LEWIS	
2	2	GARTH BROOKS	
3	5	LED ZEPPELIN	
4	3	WESTLIFE	
5	4	MARIO ROSENSTOCK	

NEW ZEALAND		SINGLES		(RECORD PUBLICATIONS LTD.) NOVEMBER 28, 2007	
THIS WEEK	LAST WEEK				
1	1	APOLOGIZE			
2	2	NO ONE			
3	3	CRANK THAT (SOULJA BOY)			
4	7	HYPNOTIZED			
5	6	CLUMSY			

ALBUMS		(RECORD PUBLICATIONS LTD.) NOVEMBER 28, 2007	
THIS WEEK	LAST WEEK		
1	1	LED ZEPPELIN	
2	2	EAGLES	
3	3	VARIOUS ARTISTS USA	
4	NEW	ATLAS	
5	6	TIMBALAND	

ARGENTINA		ALBUMS		(CAPIF) NOVEMBER 20, 2007	
THIS WEEK	LAST WEEK				
1	NEW	CARLOS LA MONA JIMENEZ			
2	1	SODA STEREO			
3	NEW	VARIOUS ARTISTS			
4	2	RICARDO ARJONA			
5	4	ANDRES CALAMARO			
6	NEW	VARIOUS ARTISTS			
7	5	CATUPECU MACHU			
8	7	CHAQUENO PALAVECINO			
9	NEW	BRITNEY SPEARS			
10	NEW	JUANES			

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES.		NOVEMBER 28, 2007
1	1	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
2	2	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM	
3	4	NO ONE	ALICIA KEYS J	
4	7	BLEEDING LOVE	LEONA LEWIS SYCO	
5	3	2 HEARTS	KYLIE MINOGUE PARLOPHONE	
6	8	QUELQUE PART	SHERYFA LUNA ULM	
7	5	RULE THE WORLD	TAKE THAT POLYDOR	
8	6	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA	
9	44	HEARTBROKEN	T2 FT. JODIE AYASHA A&I/W/MNB	
10	NEW	TOURNER MA PAGE	JENIFER MERCURY	
11	NEW	AN DEINER SEITE (ICH BIN DA)	TOKIO HOTEL ISLAND	
12	9	ABOUT YOU NOW	SUGABABES ISLAND	
13	10	DU HAST DEN SCHOENSTEN ARSCH...	ALEX C. POLYDOR	
14	23	GARCON	KOXIE AZ	
15	11	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD	

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	CELINE DION	TAKING CHANCES COLUMBIA	
2	2	EAGLES	LONG ROAD OUT OF EDEN POLYDOR	
3	3	ALICIA KEYS	AS I AM J	
4	4	LED ZEPPELIN	MOTHERSHIP RHIWO	
5	8	DIE ARZTE	JAZZ IST ANDERS HOT ACTION	
6	9	LEONA LEWIS	SPIRIT SYCO	
7	6	AMY WINEHOUSE	BACK TO BLACK ISLAND	
8	5	EROS RAMAZZOTTI	E2 ARIDLA	
9	11	ANDREA BOCELLI	VIVERE SUGAR	
10	10	WESTLIFE	BACK HOME 5	
11	NEW	TARJA TURUNEN	MY WINTER STORM LEVY-YHTIO	
12	18	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM	
13	14	KATIE MELUA	PICTURES DRAMATIC	
14	NEW	HERBERT GRONEMEYER	12 CAPITOL	
15	NEW	KATHERINE JENKINS	REJOICE UCI	

RADIO AIRPLAY

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES.		NOVEMBER 28, 2007
1	1	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
2	2	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM	
3	6	NO ONE	ALICIA KEYS J	
4	4	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
5	3	2 HEARTS	KYLIE MINOGUE PARLOPHONE	
6	5	1973	JAMES BLUNT CUSTARD ATLANTIC	
7	7	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE	
8	8	ABOUT YOU NOW	SUGAR BABES ISLAND	
9	9	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC	
10	12	SHADOW OF THE DAY	LINKIN PARK MACHINE SHOP/WARNER BROS.	
11	20	BLEEDING LOVE	LEONA LEWIS SYCO	
12	11	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA	
13	10	SORRY, BLAME IT ON ME	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
14	21	ME ENAMORA	JUANES UNIVERSAL	
15	17	BUBBLY	COLBIE CAILLAT UNIVERSAL	

SALES DATA COMPILED BY
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SoundScan

