

The Recording Academy Celebrates This Year's Amazing GRAMMY Success Story



- **21% ratings increase** for the 49th GRAMMY Awards telecast; more than 20 million total domestic viewers.
- **116% GRAMMY Nominees CD sales jump** post-show boosts CD to highest chart position ever at No. 3. Already gold.
- **700%: CD sales gains** for GRAMMY nominees, performers and presenters.
- **\$4.4 million in record MusiCares® revenue** from the Person of the Year Tribute to Don Henley, which will help music people in need.
- **100%** success for the cultural and educational mission of The Academy during GRAMMY Week.
- **50:** The stage is set for next year's milestone 50th GRAMMY Awards!

Special thanks

to everyone who contributed, especially all the incredible nominees and the power of their music.

No. 1

ON THE CHARTS

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TOP CLASSICAL CROSSOVER	#1	JOSH GROBAN / AWAKE	
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TOP JAZZ	#1	HARRY CONNICK, JR. / OH, MY NOLA	
TOP CONTEMPORARY JAZZ	#1	GEORGE BENSON & AL JARREAU / LIVING IT UP	
TOP POP CATALOG	#1	GUNS N' ROSES / GREATEST HITS	
TOP REGGAE	#1	STEPHEN MARLEY / MIND CONTROL	
HOT RINGMASTERS	#1	MIMS / THIS IS WHY I'M HOT	
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TOP TV DVD SALES	#1	SOUTH PARK: THE COMPLETE NINTH SEASON	
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ON THE COVER: DJ Drama photograph for Billboard by Jonathan Barkat. LAMBERT: JACK GUY

360 DEGREES OF BILLBOARD

HOME FRONT

Video

SXSW EXPOSED
This year's South by Southwest conference, held March 14-18 in Austin, boasted such acts as Lily Allen, Spoon and Bloc Party. Visit billboard.com/sxsw for exclusive interviews and behind-the-scenes footage.

Conferences

LATIN
Franco El Gorilla, Michael Stuart and Mariano Barba are confirmed to perform at the Billboard Bash—part of the **Billboard Latin Music Conference & Awards**, set for April 23-26 in Miami. For more, go to billboardevents.com.

R&B/HIP-HOP

Returning to Atlanta Sept. 5-7, the **Billboard R&B/Hip-Hop Conference & Awards** features savvy speakers, networking opportunities, educational sessions and exciting performances. More at billboardevents.com.

Blogging

THE JADED INSIDER
Get the down-and-dirty details from the recent South by Southwest festival in Austin—and find out which "American Idol" contestants have talent while you're at it—only on the Billboard blog at jadedinsider.com.

OPINION

EDITORIALS | COMMENTARY | LETTERS

Latin Publishers: Carpe Diem

Reduced Label A&R Means Increased Opportunity

BY YVONNE GOMEZ

We all know that the music industry is changing quickly, but the swift changes occurring in the world of music publishing are the closest to home for me. I've worked at peer-music since early 2003 and to say that the job I trained for is slightly different from the one I have today would be a gross understatement. In four years I've seen labels merge, publishers merge, Latin music genres grow and fade, departments consolidate and, most important, the birth of the digital music age.

As the Latin creative director of an indie music publisher, one of my jobs is to sign and develop talent, as well as pitch artists to labels for record deals. This should be a fairly formulaic task if the artists being pitched are legitimately talented and provided there is an A&R rep to pitch to. I understand music is subjective, but it's fair to assume that if a reputable publishing company has invested, in some cases a significant amount of money in this talent, there must be something to it. I don't know many bad songwriters who get publishing deals.

As an independent our best hope for the "big payoff" is to get to an artist early when costs are still manageable. Since we do not have a sister label, that scenario is effective only when we can pass the project along to a label that will in turn invest time and money to get the music to the public. It's a classic music industry scenario that for many years worked like clockwork. Not anymore.

I'm fortunate that I work for a publisher with a good track record for developing talent. Juanes, Elefante and members of Molotov and Sin Bandera are all artists that were signed to peer at the earliest stages (and remained for the highest points) of their careers. One would think that labels would be calling us to see what we've got up our sleeve.

With the rapidly decreasing number of A&R reps at Latin labels and the increasing level of fear to take risks, indie publishers are now more than ever taking on the label's roll of developing an act from start to finish and even investing in the production of a release-quality master (see story, page 18). We could license our master to a major label, but how much TLC will it give a master it doesn't own? We all know where it will end up on the major's list of priorities. What can a pub-



lisher do after having invested time and money in an act that labels won't sign? Or worse yet, when they agree to sign the act but do nothing to promote it, subsequently burying the release? It's not always intentional. Rapid staff changes alone can kill a project.

I can tell you that from the perspective of the front lines, it doesn't appear that our label partners are willing to support us in the way they have in the past. If we stand a chance at bringing new, edgy and groundbreaking acts to the music audience, we're going to have to explore options of taking the DIY approach. Does this mean publishers are the new labels? I can't answer for every publisher, but for us it's looking like a better option every day since Latin labels seem less likely to take a risk on new talent. If publishers have the ability to invest in masters and already control the publishing, we can be creative about promotional opportunities without needing a handful of clearances. Most may view the demise of the CD and traditional re-

tail as frightful, but I view it more optimistically and realize that we can create a new system on our own.

With the advent of such sites as MySpace and YouTube, artists have access to the public like never before. They have the ability to establish a direct relationship with their fans. They can create a fan base on their own by giving them music to listen to, videos to watch and even directly selling them their music, essentially bypassing labels, TV and radio. In the mainstream pop and rock world, we read in the trades all the time about bands that can do national tours packed with kids singing every word, without a single song in rotation on MTV or radio. How do they know about these bands? On the Internet. The idea that Latinos are not as Internet-savvy is one that I do not buy into, and marketing to a Latin-pop audience can be done using the same system.

All talent needs now is a partner with an open mind and money to invest. Who better than a publisher to be that partner? The industry has a habit of making publishers out to be the bad guys—impeding labels from making a profit, holding up progress in the digital music realm, being inflexible in rights negotiations. Bull. If it makes everyone feel better to make us the scapegoats, that's fine. While everyone points the finger, we'll move forward and, I predict, will be very successful in the process.

Yvonne Gomez is *peermusic West Coast/Mexico Latin creative director.*

FEEDBACK



I am 34 years old and live in Turkey. I read Billboard's Turkish version every month. I wanted to share a photo of my niece, Ece Baskan, who is a year old and also reads Billboard. —Ahmet Mithat Bostanci

ED. NOTE We're honored that Ece and so many others are enjoying our Turkish edition. We are now the No. 1 music magazine in the market!

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Song of the Year
Ringtone of the Year

"LA TORTURA"

Luis F. Ochoa
Shakira
Aniwi Music LLC
Nomad International Publishing



BMI ICON

**Los Tigres
Del Norte**

Songwriters of the Year



**Wisin
&
Yandel**



Luny



**Manuel
Eduardo
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Qué Más Quisiera
Oscar Alvarez
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Amor A La Mexicana LLC
Twilins House of Music

Reggaeton Latino
Don Omar
Songs of Joy Girl Wonder Ruiz Music, Inc.
Songs of Urban Box Office

Señor Locutor
Manuel Eduardo Toscano (SACM)
Tigres Del Norte Ediciones Musicales

Si La Quieras
Ricky Vela
Lone Iguana Music

Socios
Manuel Eduardo Toscano (SACM)
Tigres Del Norte Ediciones Musicales

Te Buscaría
Christian Castro
Maven Mensch Music

Te Extraño
Dany Mejía
Songs of Univision, Inc.

Te Me Querido, Te He Llorado
Martha "Ivy Queen" Pesante

Tiempo
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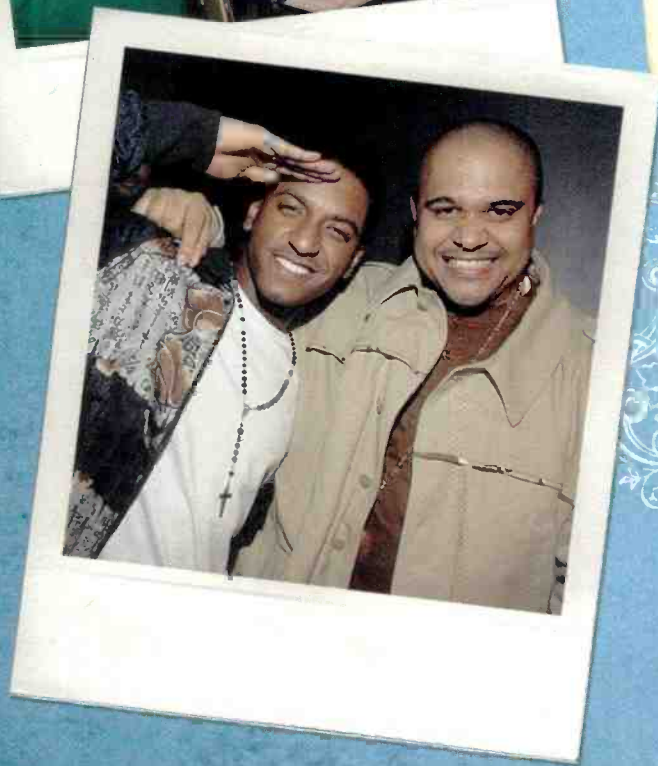
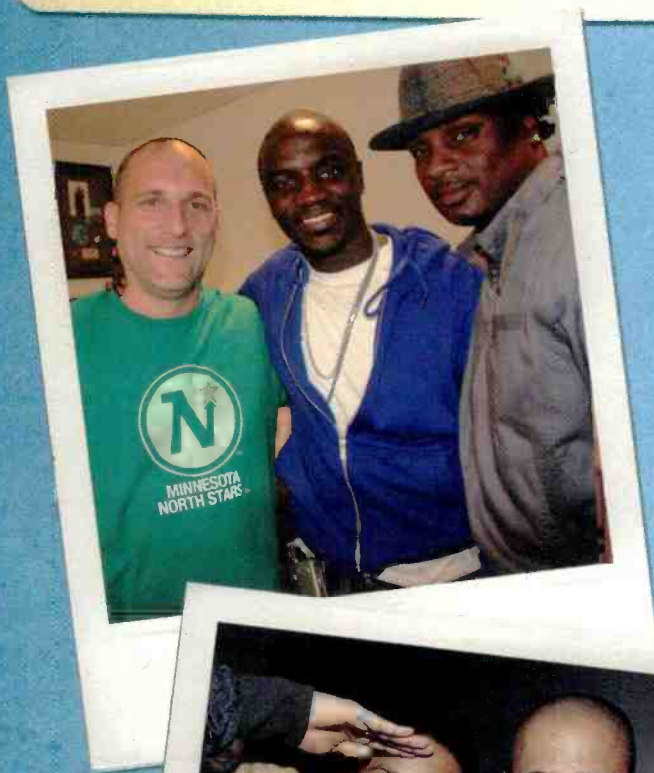
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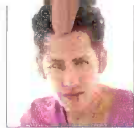
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JUGGALO JUBILATION
Insane Clown Posse's home-grown success



ENTER ATTAINMENT
Enter Shikari scores in U.K. without a label



MARKETING MONTY
Latin music publishers expand their roles



WII SHALL OVERCOME?
Nintendo game system comes from behind



BACK TO SCHOOL
Indies say college radio matters once again

>>>RITMO PULLS J. LO

Music retailer Ritmo Latino has pulled all of Jennifer Lopez's music off its shelves in retaliation for what it says are the singer's plans to skip in-stores at Latin retail. Lopez signed autographs March 28 at an FYE store in the Bronx to promote her first all-Spanish album, "Como Ama Una Mujer," which was released March 27 on Epic. "[The label] felt that it was important that Jennifer do her in-store in the Bronx, N.Y., where she is from and where there is substantial cultural diversity," says Kevin Lawrie, president of Sony BMG Latin America. "Unfortunately, Ritmo Latino has no outlets in the Bronx."

>>>QUINCY SWITCHES PRODUCING GEARS

Quincy Jones is adding his special touch to a production music library by producing a heritage black music series for Extreme Music to license for film, TV and commercial use. The first three CDs in the Q-Series—jazz, gospel and hip-hop—should be available before summer. For an exclusive Q&A with Jones, visit billboard.biz/publishing.

>>>GOOD OLD BOYS RING TRUE

For the first time ever, a country music song received a platinum ringtone certification by the RIAA—Waylon Jennings' theme from "The Dukes of Hazzard," according to published reports. Mobile usage tracking firm M:Metrics says the market for country ringtones is on the rise while other genres are either leveling off or declining.

UP FRONT

ROCK BY MICHAEL PAOLETTA

REZNOR'S ONLINE ODYSSEY

Complex Back Story Evolving On Web For New Nine Inch Nails Set

Trent Reznor could have just given a few interviews to explain Nine Inch Nails' new album, "Year Zero." But instead, he's utilizing a multifaceted Internet scavenger hunt, and in some cases, his own rabid fans, to help gradually build the story of the project, due April 17 via Nothing/Interscope. Dystopian, apocalyptic themes are pervasive on the album, echoing topics the group has explored since 1989's classic "Pretty Hate Machine."

Neither Reznor, his manager nor Interscope reps would speak to Billboard about the campaign, which has encompassed everything from cryptic phrases on T-shirts to Orwellian Web sites to MP3s found on USB drives in bathrooms at NIN concerts. But a source with knowledge of the project says Reznor may very well perceive it all not as a marketing campaign, but as "a new entertainment form."

Indeed, the source says the campaign forms the body of the "Year Zero" experience: "It is the CD booklet come to life. It precedes the concept album and the tour. And it will continue for the next 18 months, with peaks and valleys."

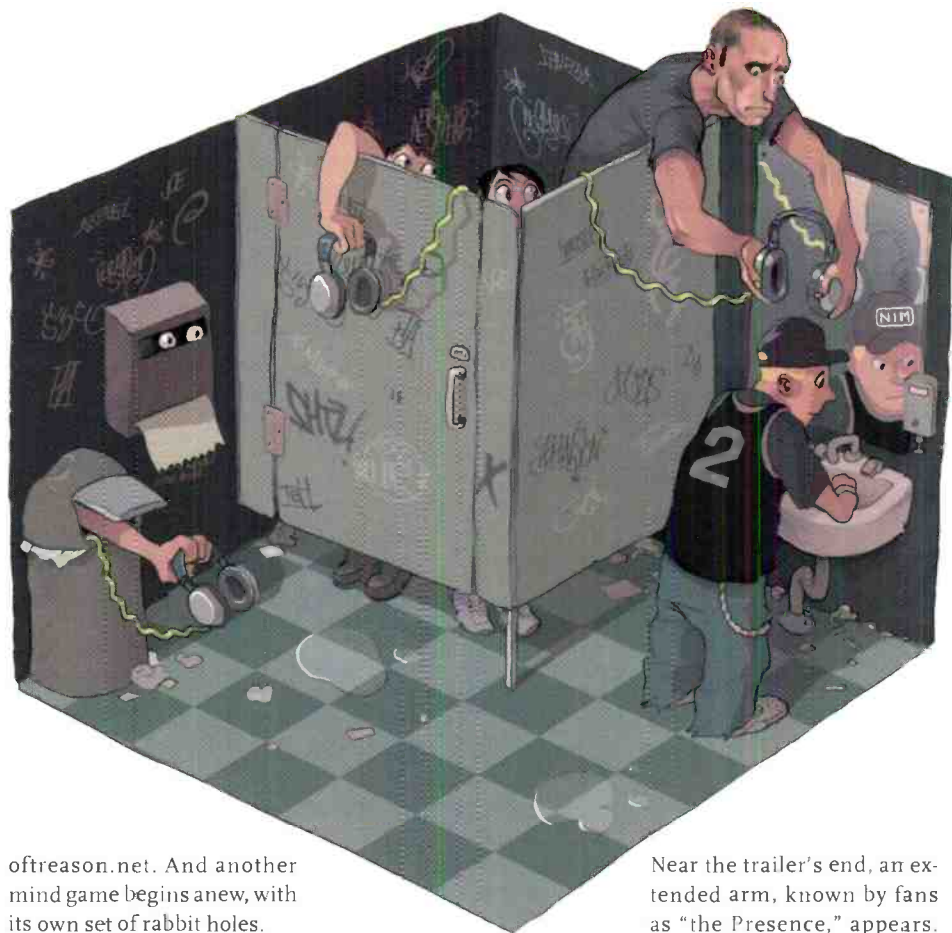
The source continues, "No one has assembled the full

story yet. The new media is creating the story as it goes."