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	30	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER EROS	
2	2	9	CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC	
3	3	9	QUEEN LATIFAH	TRAV'LIN' LIGHT FLAVOR UNIT/VERVE 009203/VG	
4	4	10	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VG	
5	5	9	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY/COLUMBIA 15326/SONY BMG	
6	3	11	SOUNDTRACK	THE WAR LEGACY 10203/SONY BMG	
7	7	56	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	
8	3	3	FRANK SINATRA	VOICE IN TIME (1939-1952) LEGACY/COLUMBIA 96692/SONY BMG	
9	3	28	PINK MARTINI	HEY EUGENE! HEINZ 3	
10	22	8	JOHN SCOFIELD	THIS MEETS THAT EMARCY/SOC BIZ 009774/DECCA	
11	25	80	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-D/VERVE/CHRONICLES 004893/UMVE	
12	NEW		NAT KING COLE	FOREVER: NAT KING COLE EMI SPECIAL MARKETS 53258/MADACY	
13	0	6	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	MY FOOLISH HEART: LIVE AT MONTREUX ECM 009887/UNIVERSAL CLASSICS GROUP	
14	NEW		VARIOUS ARTISTS	ULTIMATE SWINGING CHRISTMAS DIRECT SOURCE SPECIAL PRODUCTS 268269	
15	5	13	PAUL ANKA	CLASSIC SONGS: MY WAY DECCA 008707/UNIVERSAL CLASSICS GROUP	
16	20	78	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324	
17	3	61	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252	
18	2	62	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG	
19	RE-ENTRY		THELONIOUS MONK	MEASURE OF MONK CONCORD 074 EX/STARBUCKS	
20	3	35	HARRY CONNICK, JR.	OH, MY NOLA COLUMBIA 88851/SONY MUSIC	
21	6	10	LUCIANA SOUZA	THE NEW BOSSA NOVA VERVE 009456/VG	
22	RE-ENTRY		PATTI AUSTIN	AVANT GERSHWIN RENDEZVOUS 5123	
23	NEW		MILES DAVIS	ORIGINAL AMERICAN CLASSICS DIRECT SOURCE SPECIAL PRODUCTS 65154	
24	RE-ENTRY		ELLA FITZGERALD	LOVE LETTERS FROM ELLA CONCORD JAZZ/STARBUCKS 30213/CONCORD	
25	NEW		BILLIE HOLIDAY	LADY DAY: THE MASTER TAKES AND SINGLES COLUMBIA 710955/SONY MUSIC	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	8	#1 MORMON TABERNACLE CHOIR AND ORCHESTRA	AT TEMPLE SQUARE WITH SISSEL	
2	2	6	CECILIA BARTOLI	MARIA DECCA 009989/UNIVERSAL CLASSICS GROUP	
3	3	12	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG	
4	1	2	ERICH KUNZEL/CINCINNATI POPS ORCHESTRA	TCHAIKOVSKY: NUTCRACKER FAVORITE SELECTIONS TELARC 00674	
5	3	11	ROLAND VILLAZON & ANNA NETREBKO	DUETS DG 00845/UNIVERSAL CLASSICS GROUP	
6	3	13	SIMONE DINNERSTEIN	BACH: GOLOBERG VARIATIONS TELARC 80692	
7	3	5	JENNY OAKS BAKER	O HOLY NIGHT SHADOW MOUNTAIN 4988155	
8	4	46	YO-YO MA	APPASSIONATO SONY CLASSICAL 02868/SONY BMG MASTERWORKS	
9	0	24	JON NAKAMATSU ROCHESTER PHILHARMONIC ORCHESTRA (TYZIK)	GERSHWIN: PIANO CONCERTO IN F RHAPSODY IN BLUE CUBAN OVERTURE HARMONIA MUNDI 807441	
10	7	17	YO-YO MA THE SILK ROAD ENSEMBLE CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOYA)	NEW IMPOSSIBILITIES SONY CLASSICAL 10319/SONY BMG MASTERWORKS	
11	5	8	THE 5 BROWNS	BROWNS IN BLUE RCA RED SEAL 11322/SONY BMG MASTERWORKS	
12	5	11	ANDRE RIEU	MASTERPIECES PHILIPS 009134/UNIVERSAL CLASSICS GROUP	
13	21	7	DANIELLE DE NIESE LES ARTS FLORISSANTS (CHRISTIE)	HANDEL ARIAS DECCA 010035/UNIVERSAL CLASSICS GROUP	
14	8	60	STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP	
15	6	16	SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
16	4	7	SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA	VIVALDI: THE FOUR SEASONS ORPHEUS/EMI CLASSICS 94431/BLG	
17	2	64	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
18	NEW		ANDREW T. MILLER	THE BIRTH OF CHRIST SONY CLASSICAL 16683/SONY BMG MASTERWORKS	
19	3	12	JOSHUA BELL	CORIGLIANO: THE RED VIOLIN CONCERTO SONY CLASSICAL 88060/SONY BMG MASTERWORKS	
20	24	3	GABRIELA MONTERO	BAROQUE EMI CLASSICS 00234/BLG	
21	23	3	LIBERA	ANGEL VOICES: LIBERA IN CONCERT EMI CLASSICS 03172/BLG	
22	RE-ENTRY		CHICAGO SYMPHONY ORCHESTRA (HAITINK)	BRUCKNER: SYMPHONY NO. 7 IN E MAJOR CSO RESOUND 901704	
23	20	4	GUSTAVO DUDAMEL SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	MAHLER: 5 DG 009837/UNIVERSAL CLASSICS GROUP	
24	NEW		GLEN GOULD	THE YOUNG MAVERICK CBC 02030	
25	9	3	DIANA DAMRAU/LE CERCLE DE L'HARMONIE (RHORER)	MOZART - SALIERI - RIGHINI: ARIE DI BRAVURA VIRGIN CLASSICS 95250/BLG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	6	3	#1 DAVE KOZ	MEMORIES OF A WINTER'S NIGHT CAPITOL 05961	
2	1	9	HERBIE HANCOCK	RIVER: THE JONI LETTERS VERVE 009791/VG	
3	5	5	BONEY JAMES	CHRISTMAS PRESENT CONCORD 30329	
4	2	7	VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230	
5	4	54	KENNY G	IM IN THE MOOD FOR LOVE: THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 52690/RMG	
6	3	6	STANLEY CLARKE	THE TOYS OF MEN HEADS UP 3128	
7	8	12	RICK BRAUN & RICHARD ELLIOT	R N R ARTIZEN	
8	9	15	NAJEE	RIISING SUN HEADS UP 3129	
9	7	42	DAVE KOZ	AT THE MOVIES CAPITOL 11405	
10	11	4	JONATHAN BUTLER	LIVE IN SOUTH AFRICA RENDEZVOUS 51352	
11	12	61	BONEY JAMES	SHINE CONCORD 30049	
12	16	3	PETER WHITE WITH RICK BRAUN AND MINDI ABAFI	PETER WHITE CHRISTMAS ARTIZEN 10017	
13	10	22	SPYRO GYRA	6000 TO 60-60 HEADS UP 3127	
14	23	92	KENNY G	THE ESSENTIAL KENNY G LEGACY ARISTA 75487/SONY BMG	
15	18	52	GEORGE BENSON & AL JARREAU	GIWIN' IT UP MONSTER 2316/CONCORD	
16	17	10	CANDY DULFER	CANDY STORE HEADS UP 3131	
17	15	22	EUGE GROOVE	BORN 2 GROOVE NARADA JAZZ 78763/BLG	
18	20	31	NORMAN BROWN	STAY WITH ME PEAK 30218/CONCORD	
19	14	12	KIRK WHALUM	ROUNDTrip RENDEZVOUS 51322	
20	13	5	EVERETTE HARP	MY INSPIRATION SHANACHIE 5155	
21	RE-ENTRY		RICARDO SCALES	I'M HERE BAY SOUND 1022	
22	19	27	ANDRE WARD	CRYSTAL CITY HUSH 959/ORPHEUS	
23	RE-ENTRY		PHIL PERRY	A MIGHTY LOVE SHANACHIE 5153	
24	RE-ENTRY		SIMPLY RED	STAY SIMPLY RED COM 89935	
25	RE-ENTRY		ERIC MARIENTHAL	JUST AROUND THE CORNER PEAK 30220/CONCORD	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	8	#1 JOSH GROBAN	NOEL 143/REPRISE 231548/WARNER BROS.	
2	2	4	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP	
3	3	10	PAUL POTTS	ONE CHANCE SYCO COLUMBIA 15517/SONY MUSIC	
4	4	52	JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS.	
5	5	3	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR SIENTE 653534/UNIVERSAL LATINO	
6	7	97	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	
7	6	92	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
8	8	9	THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT OUT SURFDUG 211388/WARNER BROS.	
9	10	52	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP	
10	9	52	IL DIVO	SIEMPRE SYCO COLUMBIA 02673/SONY MUSIC	
11	11	92	ANDREA BOCELLI	AMOR SUGAR VENEMUSIC 006144/UNIVERSAL LATINO	
12	12	6	CHANTICLEER	LET IT SNOW WARNER CLASSICS & JAZZ 284988/RHIWO	
13	14	27	SOUNDTRACK	LA VIE EN ROSE ODEON EMI CLASSICS 67822/BLG	
14	13	52	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	
15	16	60	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	
16	15	3	SISSEL	NORTHERN LIGHTS DENON 17661/SLG	
17	18	2	VARIOUS ARTISTS	CHRISTMAS BREAK: A RELAXING CLASSICAL MIX TELARC 80687	
18	19	42	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 497381	
19	17	3	RUSSELL WATSON	THE ULTIMATE COLLECTION DECCA 007849/UNIVERSAL CLASSICS GROUP	
20	25	5	TRIO MEDIAEVAL	FOLK SONGS ECM NEW SERIES/ECM 009888/UNIVERSAL CLASSICS GROUP	
21	24	6	JOHN WILLIAMS	STAR WARS: THE CORELLIAN EDITION SONY CLASSICAL 14047/SONY BMG MASTERWORKS	
22	23	92	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG	
23	22	82	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
24	20	37	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
25	RE-ENTRY		LOS ANGELES GUITAR QUARTET	LAGO: BRAZIL TELARC 80686	

CHARTS LEGEND

SALES DATA COMPILED BY
nielsen
SoundScan

See below for complete legend information.

ALBUMS

DEC 8 2007

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 **GC** Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. **CD/DVD** after price indicates CD/DVD combo only available. **DD** 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

D CD single available. **D** Digital Download available. **DD** DVD single available. **V** Vinyl Maxi-Single available. **V** Vinyl single available. **+** CD Maxi-Single available. Configurations are not included on all singles charts.

HIT PREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CEREMONY LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP HOLIDAY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
1	1	7	GREATEST GAINER JOSH GROBAN	NOEL 143/REPRISE 231548/WARNER BROS. (18.98)	2
2	2		MANNHEIM STEAMROLLER	CHRISTMAS SONG AMERICAN GRAMAPHONE 1227 (18.98)	
3	7		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS 3 EMI/UNIVERSAL/ZOMBA/SONY BMG STRATEGIC MARKETING GROUP 89402/SONY MUSIC (18.98)	
4	6		TRANS-SIBERIAN ORCHESTRA	THE LOST CHRISTMAS EVE LAVA 93146/AG (18.98)	
5	5		TOBY KEITH	A CLASSIC CHRISTMAS SHOW DOG NASHVILLE 015 (18.98)	
6	4		VARIOUS ARTISTS	DISNEY CHANNEL HOLIDAY WALT DISNEY 000845 (18.98)	
7	8		MICHAEL BUBLE	LET IT SNOW! (EP) 143/REPRISE 279036/WARNER BROS. (7.98)	
8	3		VARIOUS ARTISTS	STOCKINGS BY THE FIRE EMI SPECIAL MARKETS 103 EX/STARBUCKS (13.98)	
9	9		LARRY THE CABLE GUY	CHRISTMAS TIME IN LARRYLAND JACK/WARNER BROS. (NASHVILLE) 276156/WRN (18.98)	
10	10		POINT OF GRACE	WINTER WONDERLAND WORD-CURB 886413/WARNER BROS. (18.98)	
11	14		VINCE GUARALDI TRIO	A CHARLIE BROWN CHRISTMAS (SOUNDTRACK) FANTASY 30066/CONCORD (15.98)	3
12	12		TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES LAVA 92736/AG (15.98)	2
13	11		CELTIC WOMAN	A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG (18.98)	
14	-		HOT SHOT DEBUT SOUNDTRACK	THIS CHRISTMAS JIVE 19075/ZOMBA (18.98)	
15	16		CELINE DION	THESE ARE SPECIAL TIMES 550 MUSIC/EPIC 69523/SONY MUSIC (13.98)	5
16	15		IL DIVO	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	
17	20		LARRY THE CABLE GUY	A VERY LARRY CHRISTMAS JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98)	
18	18		MICHAEL W. SMITH	IT'S A WONDERFUL CHRISTMAS REUNION 10123 (13.98)	
19	23		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CHRISTMAS WITH THE RAT PACK CAPITOL 42210 (18.98)	
20	13		MARTINA MCBRIDE	WHITE CHRISTMAS RCA NASHVILLE 15468/SBN (18.98)	
21	19		KIDZ BOP KIDS	THE COOLEST KIDZ BOP CHRISTMAS EVER! RAZOR & TIE 89155 (18.98)	
22	-		TAYLOR SWIFT	SOUNDS OF THE SEASON: THE TAYLOR SWIFT HOLIDAY COLLECTION BIG MACHINE 70001 EX (6.98)	
23	22		THE CHIPMUNKS	CHRISTMAS WITH THE CHIPMUNKS CAPITOL 65136 (18.98)	
24	17		ELVIS PRESLEY	ELVIS CHRISTMAS RCA 89908/SONY BMG STRATEGIC MARKETING GROUP (18.98)	
25	24		TRANS-SIBERIAN ORCHESTRA	THE CHRISTMAS ATTIC LAVA 93145/AG (15.98)	
26	25		JAMES TAYLOR	JAMES TAYLOR AT CHRISTMAS COLUMBIA 00323/SONY MUSIC (18.98)	
27	36		MARIAH CAREY	MERRY CHRISTMAS COLUMBIA 64222/SONY MUSIC (13.98) D	5
28	32		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS 2: THE SIGNATURE COLLECTION EMI/UNIVERSAL/SONY MUSIC/ZOMBA 83988/CAPITOL (18.98)	2
29	35		RELIENT K	LET IT SNOW BABY... LET IT REINDEER GOTE 97240/CAPITOL (18.98)	
30	29		ELVIS PRESLEY	IT'S CHRISTMAS TIME RCA SPECIAL PRODUCTS 44931/SONY BMG STRATEGIC MARKETING GROUP (8.98)	2
31	28		ELVIS PRESLEY	HOME FOR THE HOLIDAYS SONY BMG SPECIAL PRODUCTS 52871/MADACY (21.98)	
32	31		KENNY G	THE GREATEST HOLIDAY CLASSICS ARISTA 72234/RMG (18.98)	
33	47		DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA	CHRISTMAS SONGS VERVE 004717/VG (18.98)	
34	37		DEAN MARTIN	CHRISTMAS WITH DINO CAPITOL 68922 (18.98)	
35	26		MANNHEIM STEAMROLLER	CHRISTMAS: TRADITIONS AMERICAN GRAMAPHONE 4525 EX (24.98)	
36	43		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS! EMI/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (19.98)	6
37	34		BURL IVES	RUDDOLPH THE RED-NOSED REINDEER MCA SPECIAL PRODUCTS 322177/UME (8.98)	
38	33		TRANS-SIBERIAN ORCHESTRA	TRANS-SIBERIAN ORCHESTRA (EP) LAVA/ATLANTIC 989963 EX/AG (6.98)	
39	40		SARAH MCLACHLAN	WINTERSONG ARISTA 81504/RMG (18.98)	
40	21		MARIE OSMOND	MARIE OSMOND'S MAGIC OF CHRISTMAS HI-FI 52849 EX (10.98)	
41	44		RANDY TRAVIS	SONGS OF THE SEASON WORD-CURB 887146/WARNER BROS. (16.98)	
42	-		VARIOUS ARTISTS	HEAR SOMETHING COUNTRY: CHRISTMAS BNA 13016/SBN (18.98)	
43	-		NAT KING COLE	THE CHRISTMAS SONG CAPITOL 31227 (18.98)	
44	38		KENNY G	HOLIDAY COLLECTION ARISTA/SONY BMG CUSTOM MARKETING GROUP 86734/SONY BMG (8.98)	
45	41		THE CARPENTERS	CHRISTMAS PORTRAIT A&M 215173/UME (14.98)	
46	46		VARIOUS ARTISTS	WOW GOSPEL CHRISTMAS VERITY/WORD-CURB/EMI CMG 95761/EMI GOSPEL (20.98)	
47	45		VARIOUS ARTISTS	WOW CHRISTMAS (GREEN) WORD-CURB/EMI/PROVIDENT-INTEGRITY 86414/WARNER BROS. (23.98)	
48	27		VARIOUS ARTISTS	DISNEY'S HOLIDAY CELEBRATION 2007 WALT DISNEY 000855 EX (6.98)	
49	-		BING CROSBY	WHITE CHRISTMAS MCA SPECIAL PRODUCTS 731143/UME (7.98/2.98)	
50	-		ELLIOTT YAMIN	SOUNDS OF THE SEASON: THE ELLIOTT YAMIN HOLIDAY COLLECTION HICKORY 90019 EX (6.98)	

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.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT
1	1	2	GREATEST GAINER ALICIA KEYS	As I Am	2	
2	NEW		ONEREPUBLIC	Dreaming Out Loud	17	
3	14	4	JOSH GROBAN	Noel	1	2
4	NEW		SOUNDTRACK	Enchanted	48	
5	2	2	LED ZEPPELIN	Mothership	16	
6	4	2	DANE COOK	Rough Around The Edges: Live From Madison Square Garden	22	
7	3	2	THE KILLERS	Sawdust	46	
8	NEW		SOUNDTRACK	August Rush	10E	
9	1E-4TR		MICHAEL BUBLE	Let It Snow! (EP)		
10	9	19	COLBIE CAILLAT	Coco	18	
11	5	2	CELINE DION	Taking Chances	8	
12	NEW		AMY WINEHOUSE	Frank	51	
13	NEW		JORDIN SPARKS	Jordin Sparks	10	
14	NEW		DAFT PUNK	Alive 2007	-	
15	8	5	CARRIE UNDERWOOD	Carnival Ride	7	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT
1	2	7	GREATEST GAINER JOSH GROBAN	Noel	1	2
2	3	2	ALICIA KEYS	As I Am	2	
3	1	2	CELINE DION	Taking Chances	8	
4	4	5	ROBERT PLANT / ALISON KRAUSS	Raising Sand	30	
5	7	5	CARRIE UNDERWOOD	Carnival Ride	7	
6	14	1E	SOUNDTRACK	High School Musical 2	6	2
7	NEW		KEITH URBAN	Greatest Hits	11	
8	6	9	PAUL POTTS	One Chance	57	
9	19	1E	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	12	2
10	8	2	JAMES TAYLOR	One Man Band	28	
11	17	5	MICHAEL BUBLE	Let It Snow! (EP)	-	
12	NEW		PHISH	Vegas 96		
13	9	2	LED ZEPPELIN	Mothership	16	
14	5	4	EAGLES	Long Road Out Of Eden	5	
15	12	8	BRUCE SPRINGSTEEN	Magic	55	

HOT HOLIDAY SONGS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	36	GREATEST GAINER ROCKIN' AROUND THE CHRISTMAS TREE	BRENDA LEE (MCA/UMG)
2	6	3	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY (COLUMBIA)
3	3	3	A HOLLY JOLLY CHRISTMAS	BURL IVES (MCA SPECIAL PRODUCTS/UME)
4	2	3	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)	NAT KING COLE (CAPITOL)
5	10	2	PLEASE COME HOME FOR CHRISTMAS	EAGLES (ASYLUM/ELEKTRA)
6	7	3	HAPPY X-MAS (WAR IS OVER)	JOHN LENNON & YOKO ONO (CAPITOL)
7	8	3	WHITE CHRISTMAS	BING CROSBY (MCA/UMG)
8	1	3	JINGLE BELL ROCK	BOBBY HELMS (DECCA/MCA/UMG)
9	4	3	IT'S THE MOST WONDERFUL TIME OF THE YEAR	ANDY WILLIAMS (COLUMBIA/LEGACY)
10	16	2	FELIZ NAVIDAD	JOSE FELICIANO (RCA/SONY BMG)
11	1	3	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS	JOHNNY MATHIS (COLUMBIA/LEGACY)
12	14	3	DO THEY KNOW IT'S CHRISTMAS?	BAND-AID (COLUMBIA)
13	12	3	MERRY CHRISTMAS DARLING	THE CARPENTERS (A&M/UMG)
14	13	2	WONDERFUL CHRISTMAS TIME	PAUL MCCARTNEY (MPL/CAPITOL)
15	9	2	JINGLE BELL ROCK	DARYL HALL JOHN OATES (RCA/SONY BMG)

VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	GENR.	RATING
1	NEW	1 WK	#1 SHREK THE THIRD DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 117924 (29.98)	Mike Myers/Eddie Murphy		PG
2	1	2	RATATOUILLE WALT DISNEY/PIXAR/BUENA VISTA HOME ENTERTAINMENT 53714 (29.98)	Animated	G	
3	NEW	1 WK	OCEAN'S THIRTEEN WARNER HOME VIDEO 100023934 (28.98)	George Clooney/Brad Pitt	PG-13	
4	3	3	SPIDER-MAN 3 SONY PICTURES HOME ENTERTAINMENT 15928 (28.98)	Tobey Maguire/Kirsten Dunst	PG-13	
5	2	2	I NOW PRONOUNCE YOU CHUCK & LARRY UNIVERSAL STUDIOS HOME VIDEO 61032268 (29.98)	Adam Sandler/Kevin James	PG-13	
6	4	5	TRANSFORMERS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 345531 (29.98)	Shia LaBeouf/Tyrese Gibson	PG-13	
7	5	4	MEET THE ROBINSONS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52702 (29.98)	Animated	G	
8	NEW	1 WK	AMAZING GRACE 20TH CENTURY FOX 2244493 (29.98)	Ioan Gruffudd/Romola Garai	PG	
9	NEW	1 WK	GILMORE GIRLS: THE COMPLETE SEVENTH SEASON WARNER BROS. TELEVISION/WARNER HOME VIDEO 114279 (59.98)	Lauren Graham/Alexis Bledel	NR	
10	11	3	THE JUNGLE BOOK WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52615 (29.98)	Animated	G	
11	6	2	DECK THE HALLS 20TH CENTURY FOX 2247482 (29.98)	Danny DeVito/Matthew Broderick	PG	
12	NEW	1 WK	THE SHREK TRILOGY DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 131404 (48.98)	Mike Myers/Eddie Murphy	PG	
13	12	5	SURF'S UP SONY PICTURES HOME ENTERTAINMENT 17746 (28.98)	Animated	PG	
14	26	16	300 WARNER HOME VIDEO 73662 (28.98)	Gerard Butler/Lena Headey	R	
15	NEW	1 WK	OCEAN'S 11, 12, 13 WARNER HOME VIDEO 1000026870 (51.98)	George Clooney/Brad Pitt	PG-13	
16	9	2	PIXAR SHORT FILMS COLLECTION: VOLUME 1 WALT DISNEY/PIXAR/BUENA VISTA HOME ENTERTAINMENT 53331 (29.98)	Animated	NR	
17	RE-ENTRY	1 WK	SHREK 2 DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 90871 (19.98)	Mike Myers/Eddie Murphy	PG	
18	RE-ENTRY	1 WK	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 89012 (22.98)	Mike Myers/Eddie Murphy	PG	
19	8	2	SICKO THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80750 (29.98)	Michael Moore	PG-13	
20	14	8	KNOCKED UP UNIVERSAL STUDIOS HOME VIDEO 61101740 (29.98)	Seth Rogen/Katherine Helg	R	
21	RE-ENTRY	1 WK	THE PRINCESS BRIDE MGM HOME ENTERTAINMENT/20TH CENTURY FOX 109219 (19.98)	Cary Elwes/Robin Wright Penn	PG	
22	10	3	LICENSE TO WED WARNER HOME VIDEO 25306 (28.98)	Robin Williams/Mandy Moore	PG-13	
23	30	4	THE ORIGINAL TELEVISION CHRISTMAS CLASSICS (5 DVD SET) CLASSIC MEDIA/GENIUS PRODUCTS 80315 (39.98)	Animated	NR	
24	7	2	SEINFELD: SEASON NINE SONY PICTURES HOME ENTERTAINMENT 22509 (49.98)	Jerry Seinfeld	NR	
25	RE-ENTRY	1 WK	GREY'S ANATOMY: SEASON THREE TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 54055 (59.98)	Ellen Pompeo/Patrick Dempsey	NR	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	GENR.	RATING
1	NEW	1 WK	#1 GILMORE GIRLS: THE COMPLETE SEVENTH SEASON WARNER BROS. TELEVISION/WARNER 114279 (59.98)	Lauren Graham/Alexis Bledel	NR	
2	4	8	THE ORIGINAL TELEVISION CHRISTMAS CLASSICS (5 DVD SET) CLASSIC MEDIA/GENIUS PRODUCTS 80315 (39.98)	Animated	NR	
3	1	2	SEINFELD: SEASON NINE SONY PICTURES 22509 (49.98)	Jerry Seinfeld	NR	
4	RE-ENTRY	1 WK	GREY'S ANATOMY: SEASON THREE TOUCHSTONE TELEVISION/BUENA VISTA 54055 (59.98)	Ellen Pompeo/Patrick Dempsey	NR	
5	RE-ENTRY	1 WK	NIP/TUCK: THE COMPLETE THIRD SEASON WARNER BROS. TELEVISION/WARNER 76277 (59.98)	Anthony Anderson/Donnie Wahlberg	NR	
6	15	7	HOW THE GRINCH STOLE CHRISTMAS WARNER 79173 (19.98)	Jim Carrey	PG	
7	NEW	1 WK	SPONGEBOB SQUAREPANTS: ATLANTIS SQUAREPANTS NICKELODEON VIDEO/PARAMOUNT 852554 (16.98)	Animated	NR	
8	1	30	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)	Animated	NR	
9	RE-ENTRY	1 WK	GILMORE GIRLS: THE COMPLETE FOURTH SEASON WARNER BROS. TELEVISION/WARNER 59436 (59.98)	Lauren Graham/Alexis Bledel	NR	
10	RE-ENTRY	1 WK	SMALLVILLE: THE COMPLETE FIFTH SEASON WARNER BROS. TELEVISION/WARNER 76209 (59.98)	Tom Welling/Eric d'Arcy	NR	
11	RE-ENTRY	1 WK	NIP/TUCK: THE COMPLETE FIRST SEASON WARNER BROS. TELEVISION/WARNER 32260 (59.98)	Anthony Anderson/Donnie Wahlberg	NR	
12	RE-ENTRY	1 WK	RUDOLPH THE RED-NOSED REINDEER CLASSIC MEDIA/GENIUS PRODUCTS 80299 (16.98)	Animated	NR	
13	RE-ENTRY	1 WK	NIP/TUCK: THE COMPLETE SECOND SEASON WARNER BROS. TELEVISION/WARNER 70696 (59.98)	Anthony Anderson/Donnie Wahlberg	NR	
14	RE-ENTRY	1 WK	GILMORE GIRLS: THE COMPLETE FIRST SEASON WARNER BROS. TELEVISION/WARNER 32261 (59.98)	Lauren Graham/Alexis Bledel	NR	
15	RE-ENTRY	1 WK	GILMORE GIRLS: THE COMPLETE SECOND SEASON WARNER BROS. TELEVISION/WARNER 59053 (59.98)	Lauren Graham/Alexis Bledel	NR	
16	RE-ENTRY	1 WK	GILMORE GIRLS: THE COMPLETE THIRD SEASON WARNER BROS. TELEVISION/WARNER 70054 (59.98)	Lauren Graham/Alexis Bledel	NR	
17	8	76	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)	Animated	NR	
18	RE-ENTRY	1 WK	MICKEY MOUSE CLUBHOUSE: MICKEY'S TREAT WALT DISNEY/BUENA VISTA 55359 (19.98)	Animated	NR	
19	NEW	1 WK	WWE: JOHN CENA: MY LIFE WWE/GENIUS PRODUCTS 94655 (34.98)	Wrestling	NR	
20	NEW	1 WK	THE LUCY SHOW PC TREASURES 89632 (1.98)	Comedy	NR	
21	NEW	1 WK	THE LONE RANGER PC TREASURES 89637 (1.98)	Comedy	NR	
22	NEW	1 WK	THE ANDY GRIFFITH SHOW PC TREASURES 89623 (1.98)	Comedy	NR	
23	RE-ENTRY	1 WK	FRIENDS: THE COMPLETE TENTH SEASON WARNER BROS. TELEVISION/WARNER 4555 (59.98)	Comedy	NR	
24	1	9	FAMILY GUY: VOLUME 5 20TH CENTURY FOX 2246146 (39.98)	Animated	NR	
25	2	2	FLIGHT OF THE CONCHORDS: THE COMPLETE FIRST SEASON HBO/WARNER 14215 (29.98)	Comedy	NR	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	GENR.	RATING
1	NEW	1 WK	#1 SHREK THE THIRD DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 117924 (29.98)	Mike Myers/Eddie Murphy		PG
2	1	2	I NOW PRONOUNCE YOU CHUCK & LARRY UNIVERSAL STUDIOS HOME VIDEO 61032268 (29.98)	Adam Sandler/Kevin James	PG-13	
3	NEW	1 WK	OCEAN'S THIRTEEN WARNER HOME VIDEO 100023934 (28.98)	George Clooney/Brad Pitt	PG-13	
4	2	2	RATATOUILLE WALT DISNEY/PIXAR/BUENA VISTA HOME ENTERTAINMENT 53714 (29.98)	Animated	G	
5	3	3	SPIDER-MAN 3 SONY PICTURES HOME ENTERTAINMENT 15928 (28.98)	Tobey Maguire/Kirsten Dunst	PG-13	
6	5	3	LICENSE TO WED WARNER HOME VIDEO 25306 (28.98)	Robin Williams/Mandy Moore	PG-13	
7	4	2	DECK THE HALLS 20TH CENTURY FOX 2247482 (29.98)	Danny DeVito/Matthew Broderick	PG	
8	6	4	MR. BROOKS MGM HOME ENTERTAINMENT/20TH CENTURY FOX 109219 (19.98)	Cary Elwes/Robin Wright Penn	PG	
9	NEW	1 WK	AMAZING GRACE 20TH CENTURY FOX 2244493 (29.98)	Ioan Gruffudd/Romola Garai	PG	
10	7	5	TRANSFORMERS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 345531 (29.98)	Shia LaBeouf/Tyrese Gibson	PG-13	