"Year Zero" came to life in early February when Web-savvy fans discovered that highlighted letters inside words on a NIN tour T-shirt spelled out "I am trying to believe." Savvy fans added a ".com" to the five words and, voila, located a thought-provoking, eerie Web site. Other associated sites created by 42 Entertainment were soon discovered, including bethehammer.net, anotherversionofthetruth.com and churchofplano.com, where a dark future reigns supreme.

For instance, errant clicks on sites like anotherversionofthetruth.com result in interception by the Bureau of Morality, which will then e-mail warnings that the user is "A CONSUMER OF DISSIDENT MATERIAL . . . Any further attempts to view, consume, or distribute un-american [sic] content will result in the loss of citizenship increments and/or the imposition of fines, penalties, or imprisonment. You have choices. Make the RIGHT ones."

For further instructions on making good choices, the creepy note instructs the e-mail recipient to visit the price-



oftreason.net. And another mind game begins anew, with its own set of rabbit holes.

Within days of discovery of the sites, the blogosphere was rich with anxious NIN fans sharing their experiences on message boards.

According to one post, a male fan, allegedly by happenstance, found a USB drive in a bathroom stall during a NIN concert at the Coliseum in Lisbon, Portugal. This flash drive (yes, Reznor's idea) contained an MP3 of album track "My Violent Heart." Additional USB drives were purportedly found in Barcelona and Manchester, England; they included MP3s of album tracks "Me, I'm Not" and "In This Twilight," respectively.

Excited fans then began swapping and sharing these music files online. Another Web posting alleged that all this activity resulted in entertainment blog Idolator and

other sites receiving e-mail from the RIAA, demanding that they remove the MP3s from their sites.

An RIAA representative confirms this, a move that boggles the minds of many. "These fucking idiots are going after a campaign that the label signed off on," the source says.

Meanwhile, another tour T-shirt contained a highlighted Cleveland-area phone number that, when dialed, played a snippet of lead single "Survivalism." In this issue of Billboard, the song climbs two positions to No. 2 on the Modern Rock chart.

By late February, a "Year Zero" trailer was made available at yearzero.nin.com.

Near the trailer's end, an extended arm, known by fans as "the Presence," appears. The Presence is a recurring theme throughout the campaign and is featured on the album's cover.

Ironically, with its numerous pirated downloads available, the whole album has not leaked yet. According to a source, the only leaks are the ones Reznor approved himself.

With his unveiling of "Year Zero," Reznor may, whether he realizes it or not, be building a new option for presenting music that augments the existing CD/tour scenario.

"It's not about slapping something on top of an existing experience," the source says. "It must be its own entity. Make the experience as immersive as possible for fans." ■■■

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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacit	Promoter
1	\$1,998,917 \$100.75/\$60.75	MANÁ Gibson Amphitheatre, Universal City, Calif., Feb. 14, 16-18	23,876 four sellouts	Live Nation
2	\$1,325,075 \$125/\$50	ERIC CLAPTON, ROBERT CRAY BAND Staples Center, Los Angeles, March 14	13,613 sellout	Goldenvoice/AEG Live
3	\$1,255,985 \$85/\$55	ERIC CLAPTON, ROBERT CRAY BAND Pepsi Center, Denver, March 7	13,691 sellout	Goldenvoice/AEG Live
4	\$1,244,580 \$120/\$75	JOAN SEBASTIAN Gibson Amphitheatre, Universal City, Calif., Feb. 23-25	13,465 17,907 three shows	Live Nation
5	\$1,111,835 \$95/\$45	JOSH GROBAN, ANGELIQUE KIDJO Madison Square Garden, New York, March 12	14,464 sellout	Live Nation
6	\$999,340 \$85/\$65	ERIC CLAPTON, ROBERT CRAY BAND KeyArena, Seattle, March 22	12,968 sellout	Beaver Productions
7	\$975,295 \$55/\$45	JOHN MAYER, MAT KEARNEY Madison Square Garden, New York, Feb. 23	18,313 sellout	The Bowery Presents
8	\$920,164 \$98/\$38	JOSH GROBAN, ANGELIQUE KIDJO Verizon Center, Washington, D.C., March 13	13,096 sellout	Live Nation
9	\$837,570 \$98.50/\$53.50	ERIC CLAPTON, ROBERT CRAY BAND iPayOne Center, San Diego, March 15	10,911 sellout	Bill Silva Presents
10	\$835,510 \$85/\$45	ERIC CLAPTON, ROBERT CRAY BAND EnergySolutions Arena, Salt Lake City, March 8	12,018 sellout	Goldenvoice/AEG Live
11	\$721,497 \$49.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN BankAtlantic Center, Sunrise, Fla., March 18	16,003 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
12	\$704,670 \$99.50/\$49.50	JAMES TAYLOR Orpheum Theatre, San Francisco, Feb. 13-14, 16-17	8,804 four sellouts	Another Planet Entertainment
13	\$639,303 \$49.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Amway Arena, Orlando, Fla., March 19	13,491 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
14	\$610,152 \$85/\$45	MANÁ Laredo Entertainment Center, Laredo, Texas, Feb. 23	9,465 sellout	Live Nation, Latino Event & Marketing Services
15	\$557,985 \$125/\$65	VAN MCCRISON Gibson Amphitheatre, Universal City, Calif., Feb. 21	5,903 5,978	Live Nation
16	\$542,288 \$110/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Ford Center, Oklahoma City, March 15-16	7,106 8,218 two shows	Live Nation, Cirque du Soleil
17	\$467,479 \$47.50/\$39.50	NICKELBACK, THREE DAYS GRACE Arena at Gwinnett Center, Duluth, Ga., March 22	10,188 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
18	\$466,090 \$47.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Petersen Events Center, Pittsburgh, March 13	10,731 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
19	\$464,110 \$45.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN North Charleston Coliseum, North Charleston, S.C., March 15	10,451 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
20	\$457,176 \$78/\$63/\$48	MANÁ Patriot Center, Fairfax, Va., March 16	7,963 sellout	Cardenas Marketing Network
21	\$442,369 \$88/\$58	BLUE MAN GROUP Patriot Center, Fairfax, Va., March 9	6,774 sellout	Emerj Entertainment
22	\$435,770 \$49.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Arena at Harbor Yard, Bridgeport, Conn., March 7	8,910 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
23	\$430,398 \$47.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN U.S. Cellular Center, Cedar Rapids, Iowa, March 1	9,047 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
24	\$408,252 \$96/\$45.50	LEVON HELM & FRIENDS, OLLABELLE Beacon Theatre, New York, March 16-17	5,246 5,720 two shows	The Bowery Presents
25	\$405,259 \$30.25	MY CHEMICAL ROMANCE, RISE AGAINST The Forum, Inglewood, Calif., March 10	13,397 sellout	Art Show Touring/Goldenvoice
26	\$383,935 \$45/\$36.50/\$34.10	BOB MARLEY MOVEMENT FESTIVAL Bayfront Park Amphitheater, Miami, March 3	9,518 sellout	Bob Marley Inc.
27	\$382,527 \$42.75	LARRY THE CABLE GUY, RENO COLLIER DCU Center, Worcester, Mass., March 25	8,948 sellout	Outback Concerts
28	\$372,781 \$40.75	LARRY THE CABLE GUY, RENO COLLIER Giant Center, Hershey, Pa., March 23	9,148 sellout	Outback Concerts
29	\$362,439 \$71/\$31	CELTIC WOMAN Chevrolet Theatre, Wallingford, Conn., March 2-3	8,130 9,100 two shows	Live Nation
30	\$361,326 \$89.50/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Hilton Coliseum, Ames, Iowa, March 10-11	5,864 8,957 two shows	Live Nation, Cirque du Soleil
31	\$355,360 \$105/\$50	RBD Dodge Arena, Hidalgo, Texas, March 2	5,168 5,300	Roptus
32	\$353,565 \$95/\$45	RBD Laredo Entertainment Center, Laredo, Texas, March 3	6,137 6,200	Roptus, Goldenvoice/AEG Live
33	\$344,482 \$77/\$47	JERRY SEINFELD Murat Theatre, Indianapolis, March 9	4,913 5,030 two shows	Live Nation
34	\$338,794 \$42.75	LARRY THE CABLE GUY, RENO COLLIER American Airlines Center, Dallas, March 17	7,925 sellout	Outback Concerts
35	\$325,984 (\$38155 Canadian) \$69.13/\$52.11	MEAT LOAF, MARIC RAVEN John Labatt Centre, London, Ontario, March 11	5,726 6,471	House of Blues Canada

UPFRONT



On The Road

RAY WADDELL rwaddell@billboard.com

More Fillmore

Live Nation Expands A Venerable Venue Brand

News that **Lily Allen** will play New York's famed Fillmore East on April 11 is not some sort of acid flashback.

Live Nation says it is resurrecting the Fillmore brand with new venues in New York, Philadelphia and Detroit, with others to follow (billboard.biz, March 28).

With this initiative, Live Nation hopes to roll out a live music brand to complement its 11 House of Blues clubs across the country. Live Nation CEO of North American music **Bruce Eskowitz** says the Fillmore concept is at its heart an outgrowth of Live Nation's House of Blues club chain acquisition last year.

"We felt the House of Blues was one of the

hand, Graham never had anything against making a buck while giving people more than just a concert. Graham's philosophy was to give people an experience—and a free apple at the door.

Eskowitz says the new Fillmores will hark back to the Graham era, with signature "dark, sophisticated" red paint, the Fillmore's distinctive chandeliers, and vintage Fillmore and Fillmore East posters throughout. "In the case of New York, there is real significant attention being paid to a lot of the local New York music history that took place at the Fillmore East, including a renovated bar with the historic newspaper clippings and vintage posters and memorabilia," he says.

"And the best is the apples at the door, just like the [original] Fillmore always had," an obviously pleased Eskowitz says.

Irving Plaza itself has a great history. Converted into a musical venue after years as a Polish dance hall, it has hosted such acts as **U2**, **Dave Matthews Band**, **Eric Clapton**, **Pearl Jam** and **Red Hot Chili Peppers**, and continues to be a major New York steppingstone for acts on the way up. Live Nation VP **John Vlautin** says the Irving pedigree will not be sacrificed, nor will the other rooms' in Philadelphia and Detroit. "We're not ignoring these rich histories, they will be incorporated into the new culture," he says.

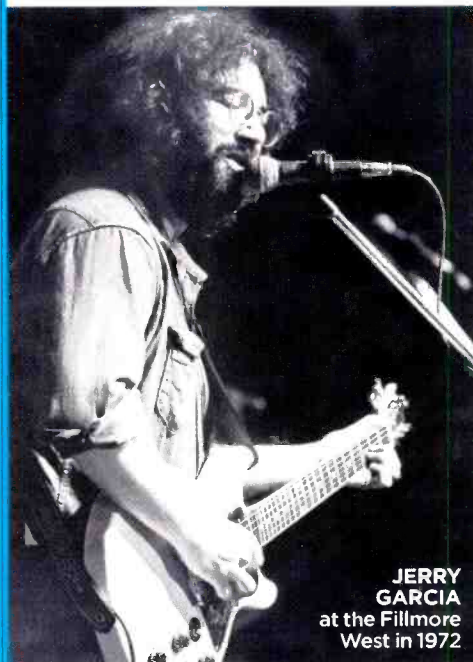
The range of capacities for the Fillmores and the House of Blues clubs is similar, a fact not lost on Eskowitz. "Our idea is when they're in the same markets they would have different capacities so they would never compete in terms of capacity," he says. "We have that flexibility to have the size of the venue meet the needs of the market."

All this makes it seem like Live Nation is ever-increasing its focus on smaller venues, which falls in line with the industry trend. Eskowitz says it's more about being venue-deep in each market, offering a "portfolio" of capacities and moving with acts as they progress through them.

This, of course, is how the concert business once operated. Promoters like Graham and those who followed took chances on acts in small venues (and often lost money) in the early stages of a band with hopes that the act would be loyal and continue to work with the same promoter when it reached headliner arena sellout status later on.

Consolidation and deep-pocketed mega promoters changed this model, focusing on paying huge amounts to artists who were a proven commodity. But Live Nation's commitment to this smaller-venue space, as well as competitor AEG Live's own continued expansion in the under-10,000-seat venues, show a shift of sorts toward artist development and investing in the future.

Of course, Graham was a true maverick and the anti-corporate promoter. But once he quit yelling, he might even have liked this Fillmore idea. His name will forever be associated with this "new" Live Nation brand.



JERRY GARCIA at the Fillmore West in 1972

greatest brands in all of live music," Eskowitz says. "Then we looked around and saw we had two Fillmores, one in San Francisco and one in Denver, which are both incredible. So how do we capture that, how do we take and re-create what we've done in San Francisco and Denver and make it available in other key markets?"

So badda-bing, new Fillmores at existing rooms in New York, Philly and Detroit. In New York, Live Nation has renovated Irving Plaza to create the Fillmore New York at Irving Plaza. In Philadelphia, the TLA is getting the makeover, and in Detroit the State Theatre is getting Fillmored.

The Fillmore concept dates back to late promoter **Bill Graham's** legendary San Francisco venue that helped launch such acts as **the Grateful Dead**, **Jimi Hendrix**, **Santana** and **Janis Joplin**. After the huge success of the Frisco venue, Graham ran the Fillmore East from 1968 to 1971 in lower Manhattan, with the East Coast location helping draw such U.K. bands as **Led Zeppelin**, **the Who**, **Pink Floyd**, **Black Sabbath** and many others.

One can't help but wonder what Graham would think of this. On the one hand, terms like "branding" and "rollout" might grate against his notoriously iconoclastic personality. On the other

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Enter Shikari . . . Exit Record Labels?

Has U.K. Band Cracked The No-Label Model?

LONDON—Pioneering rock band Enter Shikari is claiming victory over the label system after crashing the U.K. top five with its self-released debut album.

"Take to the Skies," which the band put out on its own Ambush Reality imprint, entered the Official U.K. Charts Co.'s albums survey March 25 at No. 4 with sales of 28,000 units, marking the first significant chart success for a new act operating outside the traditional label system.

"This vindicates our decision to do things ourselves," band manager Ian Johnson of London-based Mythophonic Management says. He notes that the band turned down several offers of "six-figure advances" from major labels in favor of remaining independ-

ent. The record is distributed by Vital, whose marketing arm Integral also "works with the band and management on what would normally be the day-to-day activities of a record label—marketing, administration and creative strategy," according to managing director Peter Thompson.

"There's not a major label out there that could have sold us more records in week one," Johnson says. "It's very easy for majors to throw money at something and smother it, but we actually spent less than we originally budgeted for."

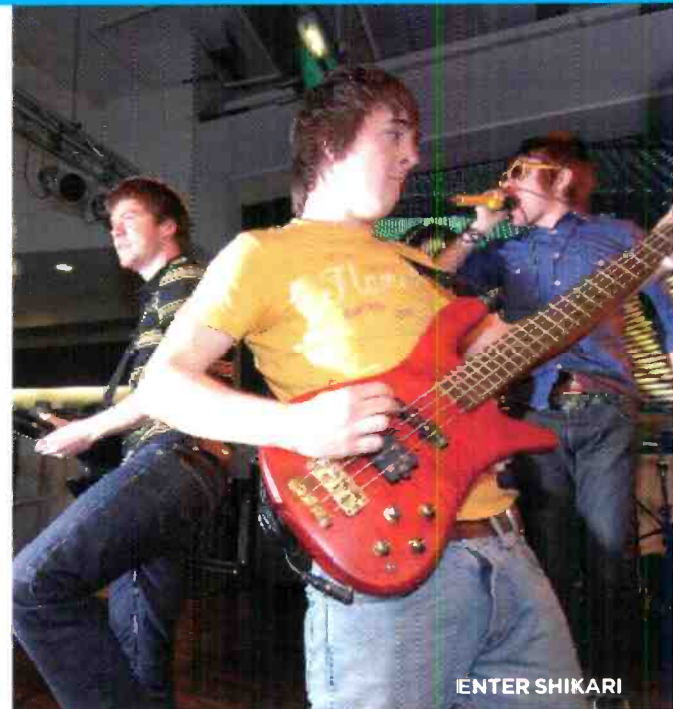
Outside of rock press ads, Enter Shikari relied upon its fanatical fan base to push the record into the charts. The St. Albans, England-based band, which fuses metal with hard-core techno, attracted consid-

erable media attention last year when it sold out London's legendary 1,600-capacity Astoria—the only unsigned band to do so, after the Darkness—on the back of its MySpace popularity, where it lists more than 100,000 friends.

The album launched with two chaotic release-week in-stores at HMV shops in London and Manchester that Melanie Armstrong, music product manager for the market-leading retailer, describes as "exhilarating."

"They remain off most people's radar," she says, "but ask any 15- or 16-year-old in the U.K., and they are pretty much the coolest thing on the planet right now."

The band funded the album recording by signing a world-



ENTER SHIKARI

wide deal in 2006 with Universal Music Publishing that was inked by Mike McCormack, deputy managing director of UMP's U.K. operation.

But McCormack and Johnson—who previously ran indie label Must Destroy—remain skeptical that Enter Shikari's success will threaten the label model. "More bands will want to do things themselves, but it's not as easy as we're making it look," John-

son says. "The boys have played over 500 shows since they left school, so they had everything in place to make it stand up. And most sensible, career managers would find it very difficult to turn down the sort of money we were getting offered."

The band itself, however, is confident this will be the future, at least for some artists.

"It's not like we're some ruthlessly ethical DIY punk

band," singer Rou Reynolds says. "Initially we did everything ourselves out of necessity, not choice. But it definitely suits us—and it will suit others as digital becomes more important and people cut out the middle man."

The band will travel to the United States in May for live dates, booked by the William Morris Agency, but it seems unlikely to attempt to replicate its self-released success stateside. With the album licensed to

PIAS in Europe on a similar basis to the Vital deal, Johnson says the band is negotiating with three major labels for a U.S. deal, but will remain independent at home.

"America's just too big for us to do things on our own," he says. "But as long as it ain't broke in the U.K., I'm not inclined to fix it." ♦♦♦

Additional reporting by Courtney Lear in London.

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GLOBAL BY CHRISTIE ELIEZER

THE IN CROWD

Modular Courts Tastemakers To Build Global Presence

SYDNEY—It already has operations on three continents. Now Modular Recordings, the self-styled “coolest label in the world,” plans to add a fourth.

Since launching nine years ago, a combination of major-label funding and indie-label attitude has propelled Sydney-based Modular to heavy-weight status in Australia and garnered it an international cult reputation.

“Bands around the world are now approaching us to sign them,” label founder and managing director Steve “Pav” Pavlovic says in a rare interview. “If we love them, we’ll take them for whatever territories they aren’t signed to. We can offer them a guaranteed global release—and as much in the U.K. as U.K. labels can offer.”

The notoriously media-shy Pavlovic has steadily expanded Modular’s reach since launch, opening offices in New York and London while claiming worldwide sales of 3.5 million albums. The next planned step is to open an office in Japan this August.

Pavlovic co-owns Modular—he declines to confirm the equity split—with Universal Music, which distributes it globally.

The highest-profile acts on a growing roster are Australian metal trio Wolfmother and electronica outfit the Avalanches. Recent worldwide signings include London-based electronica/alt-rock band New Young Pony Club, San Diego-based indie-pop act the SoftLightes and teenaged Sydney alternative band the Ghosts. The label also provides an Australian home for U.S. alt-rock trio Yeah Yeah Yeahs and U.K. “nu-rave” act the Klaxons.

Pavlovic says he has identified four new signings for 2007—two Australian and one each from the United States and Europe. “Signing a band is just about whether I like them or not,” he says. “I’m not a musician or producer, but I have good ears. I work with artists and support them.”

What links Modular’s roster, he adds, is that “all the bands hang out, play and party together. We have similar interests and tastes. They support



STEVE PAVLOVIC, co-owner of Modular, says the label is being approached by bands across the globe.

each other on the way up.”

It’s an attitude that appealed to New Young Pony Club, which releases its Modular debut album globally in May after being signed by London

office GM Phil Hutchinson.

“Their philosophy about partying hard and making great music attracted us,” New Young Pony Club guitarist Andy Spence says. “They’re

highly influential, tastemakers respect them, and they devote a lot of time to each of their acts.”

Modular has a global staff of 17, with its London and New York offices acting as overseas administration and A&R hubs for the label. Pavlovic would not expand upon the Japanese office’s role at this point, but says there is “a lot of interest” from the territory in Modular’s acts.

The “coolest label in the world” tag was initially applied by U.K. music magazine NME in September 2006 and happily adopted by Modular. The label name carries particular clout in its home market, where its acts are favorites with tastemaking youth radio network Triple J.

“When you sign to Modular,” Pavlovic says, “you get something money can’t buy. You’re dialed into a global network of magazines and radio stations who dig what we do.”

Triple J music director Richard Kingsmill says the network tends to consider every Modular release for airplay. “We rate them pretty highly,” he says. “We usually find what they sign to be in sync with what we’re interested in playing.”

“Sometimes,” he says, “early releases from some of their bands can be more style than substance, but they usually develop those acts into something worthwhile.”

The label also has its retail admirers. “They’re hardworking, very aggressive,” says Paul Nemath, managing director of six-outlet Sydney chain Fish Music. “Acts like Wolfmother and the Avalanches have worked for us.”

Wolfmother is the label’s biggest act, having shipped more than 1.3 million units of its self-titled 2006 debut worldwide, according to Pavlovic.

John Watson, the band’s Sydney-based manager, says three “undeniable strengths” have boosted Pavlovic’s progress: “Discovering innovative new artists very early in their careers, convincing them to sign with his company and quickly surrounding them with a cool buzz that attracts tastemaker interest.”

Former concert promoter Pavlovic set up independent label Fellaheen in 1992, most notably signing guitar band Noise Addict. The group featured a 14-year-old Ben Lee, now a domestic chart artist on his own Ten Fingers label.

Modular launched in 1998 as a joint venture with EMI Music Australia. Universal took over as Pavlovic’s partner in early 2006.

Universal Music Australia managing director George Ash says the label has been “a highly successful venture for us. It [has] allowed Pav to do what he does best—and allowed Universal to do what it does best.”

GLOBAL NEWSLINE

>>> BORDERS TO EXIT U.K.

Borders Group is looking for a buyer for its U.K. business as it investigates ways of reducing its overseas expenditure. In a March 22 statement, the group’s president/CEO George L. Jones said that going forward, the company would focus its efforts on the United States. “For us to be successful in reaching the goals we have for the U.S. domestic superstore business,” he said, “we must significantly reduce investment in the international segment and explore strategic alternatives.”

The Ann Arbor, Mich.-based company has affiliates in the United Kingdom, Ireland, Australia and New Zealand. The 72-store U.K. and Ireland business, which employs more than 2,000 people, has already been put on the block. According to Borders U.K. and Ireland CEO David Roche, “Until such time as a buyer is found, it is very much business as usual.”

—Lars Brandle

>>> TALENT SHOWS IN GERMANY

Canadian group Billy Talent plus local acts Silbermond and La Fee were each double winners at the German record industry’s annual Echo Awards, held March 25 at Berlin’s Palais am Funkturm. Atlantic/Warner-signed rock act Billy Talent won in the international newcomer and alternative

rock categories, while Valicon/Sony BMG pop-rock band Silbermond was best national live act and took the hit of the year award for its single “Das Beste.” Teenage pop/rock vocalist La Fee (Capitol/EMI) was named best national rock/pop artist and national newcomer.

Veteran Munich-based German composer/producer Ralph Siegel received a lifetime achievement award, while singer/songwriter Yusuf (formerly Cat Stevens) received a special award for achievement as a musician and an ambassador between cultures. The most successful company of the night was Universal Music, whose acts collected nine of the 24 awards, which are voted on by an industry academy. The show was broadcast that night by national TV channel RTL.

—Wolfgang Spahr

>>> GLASTONBURY LICENSE OK'D

The organizers of the Glastonbury Festival have been granted a four-year license, beginning with this year’s event (June 22-24). Mendip District Council, which licenses the festival in Somerset, southwest England, green-lighted the festival March 26, with a site capacity of 177,500, an increase from the previous 150,000. The allocation comprises 135,000 weekend tickets (on sale April

1) plus 5,000 June 24-only tickets given to local residents. The remainder is largely allocated to staff, artists and crew. Weekend tickets are priced at £145 (\$278), plus booking/postage. As part of a crackdown on scalpers, tickets were made available only on a first-come-first-served basis to 400,000 people who registered an application by March 5. This year’s headliners are Arctic Monkeys, the Killers and the Who.

—Lars Brandle

>>> ROOS LEAVES UNIVERSAL

Universal Music Netherlands veteran Theo Roos has left the company. Effective immediately, president/CEO Roos is succeeded by Kees van der Hoeven, who has served as managing director of Universal Music Publishing Benelux (Belgium, the Netherlands and Luxembourg) since 1997. In his new role as president/CEO, Van der Hoeven reports to London-based Universal Music Group International chairman/CEO Lucian Grainge.

Roos also intends to step down as UMGI senior VP for the Nordic and Belgian region, but Universal says he will continue to serve in that role until the company recruits a successor. In a statement, Grainge described Roos as one of Universal Music’s “most successful European executives for these past 14 years,” adding, “We’re sorry he’s decided to leave.”

—Lars Brandle

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What Next For Sony BMG?

EC 'Stops Clock' On Merger Probe

BRUSSELS—There's a strong sense of déjà vu in the corridors of the European Commission, as officials reacquaint themselves with the Sony-BMG merger.

Eight months after a European Union (EU) court annulled the original 2004 decision, the EC is being forced to revisit the probe in detail. It has now "stopped the clock" on the new probe while awaiting crucial information from the two industry giants and to buy more time to make the decision, originally due at the end of June (billboard.biz, March 23).

The EC will "look at the deal in the light of current market conditions, including the growing sales of online music," EC spokesman Jonathan Todd says. "We are looking at whether the merger strengthens or creates a dominant position in some relatively concentrated music markets."

Yet most observers expect the result to be a repeat of the original decision.

"There is a very good chance it will be approved," says Michael Tscherny, an EC competition spokesman from 1999 to 2002 and now a partner at the G-Plus Europe consultancy, which advises companies on EU matters. "Sony BMG have not strengthened any dominant market position. You look at prices, competition, consumers—all these indicators sug-

gest that no one has been hurt at the expense of anyone else."

Other legal experts concur. Luc Gyselen, a partner at Arnold & Porter and an EC veteran of almost two decades, points out that, unusually for a merger investigation, the EC will not have to predict future market behav-

ior. "It can look at the past three years," he says. "It has reliable evidence to assess how the merged entity and its competitors actually behave."

Martin Bechtold, a partner at Brussels-based Allen & Overy, agrees. "The percentages of the main players have not changed," he says. "The initial predictions have been confirmed. You cannot have better evidence."

In 2004, Sony and BMG had a combined European market share of 25.5% of all audio and video music sales, according to the IFPI. No comparable figures have since been issued, although Billboard Information Group's own data—based on European chart share rather than record sales—show Sony BMG declining from a combined share of the album market of 34.1% in 2004 to 26% in 2006.

During the probe, the EC can demand classified company data and hold hearings involving the merging parties and other interested groups.

The music giants seem upbeat about the outcome. "Bertelsmann and Sony remain confident that the EC will reach the same conclusion as it did in 2004," Bertelsmann head of press Andreas Grafemeyer says.

Others believe things will not be quite so straightforward. Any "interested parties" may

file evidence and Pan-European independent labels body Impala—which lodged the appeal that led to the original merger decision being annulled—has already done so.

Impala chairman Martin Mills wants the new probe to look beyond simple pricing issues and on to questions about market access. "It is very clear that there is collective market dominance," he says. "Life is getting harder and harder for smaller independents. And while the merger has clearly been an uncomfortable one, they are now close to building a powerful entity."

The ultimate decision on the merger will rest with EU competition commissioner Neelie Kroes, who took her post in November 2004, four months after the original decision. Nicknamed "Nickel Neelie," she has a reputation as a tough negotiator forged after 11 years in the Dutch government. Kroes' closest adviser is her chief of staff, Ben Smulders, a Dutch lawyer who joined Kroes' cabinet when she was nominated commissioner. Meanwhile, the top permanent civil servant in the EC's antitrust service is Philip Lowe. As EC director general for competition since September 2002, he will perform the same role as he did in the 2004 decision—including overseeing the final recommendation to Kroes.



The decision on the merger rests with EU competition commissioner NEELIE KROES.

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MINUS THE BEAR



The Indies

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Left Of The Dial

Labels Refocus Energies On College Radio Promo

The indie Web world has been abuzz over the higher royalty rates recently proposed for non-interactive webcasters. But one of the indie community's top online destinations is paying no heed to the rulings of the Copyright Royalty Board and is instead turning its focus to the offline world.

Indie Web store Insound.com recently launched the Indie Radio Forum, which is dedicated to bolstering a community for college radio kids. Insound director **Patrick McNamara** says the company briefly looked at launching some online radio services, but choose instead to lend its support to the more traditional world of college radio.

McNamara is overseeing the Indie Radio Forum. The site was launched in late 2006 as little more than a message board, and each college station can apply for one password. But McNamara says bolstering the site will be a priority for the company throughout 2007.

"The digital age is real, but these other guys aren't going away either," McNamara says. "It's still alive and kicking. Because a lot of us have backgrounds in college radio, we look back on that time fondly and want to support what they're doing. Plus, it's the right audience for Insound. College kids are our core customers."

The Indie Radio Forum has begun providing MP3 downloads of upcoming releases on a weekly basis, such as of-

ferings from electronic duo **Jatun** and happy-go-lucky orchestral pop group **I'm From Barcelona**. McNamara hopes more such promotional services are on the horizon.

So far, McNamara says the Indie Radio Forum has a "few dozen members," and he was hoping the number would increase after the South by Southwest conference in Austin. There is a link from the Indie Radio Forum to Insound, but not the other way around.

"We didn't want to tie it into Insound too hardcore," he says. "We have our logo there, but there's not an ulterior motive. We're not an Amazon. We're trying to be your local, online record store, and this seemed to go along with that theme."

College radio may not be as sexy as blogging and Web promotion these days, but indie labels—especially smaller ones—say it is still vital.

"I know a lot of labels that are cutting down their servicing because they feel they don't have to service as many stations or service the station at all," says **Bekah Zietz**, GM of Seattle-based **Suicide Squeeze**. "They're shifting their money to other marketing tactics, be it retail or online, but I still think college radio is extremely important for campaigns. College radio may not be credited for breaking bands the way it used to, but it builds tastemakers."

She says college radio was instrumental in getting word out on "Interpretaciones del

Oso," a remix record from emo rock act **Minus the Bear**. That album was released Jan. 23, the same day as new ones from **the Shins**, **Of Montreal** and **Menomona**.

"There was stiff competition at radio at that time, but they were still getting played on college stations," she says.

And for all the attention the Internet rightly gets in breaking and promoting indie acts, one is beginning to get the sense that the days of free promotion won't last forever. Just ask spinART's **Jeff Price**, who also founded and runs **TuneCore**, which places music for labels and artists onto Web outlets for a flat fee.

He says he wanted to launch a **TuneCore** streaming radio program, but deemed it an unreasonable proposition—this despite the fact that Price recently raised venture capital for **TuneCore** from **Guitar Center**. Such acts as **Frank Black**, **Tapes 'N Tapes** and **Birdmonster** are **TuneCore** customers.

"I believe the customers who use us would like us to do that for them, since it's another source of promotion," he says. "I couldn't begin to guess how many streams we're going to get, but I can tell you how many customers we have. Then I would assume each customer would click on [the stream] at some point, and all of a sudden here's \$100,000 I wasn't budgeting for this year." ♦♦♦

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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

How bad can things be? **The Rolling Stones**, **the Who**, **the Stooges**, **the Vanilla Fudge**, **New York Dolls**, **Aerosmith**, **Alice Cooper**, **Cheap Trick** and **Joan Jett & the Blackhearts** are all alive and well and touring—or soon will be. And **the Kinks** are talking. And the new **Yardbirds** have a great show. And **Paul and Ringo** are still active, separately, of course. Is this a great country or what? All right, I might be flashing back a bit, but that's a pretty healthy percentage of the bands that actually matter.

So let's let our imagination run for a minute. All we need now, when the Stones are done, is **Ronnie Wood** finding **Ali McKenzie**, **Tony Munroe** and **Pete McDaniel** and doing a few gigs with **the Birds**, Wood's fantastic first band that never came over. And they should record the album they never made. What most people don't realize is that Wood was a great guitar player

in 1964. We didn't discover him until he played bass in the first **Jeff Beck Group**, which I still say should be in the Rock and Roll Hall of Fame just for reasons of historical accuracy. They were the link between **Cream** and **Led Zeppelin** and **Nicky Hopkins**, **Micky Waller** and **Tony Scott** all deserve to be in. After that **Ronnie, Rod, Mac** and **Kenny** should do a new **Faces** album and a tour. How huge would that be?