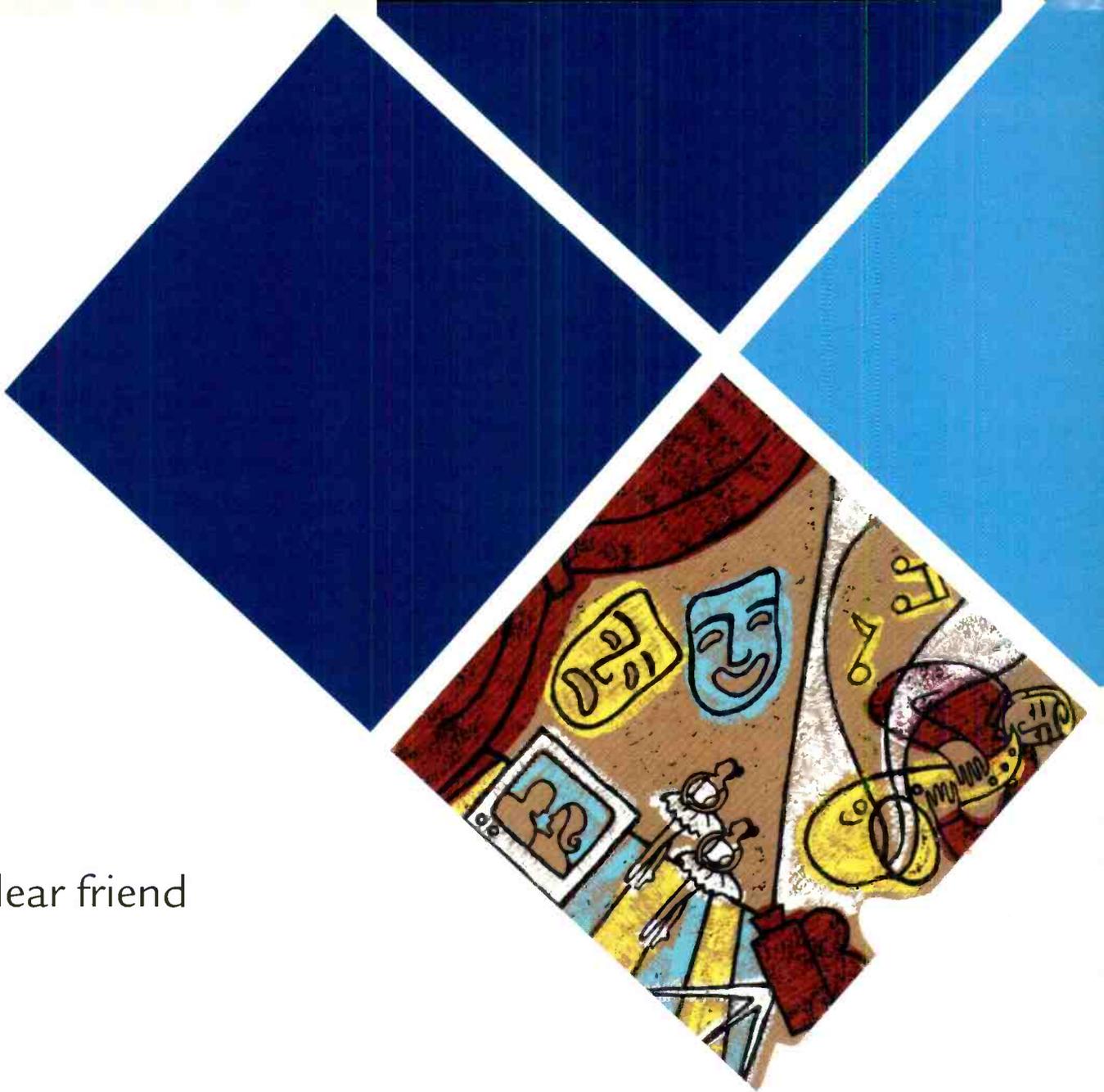
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	GENR.	RATING
1	1	2	#1 X360: CALL OF DUTY 4: MODERN WARFARE ACTIVISION	Activision	M	
2	NEW	1 WK	PS2: WWE SMACKDOWN! VS. RAW 2008 THQ	THQ	T	
3	NEW	1 WK	X360: ASSASSIN'S CREED UBI SOFT	Ubisoft	M	
4	NEW	1 WK	X360: KANE & LYNCH: DEAD MEN EIDOS	Eidos	M	
5	2	8	X360: HALO 3 MICROSOFT	Microsoft	M	
6	NEW	1 WK	WII: SUPER MARIO GALAXY NINTENDO	Nintendo	E	
7	NEW	1 WK	X360: WWE SMACKDOWN! VS. RAW 2008 THQ	THQ	T	
8	NEW	1 WK	PS2: NEED FOR SPEED: PRO STREET ELECTRONIC ARTS	Electronic Arts	E	
9	3	14	PS2: MADDEN NFL 08 EA SPORTS	EA Sports	E	
10	NEW	1 WK	X360: NEED FOR SPEED: PRO STREET ELECTRONIC ARTS	Electronic Arts	E	

LAUNCH PAD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	NEW	1 WK	#1 SEBASTIAN BACH IMRV 10013/CONTRABAND (15.98)	Angel Down
2	25	37	GREATEST GAINER LEELAND ESSENTIAL 10812 (13.98)	Sound Of Me odies
3	7	4	SLIDAWG AND THE REDNECK RAMBLERS IMI/MADACY SPECIAL PRODUCTS 53117/MADACY (6.98)	A Blue Collar Christmas
4	3	4	LEVON HELM DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer
5	8	4	SLIDAWG AND THE REDNECK RAMBLERS IMI/MADACY SPECIAL PRODUCTS 53116/MADACY (6.98)	A Redneck Christmas
6	4	5	NICK SWARDSON COMEDY CENTRAL 0056 (15.99 CD/DVD) ⊕	Party
7	5	9	INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys
8	6	48	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage
9	1	2	THE DILLINGER ESCAPE PLAN RELAPSE 6699 (15.98)	Ire Works
10	19	3	BRANDON HEATH MONODROME 10105/REUNION (11.98)	Don't Get Comfortable
11	RE-ENTRY	1 WK	KENNA STAR TRAK/INTERSCOPE 008809/IGA (9.98)	Make Sure They See My Face
12	25	13	PURENRG FERVENT/WORD-CURR 887017/WARNER BROS. (7.98)	pureNRG
13	9	2	GRUPO EXTERMINADOR FONOVISIA 353348/UG (9.98)	Nuestras Romanticas
14	2	2	STREETLIGHT MANIFESTO VICTORY 329 (13.98)	Somewhere In The Between
15	6	17	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist
16	NEW	1 WK	AYO INTERSCOPE 641692/IGA (9.98)	Joyful
17	15	85	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) ⊕	The Poison
18	1	3	SARA GROVES SPONGE/INO/COLUMBIA 84302/SONY MUSIC (13.98)	Tell Me What You Know
19	28	40	JOHN WALLER BEACH STREET 10118/REUNION (11.98)	The Blessing
20	13	8	BEIRUT BA DA BING 055* (13.98)	Flying Club Cup
21	12	8	SHARON JONES & THE DAP-KINGS DAPSTONE 012 (15.98)	100 Days, 100 Nights
22	RE-ENTRY	1 WK	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia
23	1	5	SONDRE LERCHE VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)
24	NEW	1 WK	VOLTIO SONY BMG NORTE 02198 (14.98)	En Lo Claro
25	15	16	FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)
26	2	34	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life
27	2	12	LA ARROLLADORA BANDA EL LIMON DISA 729327/UG (5.98)	Linea De Oro: En Los Puros Huesos...
28	11	2	EROS RAMAZZOTTI SONY BMG NORTE 17818 (14.98)	E2
29	RE-ENTRY	1 WK	FAMILY FORCE 5 MAVERICK/MONO VS STEREO/GOTIE 49462/WARNER BROS. (13.98)	Business Up Front/Party In The Back
30	NEW	1 WK	EL POTRO DE SINALOA MACHETE 03370 (9.98)	El Primer Tiempo
31	2	24	TIERRA CALI VENEMUSIC 853210/UNIVERSAL LATINO (13.98 CD/CVD) ⊕	Enamorado De Ti: Edicion Especial
32	RE-ENTRY	1 WK	LINCOLN BREWSTER INTEGRITY COLUMBIA 00396/SONY MUSIC (16.98)	The Best Of: Let The Praises Ring
33	NEW	1 WK	MESSY MARV SMC 00255 (15.98)	Draped Up & Chipped Out Vol 2
34	11	5	EMMY ROSSUM GEFFEN 010157/IGA (9.98)	Inside Out
35	3	35	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra
36	45	9	MAYDAY PARADE FEARLESS 30099 (11.98)	A Lesson In Romanticism
37	RE-ENTRY	1 WK	33MILES INO/COLUMBIA 05834/SONY MUSIC (11.98)	33Miles
38	NEW	1 WK	MINDY SMITH VANGUARD 79838 (16.98)	My Holiday
39	RE-ENTRY	1 WK	LOS GREYS FONOVISIA 352848/UG (5.98)	Linea De Oro: Dos Gotas De Agua...
40	RE-ENTRY	1 WK	KEKE PALMER ATLANTIC 289788 AG (18.98)	So Uncool
41	43	5	LALO MORA DISA 729338/UG (5.98)	Linea De Oro: El Hombre Que Mas Te Amo...
42	RE-ENTRY	1 WK	EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo
43	33	8	AK-7 UNIVISION 311225/UG (12.97)	El Avion De Las Tres
44	33	8	MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti...
45	RE-ENTRY	1 WK	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas
46	25	5	SKINDRED BIELER BROS. 70020 (15.98)	Roots Rock Riot
47	NEW	1 WK	LOS INVASORES DE NUEVO LEON BCI 41181 (6.98)	20 Exitos
48	30	9	JOSE GONZALEZ IMPERIAL 9367/MUTE (15.98)	In Our Nature
49	23	11	JOE BONAMASSA J & R ADVENTURES 60283 (17.98)	Sloe Gin
50	RE-ENTRY	1 WK	SERGIO VEGA SONY BMG NORTE 10261 (16.98 CD/DVD) ⊕	Dueno De Ti... Lo Mejor De El Shaka

THIS WEEK ON: BREAKING & ENTERING
Ivan "La Voz," a graduate of reality singing competition "Objetivo Fama," debuts at No. 37 on Billboard's Latin Pop Airplay chart this week with "Si Me Dejas Ahora." 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 best-seller reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



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for a lifetime of achievements that include 70 hit singles, a Tony, a Golden Globe, seven American Music Awards, a dozen Grammy nominations, an Academy Award nomination, and two stars on the Hollywood Walk of Fame. Considered the most successful female musical artist of the 20th century, she has been honored around the world and is recognized for her generous philanthropic and musical work with young people.