What else can we fantasize about? We tried to get **the Sonics** back together—had them in the same room, but it didn't work out. **J. Geils Band** must be hopeless if the Godfather, **Frank Barsalona**, couldn't put it back together. How about **the Left Banke**? Tragically underrated. **Ted Nugent** back with **the Amboy Dukes**? **Bob Dylan** back with the remaining **Band** members, and they do "Blonde on Blonde" live? Note for note? Yeah, sure. See you on the radio. ♦♦♦

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 COOLEST SONG IN THE WORLD THIS WEEK FREE AND FREAKY <small>Virgin</small>	THE STOOGES
2 DANCING ON THE LIP OF A VOLCANO <small>Roadrunner</small>	NEW YORK DOLLS
3 INTERVENTION <small>Merge</small>	ARCADE FIRE
4 IN THE MODERN WORLD <small>Adeline</small>	JESSE MALIN
5 OPEN EYES <small>Simian</small>	THE APPLES IN STEREO
6 BECAUSE I'M AWESOME <small>Blackheart</small>	DOLLYROTS
7 RUBY <small>Universal</small>	KAISER CHIEFS
8 BROKEN HEART <small>Wicked Cool</small>	THE CHARMS
9 GOODBYE ROCK AND ROLL BAND <small>Indie Music</small>	THE NOVAKS
10 LONG LIVE THE WEEKEND <small>Adeline</small>	THE LIVING END

COOLEST GARAGE ALBUMS

1 STATE OF EMERGENCY <small>Adeline</small>	THE LIVING END
2 ROCK AND ROLL BACKLASH <small>Wicked Cool</small>	THE WOGGLES
3 CBGB FOREVER <small>CBGB</small>	VARIOUS ARTISTS
4 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS <small>Roadrunner</small>	NEW YORK DOLLS
5 NEW MAGNETIC WONDER <small>Simian</small>	THE APPLES IN STEREO
6 LOVE, NOT REASON <small>Savage Jams</small>	THE PAYBACKS
7 GLITTER IN THE GUTTER <small>Adeline</small>	JESSE MALIN
8 THE NOVAKS <small>Indie Music</small>	THE NOVAKS
9 BECAUSE I'M AWESOME <small>Blackheart</small>	THE DOLLYROTS
10 BROKEN BOY SOLDIERS <small>V2</small>	THE RACONTEURS

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to UNDERGROUNDGARAGE.COM. The opinions expressed are his own, and not necessarily those of the magazine.

BARSUK
RECORDS
CO-FOUNDER

Josh Rosenfeld

The indie label executive talks about negotiating new revenue streams, striking a balance with downloaders and dealing with Death Cab for Cutie.



Josh Rosenfeld and Christopher Possanza formed Barsuk Records out of necessity.

Grunge was all the rage in 1994 in Seattle, and the eccentric pop of Rosenfeld and Possanza's band, the Busy Monster, was out of vogue. But by the turn of the century, Barsuk had found an act that would far eclipse whatever success the Busy Monster attained, and that would also force the two to quit their day jobs and run Barsuk full time.

Wave hello to Death Cab for Cutie. Its 2003 album, "Transatlanticism," sold 280,000 copies, according to Nielsen SoundScan, before the band left Barsuk for Atlantic. It was a move that was purely harmonious, as Rosenfeld, who runs the day-to-day operations of the label (Possanza oversees IT and production) was involved in the band's negotiations with the major. And Barsuk will release the solo debut from Death Cab guitarist/producer Chris Walla later this year.

But there's plenty more to Barsuk than Death Cab for Cutie. The label resurrected the career of rock act Nada Surf, reached the charts in January with the odd pop of Menomena, signed psychedelic pop act the Starlight Mints and has a slow-building success story with the curious pop-meets-metal sensibility of Viva Voce. The last band is currently opening for the Shins.

Here Rosenfeld discusses, among other things, his hopes for how indies can weather the rapidly changing marketplace.

What was your pre-Barsuk day job?

I worked for this not-for-profit cardiovascular research institution, and it was an infuriating experience, working in the supposedly philanthropic, not-for-profit world. I learned a lot from that job, about how large companies and bureaucracies can be an incredible frustration and an impediment to progress.

So it prepped you for the music business.

Exactly. I was fully expecting the indie record label to be a not-for-profit venture as well, but I at least knew I would be my own boss, and a smaller organization can be nimble and fun instead of oppressive and terrible.

But did the musician in you struggle with your newfound business duties?

Absolutely. I was clueless how to run a business in those early days. For our first deal with Death Cab, they hilariously insisted we change it because they knew it wasn't fair to Barsuk. It was an 80/20 profit split in their favor. I'm very idealistic, and I was very unrealistic about what a fair business relationship was.

How has that business relationship changed in the download

era? Is Barsuk investigating other revenue streams?

Those other revenue streams are definitely things we are thinking about and have been talking about with our artists. There's obviously a certain reticence on the part of artists to give up money that would otherwise be going in their pockets.

Anyone trying to do these new model deals is finding there's a big education process if you're going to tell an artist that money they would normally be going home with they need to pay a portion to you—just because. We do profit splits with our artists, and I think that's a great conceptual model to add other revenue streams into. If it's not Barsuk, I think it's going to be an independent label that figures out a viable new model. But I'm not 100% certain a new model is required.

So the Internet hasn't scared you into rethinking your business?

This last year was the first year where we've experienced anything other than phenomenal growth. In the universe of record labels who are worried about the near-term effects of the Internet, we are probably not the most worried. Our sales have been relatively buoyant. We continue to operate at a profit. My concerns with the Internet are much more long term.

My overarching concern about

how technology and the industry are interacting together—in full view of music fans and music consumers—is that recorded music should increasingly have no value or significantly lower value from the consumer's perspective. I see the promotional possibilities of subscription services, and I see the promotional possibilities of ad revenue-driven, free-download stuff. But every time that a music fan gets the recorded music they want and doesn't have to pay for it, or has to pay very little for it, it contributes to the growing perception that recorded music isn't valuable.

Is lifting digital rights management an answer?

The DRM problem in my view is a problem with portability. I don't have any problem at all as a listener, and certainly not as a rights holder, with the idea that there should be some security involved. I think that the proprietary technologies and the portability issues are the main things that make consumers mad.

Consumers understand that stealing music is illegal. But because it's so annoying that they can legally buy something but can't listen to it where they want to listen to it, the issue gets muddled. It starts to feel like the security measures themselves are the things that are wrong and are providing the

As an industry, musicians and labels and show promoters and managers have to think about making every element engaging and rich.

bad customer service for them.

I am totally open to the idea that digital files should be sold in MP3 format. I understand why that seems scary to people, but I don't buy the argument that the people who steal music are just going to find a way to steal it, and everyone else is going to pay for it. I think that the group of people who will pay for it is constantly being eroded by the fact that the industry just seems to continually teach consumers that music is valueless.

So is there a balance to be struck?

We have started to stream our new releases on our site so people can listen to them before they buy them. I have no problem with allowing people to sample music. But I want to do everything we can to help consumers understand that quality is important. I hope the belief that quality is important will accrue to the label in a branding way. I don't want to throw my hands up and say, "People aren't buying albums and are only buying singles and music digitally."

As an industry, musicians and labels and show promoters and managers have to think about making every element about what they do excellent and engaging and rich. Maybe that means there's a big cutback in the quantity of music that's released, but it's going to have to become more and more incumbent on all of us to provide greater quality.

We are at a moment in history where there are still enough people out there who care about music in a deep way. We have an opportunity to keep them from sliding into the group of consumers who think that music is not worth paying for. That seems like the highest priority for my label, much more than trying to figure out the newest trend for how kids want to get their music for free, and running there and putting all our stuff up and allowing them to continue to think of music as the delivery system for the ads they have to watch.

arrested- develop- ment

IN HIS **exclusive** FIRST INTERVIEW SINCE HIS ARREST FOR, BY SOME ACCOUNTS, DOING EXACTLY WHAT RECORD LABELS ASKED OF HIM, ATLANTA'S **dj drama** DISCUSSES THE PAST, PRESENT AND FUTURE OF THE MIXTAPE.

by **hillary crosley** | photograph by **jonathan barkat**

BASEBALL CAP TILTED to the front, DJ Drama slouches in a leather seat at Billboard's New York office. Considering today's conversation, regarding his Jan. 16 arrest for racketeering, could get him into more trouble than the RIAA already has, he's fidgeting constantly.

On that fateful winter day, DJ Drama and Don Cannon, born Tyree Simmons and Donald Cannon, respectively, were arrested on felony charges stemming from a magistrate's warrant under the Racketeering Influenced Corrupt Organizations Act by the Morrow County Sheriff's Joint Vice Task Force and the Clayton County Police (both in Georgia). The officers reportedly confiscated more than 81,000 mixtape CDs, along with computers, recording equipment and four cars. The assets of DJ Drama's DJ crew, the Aphilliates, were also frozen.

At issue, ultimately, is the legality of the "mixtape," a promotional, album-length CD that has long been favored by the promotional arms of hip-hop labels, but is also sometimes targeted by record labels' legal departments. DJ Drama's "Gangsta Grillz" series of mixtapes is the Cadillac of this decade's demo tape. The Atlanta-based DJ has made landmark mini-albums with artists like T.I., Young Jeezy and Lil Wayne. DJ Drama swept the 2006 Justo's Mixtape Awards—the only awards that matter, to those in the know when it comes to the shadowy business world of mixtapes—by winning four trophies, including the coveted mixtape DJ of the year. According to RIAA executive VP of anti-piracy Bradley Buckles, when his associates conducted random sweeps of bootleg hotspots, DJ Drama's tapes were always around.

But even if the business ethics and relationships of the mixtape world aren't always so clear, DJ Drama has shrewdly translated his branding into marketing partnerships with very mainstream companies like LRG clothing and Pepsi. His Aphilliates DJ crew, mainly comprising DJ Sense and DJ Don Cannon, has evening slots on Sirius Satellite Radio and WHTA (Hot 107.9) Atlanta. Asylum Records agreed to distribute his Aphilliate Music Group record label in late 2006, and Atlantic plans to release his first major-label "Gangsta Grillz" album this summer.

In his first interview about the arrest, DJ Drama speaks about building the brand that got him busted, the events of that day and the impact of his arrest on the hip-hop promotion and artist-development game. >>>



The Bean

D

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Before we get into the day of Jan. 16, and all the issues surrounding it, let's start at the beginning: What made you want to be a DJ initially? I grew up in Philadelphia around this vibrant hip-hop scene. When I was 13 years old, my sister took me to New York . . . and I bought my first mixtape, DJ S&S' "Old School Part 2." I listened to it nonstop, until I knew all the ins and outs. By junior year of high school, I was doing my own mixtapes.

After you began attending Atlanta's Clark University, how did you build your Aphilliates DJ crew? I met Sense the first day we moved into the Clark dormitories. We started doing all of the college parties. From cafeterias to dorm parties, Sense and I used to split \$150, even though we'd spin for five to six hours.

In 1997, my sophomore year, I started making tapes again. The first one was called "Hip Hop Lovables." I used to go to Kinko's and get the covers made. In between classes, I would set up shop on an upturned trashcan. I used to move like seven units per day and come home with \$45. Sense and I met [Don] Cannon around the same time. He played me a beat tape and not long after we befriended him.

How did you build your brand as DJ Drama? Whatever needed to be done, I did it, from weddings, family reunions and house parties. I felt like I wouldn't have been able to do what I was doing in Atlanta if I was still in Philly. There was no middle ground there, you were either on Philly's hip-hop radar or you weren't. I had a little reputation at the time, but it was small and very collegial. I was opening for Black Star and was more backpacker than gangster. So, I started branching out into the clubs after that. Eventually the mixtapes turned into CDs . . . "Jim Crow Laws" was my first Southern mixtape in 1998, and I sold 40-50 tapes per day. I had upgraded my sales setup with speakers and a table. I was just trying to get them into as many hands as possible.

How did the "Gangsta Grillz" name come about? Emperor Searcy, who works at Hot 107.9, told Sense that he would get us a table at their Birthday Bash event. So we had this opportunity and needed a new South tape. That's how "Gangsta Grillz" was born. From there, I didn't want to change the name.

Back then, other than DJ Jelly, there weren't really any mixtape DJs in Atlanta. But there were a million DJs in New York, and I loved what they were doing around 2000 and 2001. Everyone started having artists host their mixtapes. So I got Lil Jon, who I'd met through Sense interning at Hot 107.9, to host my next tape, "Gangsta Grillz 4." That was the first time I had a host and the first real tape that I got into stores. So with my next tape, I didn't have anyone to host so I just used Lil Jon's voice saying "gangsta grillz" and put it all over the tape.

What was your initial plan for "Gangsta Grillz"? I was always aware of branding and its importance. I wanted people to look at my tapes, see "Gangsta Grillz" and say, "Give me that." With mixtapes, you look at what artists are on it, and you either put it back or take it. I didn't want people to do that with my tapes. I wanted people to automatically pick it up.

How did you connect with T.I. to become his official DJ? I got a phone call from Jason Geter, T.I.'s manager. I didn't know him. He said, "I got this artist named T.I., he's signed to Arista. I want to bring him by your crib to record a freestyle." Now mind you, nobody was checking for me in 2000, so I said, "Fuck it." T.I. came over, quiet as hell. He used to wear his little focals then. I remember him saying, "I'm the king of the South."

Jason and T.I. weren't happy at Arista because his first album ["I'm Serious"] wasn't doing anything. Jason started organizing T.I. and Grand Hustle's own mixtapes, and one day he asked me, "Why don't you do a whole 'Gangsta Grillz' tape where it's just us?" So that tape, "Gangsta Grillz Meets T.I. and P&C in Da Streetz," was the first. That was 2003, and Sense, Cannon and I had just started our DJ crew, the Aphilliates.

This was when DJ Whoo Kid and 50 Cent changed the mixtape game and hip-hop forever by killing the demo tape. After 50 Cent, you couldn't go into a label talking about, "Here's my demo tape." You had to have a buzz in the streets, which of course you already had to have created through mixtapes.

So when I did the T.I. tape, I told Jason to let me be to T.I. what Whoo Kid is to 50, [a personal DJ]. It still took some time to put



I WAS OUTSIDE THE FRONT DOOR OF MY OFFICE when the police came, M-16s drawn.

it into perspective but from then on I knew that T.I. was going to become who he is now. Even though I laughed at him, when he first said he was the king of the South. That was also the big turning point for "Gangsta Grillz." . . . My top three tapes were 2004's "Down With the King" with T.I., 2005's "Trap or Die" with Young Jeezy and Lil Wayne's "Dedication 2" in 2006. Those three tapes in those three years defined DJ Drama as the mixtape king.

Talk about Jan. 16, the day the RIAA raided your offices.

Were you tipped off? I got a brief word. But it still came as a shock because I was confused about just what I would get raided for. I was outside the front door of my office when the police came out, M-16 guns drawn in full force. They threw us on the ground, locked us up, told me I was charged with bootlegging and racketeering, which aren't necessarily the final charges because we have yet to be indicted or see a courtroom.

They also rushed into our office and asked our employees where the guns and the drugs were. They said, "If you tell us now, it'll be easier on you." The police pretty much confiscated everything. They took the hard drive containing my album. I don't have an exact number of how many CDs they took, but if I were to estimate, it would be like 25,000.

They took me to jail. Cannon and I both got dressed out and put on the suits, but he wound up going upstairs before I did so we weren't together for the majority of the time. We got a lot of love while we were in there. The guards told us they were talking about us on TV and the radio. We were released the next day on signature bond.

How do you think your arrest has changed the mixtape industry? A lot of the impact is still up in the air because people are waiting to see what comes of our situation. But, I try to look at everything in a positive manner. The mixtape game needs to change for the better. People need to learn from this.

Do you think the record labels you worked so closely with simultaneously congratulated and crucified you? The whole time I've been doing mixtapes, I've always had label support. Every mixtape that I've done has been directly with the artist, with their consent. It's a creative process from the beginning, and the labels are involved. So I don't feel like I was getting jerked. I've gotten a major label five-album deal from doing my "Gangsta Grillz" mixtapes and what I was able to accomplish in the streets.

So you don't feel like a martyr for the mixtape's copyright grey area? It's complicated. We haven't been indicted or officially charged so it's hard to say. I've heard the "mixtape martyr" term, but I don't go backward, I go forward. Not just where does DJ Drama go, but where does the mixtape game go from here? People need to realize how important mixtapes are to hip-hop and the music business. Just look at the careers of people like 50

Cent, Young Jeezy, DJ Clue, and Jay-Z. There are people in very powerful industry positions that owe a lot to mixtapes.

So the RIAA busts into your office with dogs and guns, and you don't blame the record labels, which they represent?

It's important for people to understand that I'm a businessman. I work with the record labels. I have a record deal with Atlantic Records. I have a label deal with Asylum records. I'm educated, and I've never been arrested before. I've never had any gun charges, I've never shot anybody, and I've never sold drugs. I'm Martin Scorsese, and "Gangsta Grillz" is my "Departed." I do feel that the topic of guns and drugs to come up is preposterous. But that's not something I blame the record labels for.

Legally, there are things that I'm not in a position to talk about. But God works in mysterious ways. After Jan. 16, my career has forever changed. Now I have an even bigger platform. They took my album, and I could have been shit out of luck. Instead, in three weeks, I was able to redo almost every song. I retrieved different artists' sessions and did seven to eight new songs . . . Now I have the "Gangsta Grillz" album coming out, and my arrest put it in front of everyone's eyes. So, no, I'm not salty with the labels.

I would love to, at some point, have a sitdown with myself, Cannon, Whoo Kid, Green Lantern, DJ Clue, Kevin Liles, Sylvia Rhone, Jimmy Iovine and Jay-Z in a room and talk about where do we go from here. But salty? No, I'm grateful for my career.

How do you think your arrest will change how artists get signed to labels? Hip-hop thrives off of mixtapes. Other technologies like YouTube and MySpace have popped up, which are creating other avenues for artists. But labels need mixtape DJs . . . They really don't know what's going on out here. DJs bring the music to them.

Has your arrest changed your business? It hasn't changed anything. It's ironic because my game plan was to release "Gangsta Grillz" the album as my next mixtape.

There are rumors that the RIAA arrested you for withholding your address on your CDs. Why didn't you list it? It was just never something I did. I don't have bar codes on my mixtapes, because that's not what the tapes are for. None of the products that were in Best Buy, FYE or Target came from DJ Drama.

How did your tapes end up in major retailers? How does a bootlegger ever get a CD? I never supported the sale of my mixtapes in retailers.

Rumors also abound that the distributor BCD set you up because you ended a deal with it. I've never blamed BCD. The affidavit is online for anyone to see.

Your company sent a cease-and-desist letter to BCD? Yes.

Did you have a deal with BCD? They couldn't show the contract in court . . . I never supported the sale of my mixtapes in major retailers.

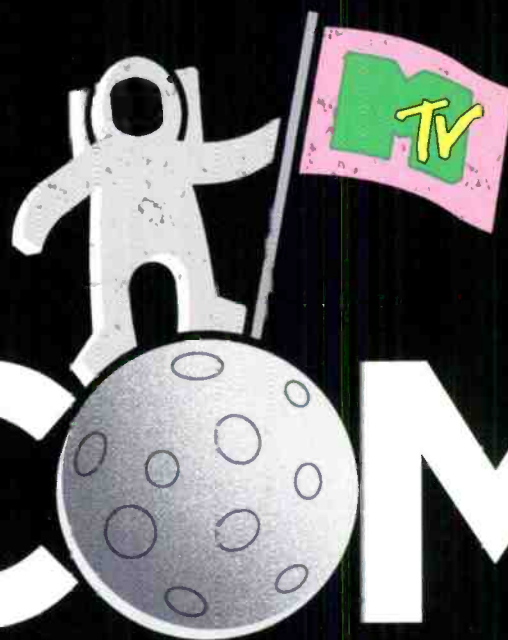
What about rumors that your own Grand Hustle camp set you up? That's dumb. I wouldn't even know what to say to that.

Are you going to pursue clear contracts for your future "Gangsta Grillz" mixtapes? There's going to have to be some agreement between labels and artists that makes everyone comfortable. Even if the labels figure out a way of working directly with the DJs to get the mixtapes done by offering an upfront fee that makes sense on their end and on ours. It could create a system that makes mixtapes comfortably buyable.

Where do you see the Aphilliates brand in the future? I see us as an institution in the making because we stand by our quality and consistency. I'm a DJ who loved to spin records and make mixtapes who has turned into a music industry executive. I plan to sell records, not just for myself but for my label and get more involved [with] other artists. I want to wear as many hats as possible, not just an A&R because we already are the A&Rs of the streets.

VIDEO: Watch an exclusive interview with DJ Drama. Go to billboard.com/sixty.

I Want My MTV.COM?

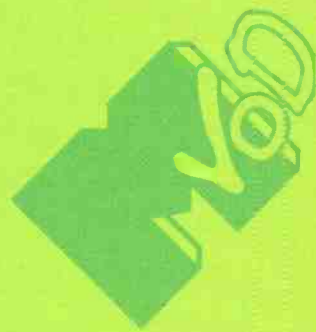


**CAN AN OLD-MEDIA BRAND LEARN
NEW TRICKS? BILLBOARD CHECKS IN
WITH MTV AS THE NETWORK PLOTS
A COURSE FOR THE DIGITAL AGE.**

BY BRIAN GARRITY

ILLUSTRATIONS BY STEPHEN SAVAGE

APRIL 7, 2007 | www.billboard.biz | 27





hen MTV Networks (MTVN) tapped Atom Entertainment founder and CEO Mika Salmi late last year to serve as its new president of global digital media, the company would have been hard pressed to find a candidate with a more ideal résumé.

An executive with a background in the recording industry and Web 2.0, through the years he has had a hand in everything from helping discover Nine Inch Nails while working at TVT Records in the late 1980s, to distributing early viral video hits in the new millennium while running Atom. (Atom is perhaps best-known for distributing the 2004 animated presidential send-up "This Land" from JibJab Media, viewed more than 80 million times.) In between, he spent seven years in the music business with Sony and EMI and served stints at RealNetworks and Getty Images in business development.

By the time he sold Atom to MTVN last fall for \$200 million, Salmi was being lauded by the likes of BusinessWeek as a "net movie mogul." He had built Atom, which he established as a startup in the late '90s, into a stable of Web sites including atom-films.com, shockwave.com, addictingclips.com and addicting-films.com with more than 28 million unique visitors per month.

But rising through the ranks to the role of top digital executive at MTV may turn out to be the easy part. Now comes the hard part.

In his new role, Salmi is tasked with helping MTV get its mojo back after having its cred undercut for the last 18 months by hipper, more nimble (and some would argue less copyright friendly) youth-oriented Web sites like MySpace and YouTube.

That's no small mandate—especially in the wake of a turbulent 2006, in which Viacom saw its stock sputter in part over concerns about the strength of MTVN's Web effectiveness. CEO Tom Freston was forced out in favor of Philippe Dauman as a result, and the digital media team had to be overhauled after longtime chief Jason Hirschorn bolted the company last summer. Adding to the heartburn has been the layoff of some 250 MTV staffers in February, and flagship music program "TRL" shifting in March to a sometimes live format as part of a cost-cutting effort.

Salmi's mission comes with more than one inherent paradox. He is trying to create a more centralized digital platform and strategy for the company, while at the same time letting its brand strategy fragment and splinter more than ever. And he's attempting to do it with a diverse portfolio of assets—MTV, Comedy Central, Nickelodeon and all their respective subchan-

nels—each with a history of fierce independence. What is more, he is trying to help the company create a new aura of hip around its Web properties at a time when parent company Viacom is in the midst of a \$1 billion copyright infringement lawsuit against YouTube, an effort that has some harking back to the recording industry's legal battle against Napster.

Courtney Holt, executive VP of digital music and media for MTV, in an interview just before the lawsuit was filed, says the YouTubes of the world have a very different mission than MTV. "They're different things entirely," Holt says. "We never said we were going to be everything to everybody. MTV is certain things to certain people. It captures a certain moment in time and presents it to you. There are things that we can do to make those experiences better, but we are never going to be a core utility brand. That's what, in my opinion, those sites have sort of become. We have to do a better job of programming our audience and talking to them in their voice."

For his part, the lanky, laid-back Salmi, an extreme-sports enthusiast in his early 40s, doesn't seem fazed by the challenges before him.

Diversification and adaptability appear to be the hallmarks of Salmi's philosophy. Nowhere is this more apparent than in



HOLT



Is there such a thing as brand overload?

When consumers identify, some of them identify with Nickelodeon, some of them with "SpongeBob," and they want to be able to find that. So the question is, How do you set up a digital platform, a digital play, that allows people to find what they're looking for? The hard part is, how do you do it in a scalable fashion, so it is not resource-intensive as you start to expose yourself, and as you start to bring up these other brands? I think "Colbert" is a good example—the producers run something called Colbert Nation. It's been very successful. It goes hand in hand with the TV show. It allows people to either go directly to the site or they can go through Comedy Central's site. So the "Colbert" stuff is a great example of how you can go pretty deep and you can build this community around something that's connected pretty closely with television.

Can you drill down more on the notion of it being scalable?

As a company we have over 150 Web sites around the world. We have 50 million unique visitors to our Web sites around the world. We are in 162 countries with the TV channels. We reach over a billion people on TV and 1 billion people via mobile. We work with 50 mobile operators around the world. And we're not just a couple of dozen big brands but all the subbrands around it, so the scale is amazing. I visualize it like this: I see the earth. I see all these little dots, and we're doing all these things. The key for us is, how do you take all that and expand upon it so we can do more? We're going to do more things on the Web, through mobile, around games and everything else. But growing them in silos by themselves is not taking advantage of scale and resources, or the audience. So the challenge for us, and it is something we've been working on, is, how do we connect all that together from a platform basis, as well as from a consumer and a content basis?

THE BILLBOARD Q&A

Mika Salmi

MTV NETWORKS' NEW PRESIDENT OF GLOBAL DIGITAL MEDIA

How does what you're trying to do with MTV Networks compare with your experience at Atom?

At Atom, we would sell to different demographics across multiple brands using different products or content types. That is also what we are trying to do now. At Atom we were much smaller, obviously—only four brands compared to a couple dozen—but the philosophical way we were looking at it is very similar. I believe in having a superserved targeted demographic play, and as part of that, we're moving beyond just the über-

brands of MTV, and Comedy Central and Nickelodeon and others. We are going deeper with smaller brands like iFilm and Atom Films and things like that. And also with shows like "The Daily Show With Jon Stewart," or "The Colbert Report," or "The Real World," or "Two a Days," or "My Super Sweet 16," or "SpongeBob SquarePants." They are brands on their own, and they need exposure in the digital world. So we want to go deeper and instead of having dozens of brands, we have hundreds of brands throughout the company.

Viacom's music group where the company is developing more than 20 new "hyper-programmed" online channels around programming topics including music genres, celebrities, fashion, style, spirituality and more to complement its flagship MTV, VH1 and CMT sites.

"We were going from dozens of brands to hundreds," Salmi says. "That's part of the strategy to go deeper. So whether it be programs, blogs, verticals, channels, whatever you want to call them, they'll be very targeted. Some of these will be launched to create a brand or a new relationship with our audience that falls through the cracks of what our brands covered. Other things we're doing to create new dimensions for our programming."

Some of the initiatives are already under way. In the last six months the company has launched a number of new niche channels including vbs.tv, a new programmed viral video portal developed in tandem with director Spike Jonze and Vice magazine; Second Life-style virtual communities around reality dramas "Laguna Beach" and "The Hills"; and bestweekever.tv, a blog dedicated to the VH1 pop culture show of the same name. It's embracing new distribution opportunities through deals with the likes of Joost and BitTorrent.

It also is tinkering with a pair of existing digital initiatives that have been the source of criticism: its Overdrive broadband Web platform and the Urge digital music service. "Overdrive



Below, the real-life cast of MTV reality drama 'The Hills.' Above, the virtual version of 'The Hills,' played online as a virtual reality game like Second Life or 'The Sims.'



sort of absorbed all of MTV," Holt says. "We're probably going to go back to a more utility-based platform. I think that having perpetual broadband-programmed channels is a great strategy; it just can't be our only strategy."

Recent changes at VH1.com, where the channel has scaled back its video content to allow for clearer access to news, program information, message boards, blogs and podcasts, point to the new direction for MTV's sites. A similar revamp of MTV.com is in the works as well.

Meanwhile, look for MTV to expand Urge beyond being just a digital music service living inside the Windows Media Player. The company is now looking at it as a potential Web-based music community.

And that is not all. The company is attempting to bulk up its digital business through an array of investments and acquisitions, even as it cuts in other areas. Late last year it pushed into short-film content and games with acquisitions of companies like Atom and Harmonix, the maker of "Guitar Hero" and other music-related video games. And the company is said to be mulling buying London-based music social networking site Last.FM, among other acquisitions.

Whether any of these efforts will help put MTV in a better competitive position against MySpace and YouTube remains to be seen. MTV Networks wants to be generating at least \$500 million in digital-related revenue by 2008.

How does that work from a consumer and a content perspective?

Someone who's a fan of Sponge Bob on Nickelodeon might be a "Beavis and Butt-head" fan on MTV or a fan of "South Park" on Comedy Central. That's a content connection that you can make for people. Or some of the consumers in different markets around the world may want to interact with the "Real World" community of people, not just in the U.S. but in the U.K. or somewhere else in the world. I think that is the opportunity for us—we are, compared to most companies, truly global and truly reaching a very targeted demographic.

How are you working to centralize operations?

A lot of the creativity in this company happens at the brand level so we want to respect that. On top of that, though, we realized very quickly that we need a common platform. Anything that is cross-company or involves coordination, we're trying to do. A lot of the touch with the consumer remains with the brands. We're just trying to help them. We'll be measured on if they are successful. If MTV.com has more traffic, is making more money, it reflects on us. So we have to make sure they're successful.

In this model does that mean instead of a new technology application coming out of a brand, the application would be created higher up and then be distributed to all?

I think it's a combination of something that can kind of bubble up internally or we can kind of push it down from the central place.

How are people in the company embracing this on a cultural level?

The silos that had been there in the past are almost all gone. It's really become much more of an integrated company and it's going to continue to become more integrated as we go forward.

How are you approaching acquisitions?

We're looking at anything and everything. Things that will support our connection of TV to mobile, software applications, stand-alone companies, cool brands, international things. There's so many different assets. We're absolutely interested in acquiring. But it has to fit into our strategy, and it has to fit in what we want to do as a company.

What's your view on how MTV plays competitively against technologies like MySpace and YouTube?

I think what [MySpace and YouTube] have done is expose—whether it be embedding video or social networking—how vital those features are. Adopting those types of technologies and making sure we're utilizing them in the context of our brands is very important to us. One thing we've been working on is actually updating our platform to Web 2.0 standards, which means it's very modular, very easy to use.

MTV has taken a lot of heat in the press over its ability to keep up with those services.

I think the story is more than saying, "OK, we've got that cool Web site 'x.com' over there, and that's our strategy." Our strategy is actually to be multiple things and as broad as possible. The power comes when you actually bring everything together in a great way. The interesting thing about a MySpace or a YouTube is that people don't go to the home page. They go to all the individual pages. MySpace, in some ways, is actually millions of smaller Web pages. It actually does take advantage of the way people use the Web if they want to go deeper. Same with YouTube: YouTube is all about the digital community around the videos. So we've got a head start in that, in that we've got hundreds of thousands of video clips already and we've got all these brands already. So the question is, How do we expose it better and make sure that people can find it?

Is there a need for greater application of those tools in MTV-owned environments?

Absolutely, we're putting all that in. All that is in process

'Whether it be Joost or BitTorrent or even YouTube, that's a distribution outlet for us. We just have to make sure that the economics work.'

—MIKA SALMI

... We've only begun, basically. Nickelodeon is constantly adding things; embedding is happening on most of their Web sites. It won't be something where tomorrow they'll say, "OK, it's done: 150 Web sites. All the features you ever wanted. Here it is." That would defeat the purpose on how we want to approach this. The thinking is very much like, "Add things as we go along, make them appropriate." Nickelodeon may not want user-uploaded videos or full social networking. That's why it's never going to be just like turning on a switch. Everyone's going to be working on their own thing. But we will all be moving in the same direction of adapting a lot of these great features that you see on the Web.