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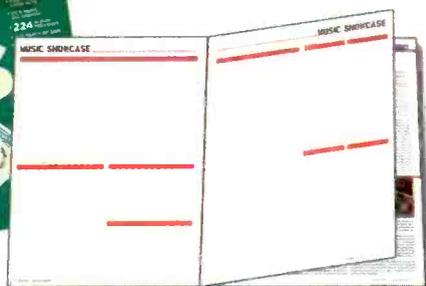
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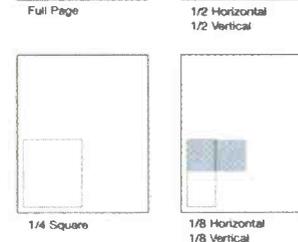
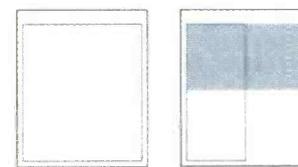
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Issue Date	Sales & Materials Close	Issue Date	Sales & Materials Close
28-Jul	11-Jul	13-Oct	26-Sept
4-Aug	18-Jul	20-Oct	3-Oct
11-Aug	25-Jul	27-Oct	10-Oct
18-Aug	1-Aug	3-Nov	17-Oct
25-Aug	8-Aug	10-Nov	24-Oct
1-Sept	15-Aug	17-Nov	31-Oct
8-Sept	22-Aug	24-Nov	7-Nov
15-Sept	29-Aug	1-Dec	14-Nov
22-Sept	5-Sept	8-Dec	21-Nov
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DuBROW

DEATHS

Witold "Vitek" Kieltyka, 23, drummer for Polish metal band Decapitated, died Nov. 2 in a Russian hospital from injuries sustained in a road collision while touring.

Known as one of the youngest and most skilled drummers in the genre, Kieltyka was only 12 when Decapitated formed in 1996. After several releases and a date on the Polish stint of Ozzyfest, the band began a North American tour. Kieltyka also contributed to side projects Dies Irae and Panzer X.

Kieltyka is survived by his wife and daughter.

Paul "Wasso" Wasserman, 73, entertainment publicist to the stars, died Nov. 18 at a Los Angeles hospital from respiratory failure.

Wasserman, whose clients included the Rolling Stones, Bob Dylan, U2 and the Who, was regarded as one of the most important rock publicists in L.A., building a client base that spanned from rock'n'roll greats to such actors as Lee Marvin, Jack Nicholson and Dennis Hopper.

Wasserman was born in the Bronx. He attended the University of Southern California in Los Angeles and later dropped out of law school at Stanford University. Working as a journalist, he was hired by Bob Hope's publicist

for his impressive writing and soon partnered with Hollywood PR exec Jim Mahoney, making partner and renaming the firm Mahoney/Wasserman Public Relations. The firm worked with Frank Sinatra, the Beach Boys and the Beatles' Apple Records.

After two decades in the business, Wasserman helmed a new entertainment publicity wing for ad agency D'Arcy, Masius, Benton & Bowles, before creating his own company, the Wasserman Group, in the early '90s. His career came to an abrupt end in 2000, when he was charged with grand theft for selling false shares and investment options using names of his clients.

Other clients of Wasserman's included Neil Diamond, Tom Petty, Paul Simon, the Mamas & the Papas, Linda Ronstadt, James Taylor, Jack Lemmon and George C. Scott, as well as such films as "Cat Ballou," "Easy Rider," "Annie Hall" and "Star Wars."

Casey Calvert, 26, guitarist for rock band Hawthorne Heights, died Nov. 24. He was found unconscious on the band's tour bus outside Washington, D.C.'s 9:30 Club. The band had played a show the previous night in Detroit, marking the start of its Win-tour '07. The cause of death has not yet been determined.

Joining the band, then called A Day in the Life, in 2003, Calvert appeared on both of the band's albums, "The Silence in Black and White" and "If Only You Were Lonely." The latter reached No. 3 on The Billboard 200.

The band toured in support of "If Only You Were Lonely" for the last two years on Fall Out Boy's Black Clouds tour as well as the Nintendo Fusion tour. Hawthorne Heights has reportedly recorded 21 songs for the release of a new album.

Calvert is survived by his wife, mother, father, two stepsisters and his stepmother.

Elaine Lorillard, 95, co-founder and inspiration behind the Newport Jazz Festival, died Nov. 25 in a Newport, R.I., nursing home, not far from the festival's birthplace and residence for more than 50 years.

The festival's July 1954 debut heralded performances by Oscar Peterson, Dizzy Gillespie and Billie Holiday, attracting an attendance of 11,000. Lorillard's acclaim for her contribution to the genre included an invitation to a White House jazz concert held by Bill Clinton for the festival's 40th anniversary.

Lorillard is survived by her daughter, Didi; her son, Pierre; and two grandchildren.

Kevin DuBrow, 52

Kevin DuBrow, 52, singer of Quiet Riot, died Nov. 25 at his home in Las Vegas. The cause of death has not yet been confirmed.

Growing up in Hollywood, DuBrow was an early fan of British rock. In the mid-'70s, he formed Quiet Riot with guitarist Randy Rhoads, who left to tour with Ozzy Osbourne before his death in an airplane accident while touring.

The band's Slade cover, "Cum On Feel the Noize," reached No. 5 on The Billboard Hot 100. Its 1983 album "Metal Health" reached No. 1—one of the first albums by a metal band to do

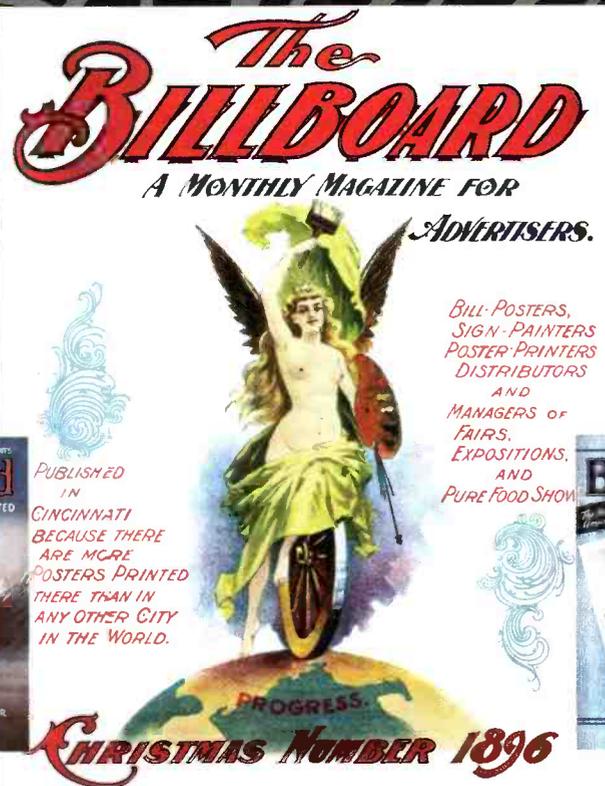
so—selling more than 6 million copies. Follow-up album "Condition Critical" featured a second Slade cover, "Mama Weer All Crazee Now," which reached No. 51 on the Hot 100.

After slowing success and member changes led Quiet Riot to disband, the group reunited for a live album in 1999 and a studio compilation in 2001. The band's final studio album, "Rehab," was released in October 2006. DuBrow released a solo album in 2004, "In for the Kill," that featured a number of cover songs.

DuBrow is survived by his wife, Andrea Barber.

—Derek Shore

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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Warner Bros. Records names **Ken Wilson** senior VP of urban promotion. He succeeds **Cynthia Johnson**, who exited the post earlier this year. Wilson most recently served in a similar position at J Records.

Razor & Tie Entertainment in New York names **Audra Hughes** senior director of marketing and product management. She was founder/principal of Audra Hughes Consulting.

DISTRIBUTION: Universal Music Group Distribution in Universal City, Calif., appoints **Kevin Lipson** VP of field sales and marketing. He was executive producer of Universal Music Enterprise's "Lethal Squad Mixtapes," where he was responsible for all aspects of the project.



RETAIL: Handleman Co. names **Albert Koch** president/CEO. He was vice chairman/managing director of international financial advisory firm AlixPartners.

MEDIA: MTV Networks Latin America appoints **Axel Escudero** to the newly created position of corporate communications director, where he will oversee the company's media relations in Argentina and its pan-regional communications for MTV, VH1 and Nickelodeon. He was media relations director at Cervecería y Maltería Quilmes.

RELATED FIELDS: EMI U.K. chairman/CEO **Tony Wadsworth** has been appointed visiting professor at Newcastle University. He will attend the university several times per year to work with students from the International Centre for Music Studies and Newcastle University Business School.