What's the larger syndication strategy? You just did that deal with Joost, but YouTube has been a thorn in your side.

They're not a thorn; we want to do distribution deals. I think our philosophy is that, just like we've done distribution deals with Comcast for our channels, Verizon for mobile video and iTunes for downloads, etc., our business is doing deals with those who have distribution outlets. So whether it be Joost or BitTorrent or even YouTube, that's a distribution outlet for us. We just have to make sure that the economics work with our business model. We want to do more of those. I don't think YouTube is a thorn at all. It's just a question of us getting the deal we want with them.

As viral video becomes bigger, how hard is it to retain brand identity when your original content is surfacing elsewhere?

The balance for us is to allow our content to go elsewhere, but then make sure that consumers find out that we're the home base for a lot of it. Hopefully, people will want to get a little bit deeper engagement and they'll come back to us. But if people just want to see it elsewhere, that should be fine also. We'll make an economic relationship around it. With the way people are using the Web, we want to make sure people stumble over our content wherever they might be.

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Shadows Fall reaches
metal's big leagues

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MUSIC

COUNTRY BY KEN TUCKER

UNDER THE GUN

After Assaying Abusive Men And Arson, Will Radio Tune In To Lambert's Latest?

Sitting at a corner table at one of her favorite Nashville eateries and sipping a Diet Coke, Miranda Lambert doesn't come across as the gun-toting, cheating boyfriend-hunting, arson-starting character she portrays in songs like "Kerosene" and "Crazy Ex-Girlfriend." "I do have a pistol and a handgun license," she says with a laugh.

While the 23-year-old may not have personally done everything she writes and sings about, her life thus far has provided plenty of musical inspiration. "My parents are private investigators, so I have grown up seeing ugly in the world," she says. "I've seen reality. In the last five years or so I've had some relationships go bad, and I do have a little pain in my life."

That outlook has translated into big sales for Lambert's 2005 Columbia debut, "Kerosene," which has shifted 851,000 copies, according to Nielsen SoundScan, without the benefit of a No. 1 airplay single or even a top 10 hit for that matter. The title cut, which peaked at No. 15 on Hot Country Songs, is by far the best performing of her five singles.

"Crazy Ex-Girlfriend," the title song from her new album, due May 1, has already stopped at No. 50. "I really want radio, but I understand why I don't always get it," Lambert says. "I mean, I am controversial—I blow people's houses up and kill people in my songs. I realize that [I'm] not just your average girl singing a song, but people do feel that way, so they want to hear it."

"It didn't necessarily work at radio, but almost a million people bought it," she says of her first record. "I'll take it."

What Lambert did get a lot of was TV and media exposure. An alumna of the USA Network talent contest "Nashville Star"—she finished third during the 2003 inaugural season—her talent made her a media darling from the start, earning the kinds of press for which even established artists yearn.

And while she was not new to TV, her now famous performance of "Kerosene" at the November 2005 Country Music Assn. Awards—complete with an explosion of flames that could be felt in the audience—not only got the attention of those watching, it brought to the forefront her abilities as an entertainer.

Lambert, who has toured with George Strait, Keith Urban, Toby Keith and Dierks Bentley, has had a tremendous run as an opening act and she knows it. "I really am a spoiled brat when it comes to touring," she says.

Despite all her exposure, Lambert knows that radio has been



LAMBERT

the missing link. "I would love to see what would happen to my career if I got radio play," she says.

Her latest single, the less incendiary "Famous in a Small Town," could be the song that breaks through for the small-town Texan. "I feel like I sing this song with truth in my voice," she says. "I can relate to it."

While radio was more top of mind when she wrote songs for her new record, Lambert says she did her best to stay true to herself. She and producers Frank Liddell and Mike Wrucke went with an "if it ain't broke, don't fix it" philosophy, but Lambert was more under the gun this time around. "There were literally a couple of songs that I finished the bridges to in the studio," she says.

Opener "Gunpowder & Lead" deals with an abusive mate and exactly how the singer will greet him when he makes bail. ("Slapped my face and he shook me like a rag doll, don't that sound like a real man, I'm gonna show what little girls are made of, gunpowder and lead.")

But not every song is as in-your-face. "More Like Her," which Lambert calls "personal and introspective," is a sparsely produced ballad that shows her vulnerable side. "Easy From Now On," a 1978 hit for Emmylou Harris penned by Carlene Carter and Susanna Clark, was a last-minute studio decision. "It's

been recorded a few times before, but I don't think you can ever hear it enough," Lambert says.

KMPS Seattle music director/air personality Tony Thomas says his station has had mixed success with Lambert. The station still plays "Kerosene," but not her other singles. "I loved the maniacal energy of 'Crazy Ex-Girlfriend,'" he says, "but it seemed too much for some of our listeners, at least as an everyday rotation song."

While he hasn't made a decision yet about her new single, he appreciates her approach. "Miranda's got a great 'let me tell you what I really think' edge that I think is to her advantage," he says. "She played our area right before Christmas on the Dierks Bentley tour, and it was clear she can connect with a lot of fans, especially young women."

While Lambert's new album will be marketed in a variety of ways, including an upcoming appearance on ABC-TV's "The View" and through tour dates with Keith and Jason Aldean, her label hasn't given up on radio.

"The response to 'Famous' is very encouraging," Columbia Nashville director of marketing Tanya Welch says, "and there's a lot more on the record that will work for their listeners. We're going to keep coming back to radio while utilizing some of the marketing elements we used on 'Kerosene.' It worked." ■■■

LAMBERT: JACK GUY

>>>NOT-SO-LITTLE RASCAL

Hitmaking country group Rascal Flatts has set a Sept. 25 release date for its fifth, as-yet-untitled Lyric Street/Hollywood album. Producer Dann Huff will be behind the boards for the follow-up to 2006's smash hit "Me and My Gang," which has sold 3.8 million copies in the United States, according to Nielsen SoundScan. The group has a few more spring dates on tap through early April before getting busy in the studio.

—Jonathan Cohen

>>>THURSDAY MOVES ON

Rock outfit Thursday has left Island Records, according to a post on its MySpace site. "It was a difficult decision and it took us the better part of six months to come to an agreement with the label, but now that we have, both of us are very happy with how things have turned out," the band wrote. Thursday's two Island albums have sold a combined 496,000 units, according to Nielsen SoundScan.

—Jonathan Cohen

>>>'BEST' IN SHOW

DJ Khaled's next Terror Squad/Koch album, "We the Best," boasts a bevy of hip-hop stars. Due June 12, the set features T.I., Akon, Fat Joe, Rick Ross, Lil' Wayne and Baby on first single "We Takin' Over," a video for which was just shot in Miami. The Game, Jadakiss, Paul Wall, Trick Daddy, Ja Rule, Ludacris, Young Jeezy, Styles P, Cassidy, Juelz Santana and Young Dro will also appear.

—Mariel Concepcion

>>>SPIDERWEBBED

After a surprise 2005 reunion tour, influential indie group Slint is going back on the road this spring/summer to play its 1991 album, "Spiderland," in its entirety. The Louisville-reared act is also working on new material for the first time since the mid-1990s. "We have an unspoken camaraderie, musically," guitarist David Pajo says. "The more we stayed in touch after that tour, the more we realized we still wanted to do it."

—Jonathan Cohen

ROCK BY TODD MARTENS

MAJOR METAL

Up From The Indies And Already A Proven Seller, Shadows Fall Thrashes Ahead

By the time East Coast metal act Shadows Fall went shopping for a major label deal, the band had already managed major label-like success on Southern California indie Century Media.

Its 2004 album, "War Within," has sold 273,000 units in the United States, according to Nielsen Sound-

bit more leverage than we were used to having."

Shadows Fall opted to sign with Warner Music Group imprint Atlantic Records, which will release "Threads of Life" April 3. The signing is indicative of the growth of the extreme metal subgenre in the post-Ozzfest era,

not looking for that one song. We've been around for 10 years, and we're looking to be around for a lot longer. They knew they signed a metal band. It's not like they were expecting some crazy pop record."

Indeed, "Threads of Life" doesn't deviate too far from its past work, mixing thrash riffs with impressive break-neck melodies. If "Threads of Life" sees the band experimenting at all, it's in the vocals, with Fair stopping just short of a growl and throwing in more harmonies. He says he spent time listening to the Beatles and Alice in Chains before recording the album, and worked extensively on his vocals with producer Nick Raskulinec (Foo Fighters, Stone Sour).

"I was even listening to that first Boston record," Fair says. "I know I can never get that high, but there's so much you can do with voices beyond one tone."

If Fair is humble in the band's major label ambitions, though, manager "the Reverend" Dave Ciancio with the Syndicate is more direct. His goal is something that rivals the success Warner had with Metallica.

"Century Media very desperately wanted the band to re-sign, and we could have signed and could have had a career that was a level where the 'War Within' left off," he says. "I think most bands would be psyched with that. But

there's only so many slots for a Guns N' Roses or a Metallica or a Pantera, and we have all believed since day one that these guys have the ability to get to the top."

The band's A&R rep and product manager at Atlantic, Anthony Delia, says the label will be taking lead single "Redemption" to radio in early April, but has thus far focused its marketing attention online. The single went up for sale on iTunes in late February and has sold 4,000 units.

"Metal isn't a singles-driven format, so I don't think that will hurt us," he says. "It's not pop, where someone only wants to own one song. Metal people want to hear the full record."

Delia says the label will target the band's core fan base out of the gate, with the band on tour through the end of April with Stone Sour and former label-mate Lacuna Coil. Additionally, indie retailers and Hot Topic will have access to a bonus DVD. Larger accounts such as Best Buy will receive various bonus cuts on "Threads of Life."

And the recent success of the genre just might play into Shadows Fall's hands this time around, retailers say.

"There's a grand realignment these days," says Rob Cleveland, co-owner of Madison, Wis.-based Earwax. "There's lowered sales expectations and underground bands are doing better. Five years ago, I'd say no chance would Shadows Fall be on a major. But the music-buying public is getting smaller, and the bigger labels are slowly catching up."



SHADOWS FALL

Scan, and the album spawned two top 40 singles on Billboard's Mainstream Rock Songs tally, "What Drives the Weak" and "Inspiration on Demand." The album's opening track, "The Light That Blinds," also landed on popular videogame "Guitar Hero II," which helped the single sell 9,200 units online.

"We were in a really good place once our contract with Century Media was up," vocalist Brian Fair says. "We had accomplished a lot on our terms and at the indie level. When it came time to look for a deal, we had a little

which has carried such acts as Lacuna Coil, As I Lay Dying and In Flames, among many others, beyond cult status. The major labels have noticed, with Lamb of God joining Columbia, Mastodon signing with Reprise and Atreyu joining Hollywood.

But all the newfound attention hasn't turned the new crop of metal acts into mainstream stars, at least not yet (see story, below). Fair says, at least initially, the band has modest goals in its new major label home.

"Atlantic totally understands that this is a career thing," he says. "We're

HEAVY INDUSTRY

Big Labels Embrace Loud Rock, But Sales Have Yet To Explode

Shadows Fall may be the latest hard rock band to jump from the indie world into the major label system, but breaking out of the metal genre and winning a mainstream fan base won't be easy.

Bands like Mastodon on Reprise and Lamb of God on Columbia may have had their largest debut weeks of their career when they joined the major label ranks, but sales, while respectable, have not yet catapulted the bands to new heights.

"That's going to be the case until one of these bands writes 'that song,'" Relapse head Matt Jacobson says. "It may never happen, but if it does, there's a system in place to push that along."

Mastodon's 2006 effort, "Blood Mountain," has sold 96,000 units in the United States, according to Nielsen SoundScan, and has not yet surpassed the act's 2004 effort for Relapse, "Leviathan." Meanwhile, Lamb of God's "Sacrament" got off to a fast start, but the 2006 album's 197,000 units seem on



LACUNA COIL

pace to match 2004 major label debut "Ashes of the Wake," which has sold 292,000 units.

Century Media president Marco Barbieri says there may be other factors at work. His label nurtured Shadows Fall, and believed it was on the verge of a breakout smash with Lacuna Coil. But 2006 effort "Karmacode" has sold 162,000 and not yet shown signs that the band will find a fan base beyond the 271,000 units sold by 2002's "Comalies."

"The reaction to the single and video wasn't what we had hoped for," Barbieri says. "It was the same as the last two singles had done. We had hoped to get out of this metal, subgenre box and get some more mainstream play, but we were relegated to [MTV2's] 'Headbanger's Ball.'"

He continues, "Our goals have always been Rolling Stone, MTV and commercial radio. But it's tough to talk to those people. They have opinions and stereotypes, and a lot of what goes on in this country is reacting to what's already considered cool."

Such stats don't faze Shadows Fall vocalist Brian Fair, who is happy that bands like his and Mastodon are being embraced at all by the industry at large.

"A band like Mastodon is not going to be top 40, but there's a whole audience out there of kids who want this progressive, insane, scary music," he says. "So instead of fucking with what they do and trying to make Mastodon fit in on a major label rock format, Reprise let them go nuts. Mastodon responded by making one of the scariest, darkest records ever on a major label. It's a pretty awesome time."

—TM



DAVID GUETTA, foreground, at the Winter Music Conference.



Beatbox

KERRI MASON kmason@billboard.com

Hot Beats In Close Quarters

At The Winter Music Conference, Building Buzz From The Beach To The Booths

There's no one in the water, but the pool area of Miami's Shelborne Beach Resort is crammed: a patchwork of tanned torsos, gelled hair, hoisted Coronas and mounds of muscle and silicone. Rented speaker stacks pump heavy beats into the sweaty crowd, which mills more than it dances, if only for the close quarters. The gray sky threatens and the occasional raindrop lands, but no one abandons the party. They each paid upwards of \$60 to get in.

Up in the temporary booth, DJ **Victor Calderone**—a monthly resident at New York superclub Studio Mezmor—grabs the mic. "Welcome to Miami," he says. "Who out there is representing New York?" The roar that follows sounds unanimous. He lets a monstrous drum track build and then drop in a sinister burst of synth and bass, and the massive roars. Next door at deep house club Cielo's poolside party, sets from **Blaze** and **Charles Webster** get all but drowned out.

The annual Winter Music Conference (WMC) is increasingly a tale of two conferences: the one for vacationing New York clubbers, with marathon sets by home-grown NYC favorites like Calderone, DJ **Boris**, **Jonathan Peters** and **Danny Tenaglia**; and the one for everyone else, a group that includes persevering industryites, hopeful newcomers looking for contacts and international dance fans trying to see the DJs/artists who rarely hit their shores. The parties that do the best, and the artists who leave with the most buzz, somehow manage to appeal to both:

■ America's new "it" DJ is **David Guetta**. His "Fuck Me I'm Famous" night was Studio 54-ian both outside—with a throng blocking the sidewalk and record label presidents pleading with unyielding doormen—and in, with model-quality dancers walking among the crowd and magnums of Moët getting delivered to tables with lit sparklers stuffed in their corks. Con-

ducting business from host club Cameo's halved-disco-ball DJ booth, the magnetic Guetta dropped aggressive remixes of his own "Love Don't Let Me Go," **Red Hot Chili Peppers'** "Otherside" and **Fleetwood Mac's** "Big Love," with a **Junior Vasquez**-like flair.

■ Dutch DJ/producer **Fedde Le Grand** played no fewer than 15 gigs in his four-day WMC stint, to support bouncy runaway hit "Put Your Hands Up for Detroit" (Ultra). "I was thinking about saying Ibiza or maybe Amsterdam, but I liked Detroit because it's been such a tremendous influence on the whole house scene in general," he says. "But some of the real techno guys were actually quite offended."

■ Kitschy downtown venue Pawn Shop played host to DJ/producer duo **Gabriel & Dresden**, who are hard at work on a full album from group **Andain**, a collaboration with guitarist **David Penner** and singer **Mavie Marcos**. "We're known for playing requests, so kids will show up to our gigs with signs with song names on them," **Josh Gabriel** says. "[2004 Andain single] 'Beautiful Things' is the most common." In Miami, the duo obliged without being prompted, dropping the familiar melody to a crowd that hoisted lighters and sang along to every word.

■ WMC's hot zone is the below-10th Street strip of Washington and Collins Avenues, and its trendy chain clothing stores couldn't resist co-opting a bit of dance cred. Armani Exchange—a longtime dance supporter—hyped new compilation "Solar" (mixed by **Richard Grey**) with front-window signage and blaring live DJ sets; Benetton had models sporting their gear dancing excitedly on cubes; and Diesel hosted DJs from very left-of-center label Ghostly International who played blips and bleeps suitable for jean-shopping.

Only in Miami, kids.

THREE DJs, THREE QUESTIONS

Taking The Temperature At The Winter Music Conference

Cornering an A-list DJ for a quick sit-down during Winter Music Conference used to require the craftiness of a tabloid reporter. But this year, media-focused events like the Music Lounge, organized by BMF Media and sponsored by Sirius Satellite Radio, and Remix Hotel, featuring a Beatport-sponsored DJ stage, made it almost too easy to corral the big names. Here, the No. 1 DJs in the world (Paul Van Dyk), in New York (Victor Calderone) and among the international jet set (David Guetta) give WMC a once-over.

HOW DO YOU USE THE WMC?

Van Dyk: I use a lot of technology onstage, as much as in the studio, so it's a very interesting convention for me to see what's new, get contacts and maybe even develop new pieces of gear. Just yesterday I had a meeting with the guys from Ableton, who make the programs that I use. It was really geeky brainstorming, getting really techy, and we came up with an idea of this super-duper machine, a combination of hardware and software.

Guetta: It's just having a lot of fun with all my friends, meeting people who I work with all the year through the Internet and don't get to see so much. That makes you come up with ideas you wouldn't otherwise have. I just saw Armand Van Helden and the guys from Dirty South, and I said, "Oh, I didn't think of you, maybe you could do a remix of my next single," and they were like, "Oh, great. We love you." When you're in an office, you don't necessarily think of everyone.

WHAT NEW MUSIC EXCITES YOU?

Van Dyk: I'm a huge fan of Placebo. "Pierrot the Clown" is already one of my favorite songs ever.

Calderone: I'm going back to my roots. The

music I've been shopping and buying and what's been inspiring me is techno from everywhere. I see people connecting to it as well. People in New York who were listening to tribal and deep house, everybody's like, "Techno, techno, techno." Holy shit, this is a techno conference.

Guetta: It seems to me that everything is going back to house. The minimal techno stuff was very big in Europe. I was really into the electro sound, but I'm backing up a bit now because everybody is playing that, and it's becoming kind of boring. So I'm trying to mix this vibe with my roots, which are really house music and vocals. Of course, I'm interested in new sounds, but I think you need more than just a kick and a bassline.

WHAT FRUSTRATES YOU ABOUT THE U.S. DANCE MUSIC SCENE?

Van Dyk: It's very healthy and always growing with amazing music. Those little elements you would criticize don't even count.

Calderone: The frustrating thing for me is the support, and I don't mean the fans—they're there. The support from radio, the music channels. Everybody gets inspired by dance music and everybody takes a little bit from it. Look at Madonna. Yet people don't want to take the risk to put it out there, support it, play it on the radio, give it its moment.

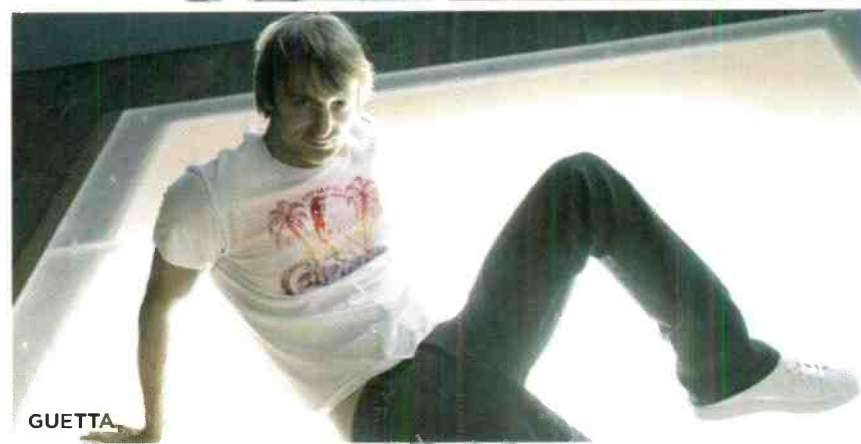
Guetta: It's very different because in my country I do prime-time TV shows, I do major advertising campaigns, and when I speak to my colleagues here, they are like, "This would be impossible in the States." But at the same time, it's much less difficult than I thought. I started my U.S. tour expecting very little, and the welcome in the clubs was so warm, it was packed everywhere. You don't have the media representation, but the scene is strong, and the enthusiasm of the people is huge. It reminds me of 15 years ago in Europe.—KM



VAN DYK



CALDERONE



GUETTA

ROCK BY MARIEL CONCEPCION

FROM ZEROS TO HEROES

Robust Online Presence Drives Eclectic Group Into The Top Five

For then 15-year-old Travis McCoy, high school gym class was nothing more than an excuse to chat about music with buddy Matt McGinley. McCoy, who was an aspiring rapper, was the frontman for a local band, and McGinley played drums for another in their native Geneva, N.Y.

The summer after sophomore year, McGinley's band landed a party gig, and McCoy, who happened to be at the same gathering, stepped to the mic and began to rhyme along with it.

Thus Gym Class Heroes was born and went on to release three independent albums before signing to Fall Out Boy principal Pete Wentz's Decaydance label via Fueled by Ramen/Atlantic in the spring of 2004.

The group is now tasting its first mainstream success with the single "Cupid's Chokehold," featuring FOB's Patrick Stump, which peaked at No. 5 on the Pop 100 and Billboard Hot 100 charts. The album from which it is drawn, "As Cruel As School Children," has shifted 246,000 units. Band and label credit a robust online following for the breakout. In the past month, Gym Class Heroes have frequently sold more than 100,000 digital downloads and 55,000 ringtones each week, according to Nielsen SoundScan. Their MySpace page boasts more than 7 million profile views and 400,000 friends.

But the question remains: how to further break a rock group that has a rapper as a lead singer?

According to Fueled by Ramen president/co-founder John Janick, the answer lies with further online saturation to prepare the group for mass exposure. To wit, a video for the track "New Friend Request" was recently made available only on the band's MySpace and official Web sites, without any intention of it being picked up for broadcast. "We want to make sure there's a solid foundation," he says. "We want people to already know them so they aren't taken blindly when we do go to radio and television."

Still, Janick assures this formula wouldn't have had much success if it weren't for the band's desire to get its music heard. "They

were all about going on the road and developing," he says. "So, we decided to work with them, even though [the music] was a little outside of what we're used to working with."

That skepticism may have initially slowed Gym Class Heroes' mainstream breakthrough, but it ultimately wound up generating buzz. "No one really got [the music], and they wondered where it should be placed," he says. "People were like, 'What kids are going to buy it? The rock kids or the rap kids?' And I was like, 'Kids in general are going to buy it.'"

Indeed, it took so long for the band to emerge from below the radar that "Cupid's Chokehold" (which uses the hook from Supertramp's 1979 hit "Breakfast in America") was actually featured on the 2003 album "The Paper Cut Chronicles." It didn't hit the charts until last December, when a DJ at Milwaukee station WXSS began playing it regularly," McCoy says.

"It just caught fire after that, and stations started adding it and people started requesting it, so we did a video to give it momentum," he adds. "We knew that it was a cool song, but it all came out of nowhere. It was like this crazy snowball effect." Even though the first single, "The Queen and I," had already been released, the label shifted its efforts to "Chokehold," reissuing "School Children" (first released in July) with the added track.

Gym Class Heroes will continue pounding the pavement on tour in an attempt to reach new audiences. The band is out with RX Bandits, P.O.S. and k-os on the Daryl Hall for President tour and will then play dates on the Vans Warped trek this summer.

"It takes a while for the world to catch up sometimes," McCoy says. "But I think if people could just come out to a show and look at the line outside, they'll see our fans come from all walks of life, and you can really put a face on what our fans look like. Once people take the time to actually really check us out, they'll see there's a lot under the surface as far as our music goes." ■■■

POP BY PAUL SEXTON

Back To The Future

Inspired By WWII-Era Styles, Puppini Sisters Move Ahead

LONDON—The U.K.-based "sisters" who last year spruced up favorites from the '70s and '80s with a whiff of '40s glamour are now bringing their retro-pop to the United States.

The Puppini Sisters' worldwide deal with Universal Classics & Jazz generated major media coverage and a top 20 U.K. placing last August for the trio's debut album, "Betcha Bottom Dollar."

The album sold close to 13,000 in its first week and won the act further media attention in continental Europe, notably in Italy. A U.S. release May 1 on Verve precedes a two-week residency at the 90-capacity Oak Room cabaret inside New York's Algonquin Hotel.

The trio—Marcella Pup-

pini, Stephanie O'Brien and Kate Mullins—came together in 2004. Their "Forward to the '40s" mantra is to the fore on the album, with vocal stylings of the type made popular by the Andrews Sisters primarily applied to rock-era songs like "Heart of Glass," "I Will Survive" and the Smiths' "Panic."

"Betcha Bottom Dollar" also includes songs from the '40s and '50s, such as "In the Mood," "Mr. Sandman" and "Boogie Woogie Bugle Boy (From Company B)."

Universal Classics & Jazz A&R/artist development manager Tom Lewis signed the Puppini Sisters after seeing them live at Trinity College of Music in London, where the girls met.

Lewis believes the trio has

worldwide potential. "The music they sing has a timeless quality—it just hasn't been heard for a while," he says. "There are other factors, too, such as the cult popularity of the Oscar-nominated movie 'Belleville Rendezvous,' and the revival of the burlesque scene and 1940s styling," exemplified by "New Burlesque" figurehead Dita Von Teese.

Not only did the music from "Belleville Rendezvous" (2003) inspire the group, its French composer Benoit Charest went on to produce "Betcha Bottom Dollar," which Puppini describes as "complete serendipity."

A second U.K. album planned for later this year will



Rhythm & Blues

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Soul Patrol

Stone Summons Inspiration From Gaye On New Stax Album

It's apropos that soulful songstress Angie Stone is recording her Stax/Concord debut at the stomping grounds of another soul soldier: Marvin Gaye.

The late artist's studio—incubator for the classic album "I Want You"—sits behind an imposing black gate on Hollywood's Sunset Boulevard. Imposing, however, melts away to mellow once you step across the threshold.

Gaye's spirit seeps through everywhere. From the walls, adorned with original portraits and photos of the artist, including one with his "I Want You" collaborator Leon Ware, also newly signed to Stax. From a hidden hallway door as you traipse upstairs to Gaye's personal sanctuary: a bedroom, bath and a smaller recording studio. From the main studio downstairs, which, like its upstairs counterpart, houses some of Gaye's original recording equipment.

Against that backdrop, a relaxed Stone previewed several songs from her new album, "The Art of Love and War," due this summer. Wearing wheat-colored jeans, a plum-hued T-shirt and a multicolored, polka-dot head scarf, she sang, danced and supplied her own brand of color commentary

as producer/musician Jon Nettlesbey keyed up each song.

For instance, when she sat down to write the ballad "Sometimes," her inspiration was the film soundtrack to the 1974 urban drama "Claudine." She referred to another track, the uptempo "These Are the Reasons," as her "drama queen comeback." She duets with Chyno—the Charlotte, N.C., singer/songwriter who appeared on UPN's "The Player"—on the torchy "Half a Chance." Stone says with a laugh, "Men don't beg no more, but I've got him begging on here."

She revisits her "Patrice Rushen days" on the funky "Play With It." But the most eloquent track that drives home Stone's renewed spirit is the timeless ballad "Happy Being Me."

"When you get close to losing your life, you see it flash before you," Stone says of her bout last year with congestive heart failure. "This song is a true testament to who I am and where I am."

The tracks Stone shared took me back to her emotionally charged breakthrough in 1999, "Black Diamond." That Arista set spawned the top 10 R&B hit "No More Rain (In This Cloud)." The former lead vocalist for Vertical Hold

GYM CLASS HEROES





THE PUPPINI SISTERS

include some original compositions. The act does not yet have a publishing deal.

"People might think this is a novelty [act] until they see the show and realize we're all accomplished musicians," Puppini says. The group is booked in the United Kingdom by Creative Artists Agency and internationally by William Morris.

Looking ahead to the U.S. launch, Puppini says, "In my dreams, [we're] going to take over the world, because what we do is their music—it's part of their culture." She adds light-heartedly, of a U.S. superstar's current image, "Even Christina Aguilera has become the Puppini Sisters." ...

segued to J Records for two subsequent albums, "Mahogany Soul" (2001) and "Stone Love" (2004). But after the 2005 release of "Stone Hits: The Very Best of Angie Stone," the singer says she and J execs mutually agreed to part company.

Raring to move beyond the midlevel point where her career is anchored, Stone hopes to acquaint listeners with her versatility. An example—pairing with Josh Groban and a full orchestra on "The Prayer" for a PBS special from two years ago—is playing on YouTube. For the aforementioned "Happy Being Me," her wish list of artists to add sweetening to the song

includes a harmonica-playing Stevie Wonder and guitarist/vocalist John Mayer.

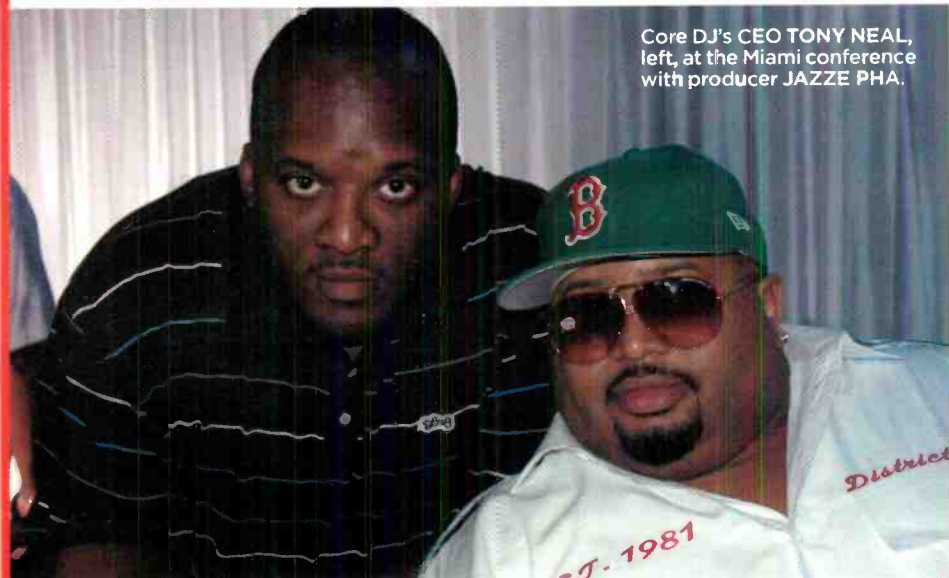
Before the preview ends so he and Stone can do some further vocal tightening, Nettlesbey notes that Mary J. Blige also recorded some of her Grammy Award-winning album "The Breakthrough" in the same studio. While absorbing that, Stone credits another force on her side.

"This business is hard," she says. "I've been waiting all these years, and I've survived." Pointing to her heart for emphasis, she adds, "But I can't be touched right now, because God has me right here." ...

STONE



STONE: MARK BAPTISTE; NEAL & PHA: ISS/WORDONTHETREET.COM



Core DJ's CEO TONY NEAL, left, at the Miami conference with producer JAZZE PHA.



Real Talk

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They've Got The Power

Small- And Medium-Market Stations Flex Muscles At Core DJ's Retreat

"The Core DJ conference is all about maintaining a spot on that industry radar, because it's who you know that helps you make career moves," said DJ Dimepiece, mixer at WIZF Cincinnati.

Indeed, the Core DJ's Retreat, held March 15-18 in Miami, was a great opportunity for up-and-coming radio personnel to get face time with national label representatives and their artists. Tony Neal, Core DJ CEO and a mixer at several stations including Miami's WEDR, founded the Core DJ's coalition three years ago.

By gathering leaders in small and medium radio markets across the country, Neal has corralled more than 300 members. And each year, he organizes two retreats, where labels showcase their best talent for mixers like DJ Dimepiece. Most small-market radio personnel don't get routine one-on-one meetings with their designated regional label reps, so the retreat is a great opportunity to get a peek at what's coming.

Artists attending the retreat also benefit from personally meeting the Core market leaders. In this climate where new artists routinely send radio stations music and naively expect to garner spins, the wise hold a few more cards than simply handing off a CD.

"Only the performances made an impact on me this weekend, and really, the artists with energy really stood out," said DJ Backside, a former KMEL San Francisco mixer.