Britain's Performing Right Society board has reappointed **Ellis Rich** as its chairman for a second three-year term. His reign will cover the 2008-10 period. Additionally, **Mick Lee-son** has been appointed deputy chairman (writer) for a two-year term, effective Jan. 1.

Entertainment Media Works, which bridges consumers, brands and media properties, names **Steven Rosenberg** CEO. He was president of HBO International and executive VP of HBO.

—Edited by Mitchell Peters

GOODWORKS

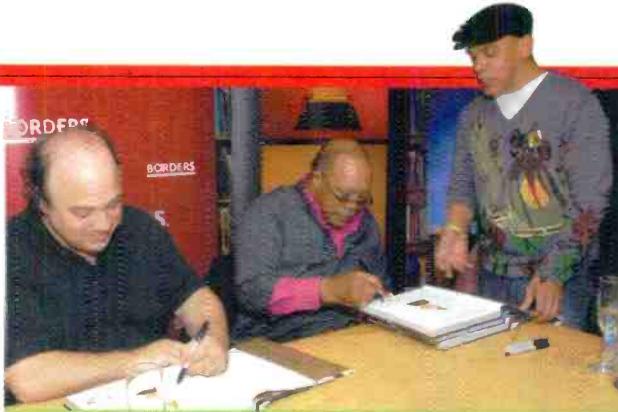
THANKING THE TROOPS

Billy Joel, Josh Groban, the Fray, Montgomery Gentry, Jewel, Melissa Etheridge, Five for Fighting, Sarah McLachlan and Brooks & Dunn, among others, have contributed to "CD for the Troops," a free album for those with a valid military ID. The compilation is available for download through April via the Army and Air Force Exchange Service Web site (aafes.com). Tangible versions of the CD were distributed in November to approximately 200,000 troops, according to Five for Fighting's John Ondrasik, who spearheaded the project.

BROOKS TO HIT L.A. STAGE FOR FIRE VICTIMS

Garth Brooks will play a benefit concert Jan. 26 at the Staples Center in Los Angeles to raise money for victims of the Southern California wildfires. Tickets will be available Dec. 1 for \$38.60 (plus service fees) via Ticketmaster. The show came together after California officials asked Brooks to help raise funds for those affected by the October blazes, according to a representative for the country singer. Proceeds will go to the Southern California 2008 Fire Relief Campaign, a campaign of the McCormick Tribune Foundation.

BACKBEAT



The Recording Academy's Los Angeles Chapter and Borders Books & Music hosted a launch event for David Wild's book "And the Grammy Goes To..." which commemorates the Grammys' 50 years and includes a forward written by 27-time Grammy winner and 50th-anniversary ambassador Quincy Jones. From left are Wild, Jones and "American Idol" producer Quincy Jones, who got in line to get his book signed by Wild and Jones. PHOTO COURTESY OF MARK SULLIVAN/WIREIMAGE.COM AND THE RECORDING ACADEMY.



THE NMPA GOLD & PLATINUM COMPOSITION AWARDS PROGRAM

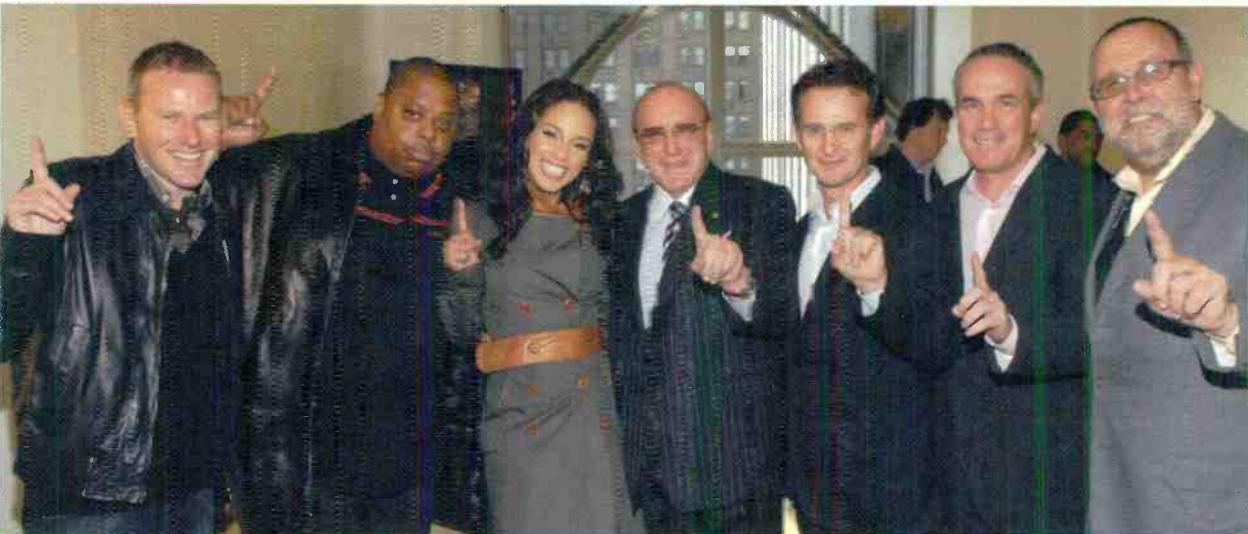
Last month the National Music Publishers' Assn. launched its Gold & Platinum Composer Awards Program in Nashville with a reception at the Cabana Restaurant. Created in partnership with the FIAA, the program celebrates the contributions of songwriters and composers of singles that have been certified by the RIAA for gold (500,000) or platinum (1 million) shipments in the United States.

ABOVE: Chris DuBois, center, pictured here with NMPA president/CEO David Israelite, left, and RIAA chairman/CEO Mitch Bainwol, received a gold award for "Mud on the Tires." PHOTO COURTESY OF STEPHEN KOHL.

BELOW: From left: NMPA president/CEO David Israelite; NMPA chairman of the board Irwin Robinson; artist Daniel Powter, who received a platinum award for "Bad Day"; and Sony/ATV president/CEO Marty Sandiel. PHOTO COURTESY OF BRIAN KRAMER.



The Pearl at the Palms in Las Vegas hosted a concert by Maroon 5, as the band concluded the last leg of its North American tour. From left are concert promoter Andrew Hewitt, Maroon 5's James Valentine, Palms owner George Malcof and Maroon 5's Adam Levine. PHOTO COURTESY OF DENISE TRUSCELLO/WIREIMAGE.COM.



Alicia Keys was honored Nov. 14 by EMI's Label Group chairman/CEO Dave Davis with a champagne toast to celebrate the release of her third studio album, "As I Am," which debuted at No. 1 on the Billboard 200 with the largest first-week sales total for a female artist since 2005. From left are J Records president of A&R Peter Edge, Keys' manager Jeff Robinson, Keys, Davis, EMI's Label Group president/COO Charles Goldstuck, RCA Music Group executive VP/GM Tom Corson and RCA Music Group executive VP of promotion Richard Palmese.

INSIDE TRACK

WHIGGIN' OUT

Afghan Whigs aficionados were thrilled when the band reunited after a six-year break to record two new songs for this summer's Rhino retrospective, "Unbreakable." But the Greg Dulli-led group quickly went its separate ways without any further activity. "We actually did it as a favor to a friend of mine at Rhino," Dulli tells *Track* of the reunion. "We got closure when we broke up. We all have remained very good friends, so it was

certainly fun, but that was that. We went into it knowing it would go no further than that. People tried to talk us into playing again, and that's just not going to happen." Dulli is now gearing up for the March 4 Sub Pop re-release of "Saturnalia," his first album with Mark Lanegan as the Gutter Twins. He also appears on several tunes pegged for singer/songwriter Joseph Arthur's next album, "All You Need Is Nothing."



GUTTER TWINS



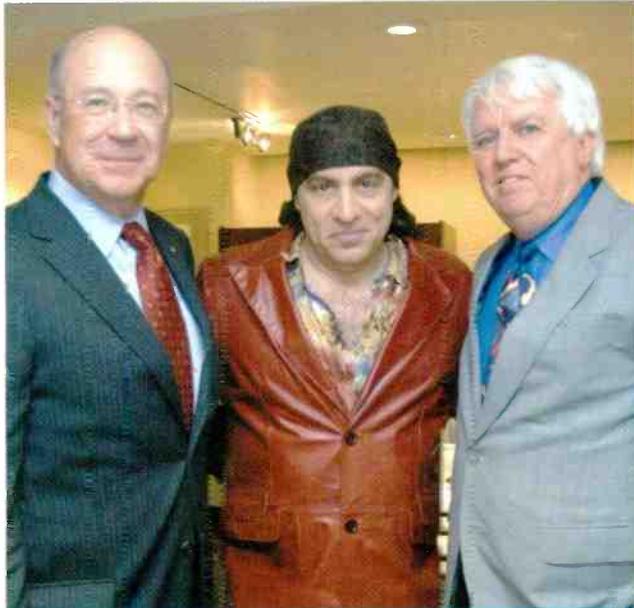
Backstage at Reunion Arena during the LG Action Sports Championships in Dallas, **Kenye West** posed with executives from the event's production company, ASA Entertainment. West headlined the three-day event in support of his m.c.'s recent release, "Graduation." From left are Leader Enterprises VP **Marc Altieri**, ASA Entertainment director of marketing **Dennis Argenzia**, West, ASA Entertainment president **Rick Bratman** and Leader Enterprises account executive **Erin Lopez**.



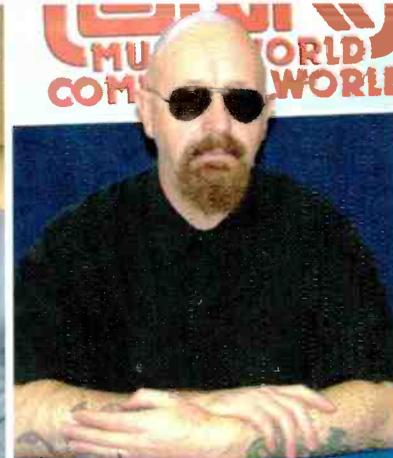
From left, Megadeth's **Dave Ellefson**, the Who's **Roger Daltrey**, Velvet Revolver's **Slash** and producer/songwriter **Mark Hudson** celebrate the 10th anniversary of Rock'n'Roll Fantasy Camp Nov. 9 at Las Vegas' MGM Grand Garden Arena. PHOTO: COURTESY OF ROBERT KNIGHT



BMI London senior executive of writer/publisher relations **Nick Robinson**, left, presented singer/songwriter **James Blunt** with the 2007 BMI Internet Award for his song "You're Beautiful," co-written with **Amanda Ghost** and **Sacha Skarbek**. The song received the most plays on BMI-licensed Web sites in the past year and was the first song to receive the honor at BMI's London Awards, held earlier this year at the Dorchester Hotel.



In Washington, D.C., musician/actor "Little" **Steven Van Zandt** announced Little Steven's Rock and Roll High School, a program through his Rock and Roll Forever Foundation that aims to bring rock history and music appreciation to middle and high school classrooms. With the support of MENC, The National Assn. for Music Education and Scholastic, the program plans to launch in 2008. Van Zandt also helped unveil the results of a Harris Poll that shows children who take music courses in school are more likely to seek higher education and earn higher salaries. From left are MENC executive director **Dr. John Mahlmann**, Van Zandt and American Assn. of School Administrators executive director **Paul Huston**.



Judas Priest vocalist **Rob Halford** signed autographs and met fans Nov. 16 at New York's J&R Music and Computer World. Halford celebrated the release of "Halford Metal God Essentials Volume 1," featuring two new Halford tracks and a bonus DVD. PHOTO: COURTESY OF ALIM URMANCHEEV



Worcester, Mass., hard rock band **Killswitch Engage** along with the Strong Management team and Roadrunner Records, celebrated the success of its album "The End of Heartache," which has been certified gold by the RIAA. Released in 2004, the album is Killswitch Engage's first gold record. In the back, from left, are Strong Management's **Kenny Gaber**, Killswitch Engage's **Adam Dutkiewicz**, Roadrunner Records senior director of A&R **Mike Gitter**, Killswitch Engage's **Howard Jones**, Roadrunner Records president **Jonas Narasin**, Killswitch Engage's **Justin Foley** and Strong Management's **Vaughn Lewis**. In the front, from left are Strong Management's **Armando Bordas** and Killswitch Engage's **Mike D'Antonio** and **Joel Strotzel**. PHOTO: COURTESY OF GARY GERSHOF

INSIDE TRACK

'STRANGER' THINGS HAVE HAPPENED

Fans of '90s Midwestern hardcore will be well-acquainted with **Split Lip**, which later morphed into **Chamberlain** and pursued a more rootsy sound before splitting in 2000. Now, former members **David Moore** (vocals) and **Adam Rubenstein** (guitar) have reunited to record an album for Doghouse Records under Moore's name. Tentatively titled "My Lover, My Stranger," the project is due next summer and was produced by up-and-coming

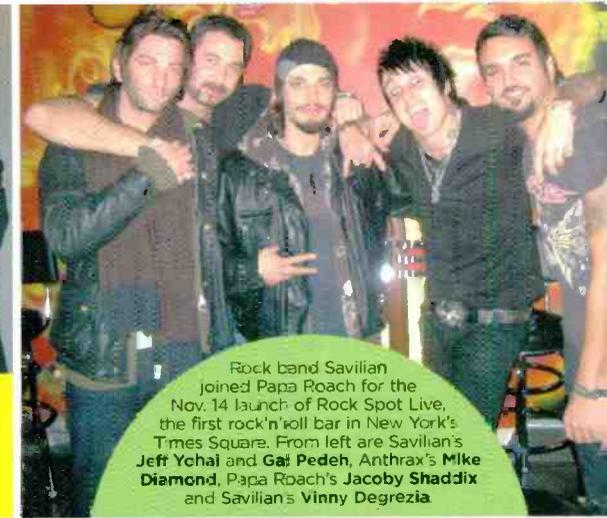
Christian artist **John David Webster**. Among the contributors are **My Morning Jacket's Carl Broemel**, who plays steel guitar, former **Chamberlain** member **Seth Greathouse** on banjo and bassist **Chris Donohue** (**Sixpence None the Richer**, **Solomon Burke**). Look for **Moore** and **Rubenstein** to tour next year, beginning with a performance at **South by Southwest** in March.



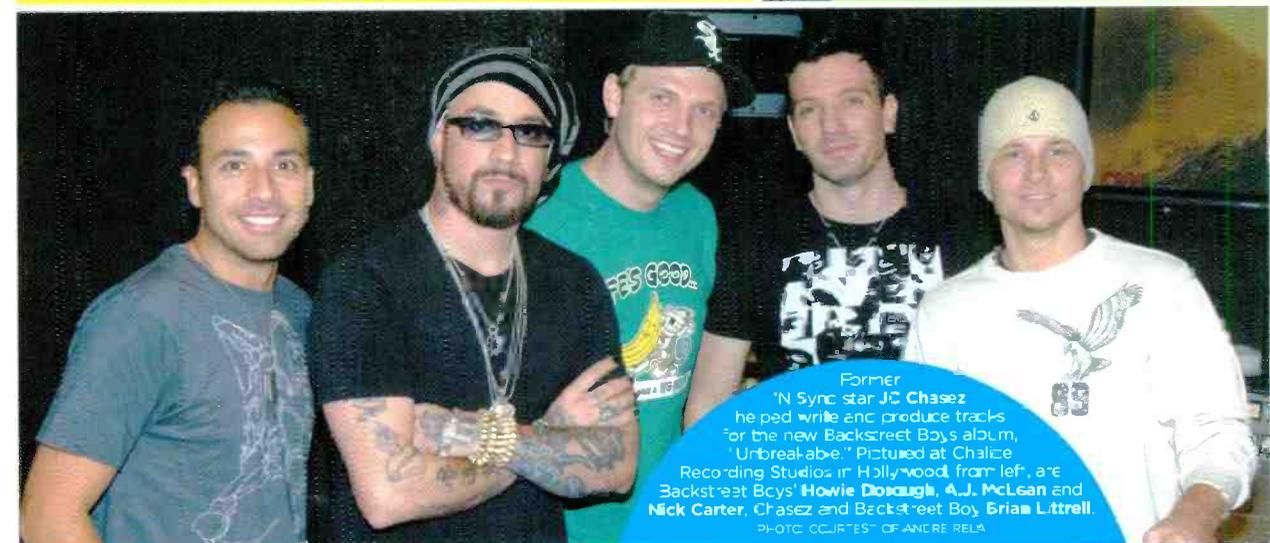
MOORE



In a sign that the digital marketplace is shifting in the Latin realm, Colombian star **Juanes** received a plaque from Universal for sales of more than 6 million digital tracks from new album "La Vida Es... Un Ratico." The tally includes mobile and digital sales as well as full-album downloads. From left are Universal president for the Mediterranean and South America region **Pascal Negre**, Universal Music Latin America/Iberian Peninsula chairman/CEO **Jesus Lopez**, Juanes and Universal Music Group chairman/CEO **Doug Morris**.



Rock band **Savilian** joined **Papa Roach** for the Nov. 14 launch of **Rock Spot Live**, the first rock'n'roll bar in New York's Times Square. From left are Savilian's **Jeff Yehai** and **Gai Pedeh**, **Anthrax's Mike Diamond**, **Papa Roach's Jacoby Shaddix** and Savilian's **Vinny Degrezia**.



Former **N Sync** star **JC Chasez** helped write and produce tracks for the new **Backstreet Boys** album, "Unbreakable." Pictured at **Chalice Recording Studios** in Hollywood, from left, are Backstreet Boys' **Howie Dorough**, **A.J. McLean** and **Nick Carter**, Chasez and Backstreet Boy **Brian Littrell**. PHOTO: COURTESY OF ANDRE RELA

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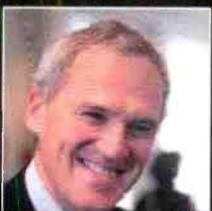
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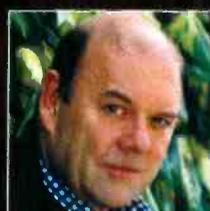
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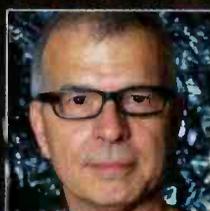
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