Atlantic did a great job of implementing the "seeing is believing" ideal at the retreat. Atlantic manager of rap promotion Rick Betemit coordinated upwards of eight different groups to perform on Friday night at nightclub Sobe Live. And even though Atlantic promotional executive Sam Crespo and the night's host, DJ Drama, missed their flights, Twista, Paul

Wall, 8Ball & MJG, Plies, DG Yola and Trey Songz each performed and brought life to the singles that clutter most attendees' desks. Universal Republic MC Baby Boy Da Prince, who introduced himself through a New Orleans drawl while doling out his single, "The Way I Live," also made an impression on me.

"If a DJ gets my CD from one of my people, he's going to throw it away," Baby Boy said. "So, I've got to hand out my own shit."

Direct feedback was another highpoint amid the intimate Core DJ atmosphere. Early Thursday morning, Interscope Geffen A&M and Universal/Motown held a listening session headed by VP of rap promotion Troy Marshall and raffled off new Serrato mixers in return for completed feedback work sheets. The audience rated records, like Slim Thug's new single "Problem Wit Dat," on a scale of one to five. However, not everyone followed this path to enlightenment.

"I saw more wasted promotional product this weekend than I have ever seen before," Backside said. "Just handing out fliers doesn't work anymore."

Small and medium markets make up the bulk of America's radio landscape, yet they don't always get credit for breaking records. Rapper Mims noticed that pattern and used it to his advantage while working his recent Billboard Hot 100 No. 1 hit, "This Is Why I'm Hot." His camp purposely pushed the record outside of Mims' native New York, building buzz from the middle of the country first.

Stories like that epitomize the power of small and medium markets, as well as the overall strength of the national radio landscape.

"We made our own lane," DJ Fresh said with a laugh. "Don't hate." ...



Jazz Notes

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Money Isn't Everything

New York Jazz Label Pays First, Recoups Later

At the premiere performance of Waverly Seven March 14 at the Jazz Standard in New York, saxophonist/clarinetist Anat Cohen led the robust performance of jazz-tendered tunes originally recorded by Bobby Darin. What could have easily spawned schlock proved to be a swinging affair. The seven-piece ensemble, starring such local rising stars as tenor saxophonist Joel Frahm, trumpeter Avishai Cohen and pianist Manuel Valera and augmented by guest guitarists Russell Malone and John Pizzarelli, played the pop idol's songbook, ranging from a grooved R&B zing through "Splish Splash" to a cool, toe-tappin' slice of "Mack the Knife." Waverly Seven's two-CD "Yo! Bobby," will be released June 5 by Anzic Records, the burgeoning indie piloted by Cohen and Oded Lev-Ari, both born in Israel and now based in New York. They serve as artists (Cohen as reeds player/bandleader, Lev-Ari as arranger/composer/producer) as well as label principals exploring a new record company model, where creativity enjoys equal footing with business realities.

"With record sales overall falling, individual artists need to have some kind of fair mechanism by which they can get their music out," says Lev-Ari, Anzic's GM. "Anzic artists are more involved in all aspects of their CDs, from manufacturing to marketing, which makes them aware of all the costs involved in their

recording adventures. We enter into an agreement where both parties share the risks. Nothing is hidden, there are no surprises." He adds that one of the most obvious differences between Anzic and other labels is that artists are paid immediately for CD sales versus waiting for the recording advance to be recovered.

"Even when dealing with a small indie, you feel that you give away your record and then become frustrated because you don't have any leverage," says Cohen, who created Anzic to self-release her first CD, 2005's well-received "Place & Time." That album was an eclectic mix of straight-up jazz, infused with Brazilian, Afro-Cuban and Israeli folkloric sensibilities. "Now, in addition to my own albums, we'll be releasing other artists who we know and perform with to get our music out there," she says.

Frahm will release his Anzic debut, "We Used to Dance," May 1, with discs by Avishai Cohen (Anat's brother), Valera and pianist Jason Lindner to follow. In addition to Waverly Seven, Anzic ensemble signings include Choro Ensemble, a group dedicated to Brazilian choro music, and Avishai's band Third World Love.

On April 3, Cohen will unveil her latest creations, two CDs of deliciously disparate music: "Noir," with Lev-Ari arranging a world travelogue of tunes and conducting the Anzic Orchestra, and "Poetica," a quartet outing showcasing the leader on clarinet. With her dark-toned and lyrical woodwind voice, Cohen



COHEN

performs originals as well as striking covers, including John Coltrane's "Lonnie's Lament" and Jacques Brel's "La Chanson des Vieux Amants."

"My goal is to reveal the poetic side of the clarinet," Cohen says. "It's lost its popularity over the years, maybe because it's been associated with classical music or Benny Goodman swing."

Cohen will debut the two discs in a live setting May 8 ("Noir") and 9 ("Poetica") at the Jazz Standard.



Global Pulse

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The World Comes To Soweto

South African Group Collaborating With Robert Plant

Since winning the best traditional world music album Grammy Award for sophomore set "Blessed" in February, the 26-strong Soweto Gospel Choir has been in

global demand.

The choir was assembled in 2002 by choirmaster David Mulovhedzi and its show director/executive producer Beverly Bryer, using talent

from the South African township of Soweto.

"There has been a definite increase in live bookings since the Grammy in South Africa and internationally," Bryer says. "There has also been an increase in awareness from international stars considering collaborations." Those include Robert Plant, who Bryer says will work with the choir for a Fats Domino tribute album.

The act is currently on a U.S. tour, booked by IMG Artists, running through April 23. Euro-

pean bookings are through Barcelona-based Nova Touring; Bryer handles South Africa.

Signed to Universal Music South Africa, Soweto Gospel Choir made an international impact with debut album "Voices From Heaven," licensed to Shanachie in the United States. It featured African and English-language material—notably Bob Dylan's "Forever Young"—and hit No. 1 on Billboard's Top World Albums chart in February 2005. "Blessed" (2006) also made that chart, as did the January 2007 release "African Spirit," which includes a version of U2's "One" featuring Bono.

"Blessed" and "African Spirit" were both produced by U.K.-based Robin Hogarth, a veteran of African music recordings. —Diane Coetzer

ROAD RICE: Irish singer/songwriter Damien Rice is spending much of 2007 on the road, promoting sophomore set "9" (Heffa/14th Floor/Warner).

After European shows and four sold-out major U.K. theater dates in March, Rice begins a 29-date North American tour April 23 in Vancouver. Further European shows follow in June and July. He's also penciled in for one of Al Gore's Live Earth concerts July 7, ahead of an Aug. 25 open-air show in Dublin's 17,000-capacity Marlay Park. The Warner/Chappell-published Rice is booked by Little Big Man in North America and through Brighton, England-based 13 Artists elsewhere.

This fall, Rice will play nine U.K. arena shows. "The March U.K. shows sold out in

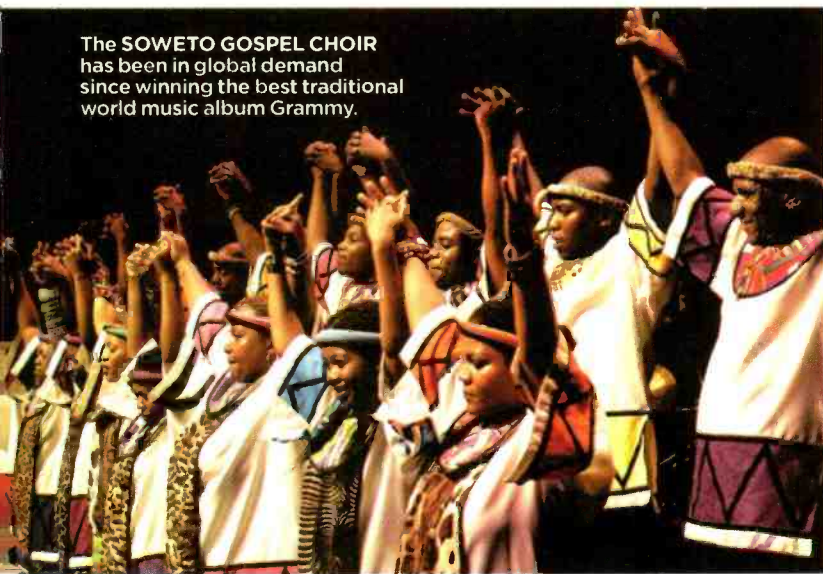
minutes, and Damien was keen to take on the arenas," 13 Artists agent Charlie Myatt says. "He wanted the challenge of playing very different kinds of space."

The troubadour who made his mark with his 2003 Shortlist Prize-winning debut "O" may be in demand, but Rice insists he's following his own agenda. "It's not about being big," he says. "It's about doing whatever you do beautifully and being happy every single day you wake up."

"9" was released internationally Nov. 3, peaking at No. 9 on Billboard's European Top 100 Albums chart. A Nov. 14 U.S. release through Vector/Warner followed. According to Rice's own Heffa label, U.S. sales have passed 288,000 copies, while U.K. sales have topped 225,000.

—Nick Kelly

The SOWETO GOSPEL CHOIR has been in global demand since winning the best traditional world music album Grammy.



COHEN: BILL WESTMORELAND

THE BILLBOARD REVIEWS

ALBUMS

POP

HILARY DUFF

Dignity
Producers: various
Hollywood

Release Date: April 3

Hilary Duff has done something seemingly daring considering the current music landscape—she's made a dance-pop album. It's practically something straight out of the United Kingdom for all of its poppy goodness. Duff's "Dignity" synthesizes Kelly Clarkson's brand of catchy rock and Britney Spears' and Gwen Stefani's most dancefloor-friendly moments. Sonically speaking, the set whips together retro new wave, guitar-fueled dance rock, shades of Middle Eastern instrumentation and very light dashes of hip-hop. Duff successfully partnered with pop's white-hot songwriter Kara DioGuardi, co-writing 12 of the album's 14 songs. Hot topics on the set include deceptive men, pointed jabs at vapid celebrities, self-empowerment and perky odes about devotion.—*KC*

COUNTRY

ALISON KRAUSS

A Hundred Miles or More: A Collection
Producers: various
Rounder

Release Date: April 3

Largely composed of Krauss' impressive

contributions to various projects outside her work with her band Union Station, this overdue 16-song collection also includes five new offerings. Krauss' recent collaboration with John Waite on a remake of his 1984 hit, "Missing You," is here, but they also pair on "Lay Down Beside Me," a tender telling of love found on which both shine. In true bluegrass tradition, "Jacob's Dream" is a haunting, heartbreaking story of two boys who stray from their mother's side, while "Away Down the River" is an encouraging message to a loved one left behind by death ("I'll be standing waiting with all who have gone before/I'm just away down the river a hundred miles or more"). This collection is a must-have for anyone who appreciates that Krauss is this generation's best female vocalist period.—*KT*

ROCK

BRANDI CARLILE

The Story
Producer: T Bone Burnett
Columbia

Release Date: April 3

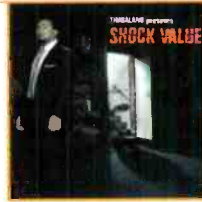
Following the release of her much-lauded 2005 debut, Carlile toured incessantly, wowing crowds with her raw, emotive vocals and powerful songs. Distilling the live energy of these shows, her sophomore set adds big-

TIMBALAND

Shock Value
Producer: Timbaland
Mosley/Interscope

Release Date: April 3

While making bigger stars out of artists like Nelly Furtado and Justin Timberlake (not to mention Aaliyah, Jay-Z, Missy Elliott, etc.), Timbaland has also become a star in his own right. But thankfully, the Virginia beatsmith isn't looking to be taken seriously as an artist with his debut opus, "Shock Value." Just consider it art on canvas. Instead of pulling a one-man-only act, Timbo does what he's known best for, collaborating on off-the-wall dance, pop (lead single "Give It to Me" features Furtado and Timberlake) and hip-hop ("Come See Me" with 50 Cent and Tony Yayo) and even some haunting cuts ("Apologize"). The beats are uptempo, techno-driven and percussion-heavy, with his signature croaky ad-libs and hooks. Few have done the producer-album right (see: Pharrell), but when they do (Kanye, Dr. Dre), it's genius. "Shock Value" falls somewhere between those extremes.—*CH*



fact hammered home by Elvis Baskette's production. What the material could use is more dynamic variety and not in the sense that every song needs the acoustic breakdown in the middle ("Paint the Seconds") that afflicts so many major-label rock records today.—*KH*

HIP-HOP

LIL FLIP

I Need Mine

Producers: various
Asylum/Warner Bros.

Release Date: March 27

If you thought the Red Hot Chili Peppers' "Stadium Arcadium" pushed the boundaries of the double-CD thing, behold Lil Flip's "I Need Mine," an intimidating 37-track collection designed, ostensibly, to plant Flip back in the pile of people making money off Houston's roaring hip-hop scene. The thing is, with a little editing, "I Need Mine" could have been great. As it is, it's a stronger-than-expected collection with several hit-sounding singles ("Busta Clip," "Starched and Clean") and some genuinely melodic moments, like the acoustic-flavored "Find My Way" and "Single Mother." Flip boasts a great Texas rasp and there's some good rhymes here, but it's nearly impossible to stay focused enough to catch them. The Houston sound is all about intoxicating, druggy sound-

scapes, but there's a fine line between hypnotic mood creation and unchecked repetition.—*JV*

LATIN

JUAN LUIS GUERRA

La Llave de Mi Corazón
Producer: Juan Luis Guerra
EMI Televisa

Release Date: March 20

Guerra's return to secular music, after the Christian-themed "Para Ti," is a romantic romp through multiple subgenres of tropical music, including bachata, merengue and salsa. On danceability alone, Guerra takes no prisoners. But what makes this album worthwhile is his ability to make tropical music transcend at a time when the vast majority of the output in the genre is, frankly, boring. "La Llave de Mi Corazón" embraces change with its title track, a bilingual mix of mambo and blues with clever, pictorial lyrics and sophisticated arrangements. From there onward, the album is a mix of more traditional Guerra fare—that is, midtempo romantic bachatas and fast-clipped merengues—but always boasting superior arrangements and inventive lyrics (the bouncy "La Travesía," a take on "You're the Top"). Guerra also spices things up with a couple of English tracks, icing on an already tasty cake.—*LC*

continued on >>p38

ger guitars and more spot-on vocal harmonies, sung by "the Twins," guitarist Tim and bassist Phil Hanseroth. Standouts like "My Song" or "Until I Die" suggest a female Jeff Buckley fronting a tightly knit rock band, and Carlile's old-soul alto reveals beautiful cracks on the soaring title track, a confession wise beyond her 24 years. Elsewhere, there are small, acoustic ballads ("Turpentine," "Josephine"); the Indigo Girls guest on the pastoral "Cannonball." As produced by T Bone Burnett, "The Story" brims with melody and feels warm, rich and immediate. A powerful statement by an artist to watch who is going her own way.—*SP*

tunes for crowding the living-room dancefloor. Even hip-hop track "Magnolia Soul" re-actualizes Ozomatli's signature blend of party and protest with a light touch, as an ode to the good times rolling again in post-Katrina New Orleans. Known for masterfully weaving funk, jazz, hip-hop and Latin styles, Ozomatli's forays into pop-punk and reggaeton on this album are well-made but less riveting. It's hard to stay completely original album after album, but Ozomatli does exactly that when it sticks to the sounds of Los Angeles it helped put on the map.—*ABY*

CHEVELLE

Vena Sera
Producer: Michael "Elvis" Baskette
Epic
Release Date: April 3

The Loeffler brothers' fourth Chevelle album runs into a bit of a creative rut, with a few too many songs that sound the same. "Saferwaters" and "Straight Jacket Fashion" are the best of the bunch, with the trio's well-timed guitar attack at full force. And though the influence of Maynard James Keenan is still present, Pete Dinklage sounds more like himself on tracks like "Midnight to Midnight." The band is incapable of sounding small, a

OZOMATLI

Don't Mess With the Dragon
Producers: KC Porter, Ozomatli
Concord
Release Date: April 3

Ozomatli is known for stirring up a musical melting pot, and on its first studio album since 2004's "Street Signs," the ultimate live act is back in party mode. Funk jam "After Party," cumbia "La Gallina" and feel-good merengue "La Temperatura" sound like the perfect

MARTINA McBRIDE

Waking Up Laughing
Producer: Martina McBride
RCA Nashville
Release Date: April 3

The first album of original material that McBride has solo produced (she also handled "Timeless," her collection of country classics), "Waking Up Laughing" is another strong outing for one of country's most consistent stars. "Anyway," which marks McBride's first turn as a songwriter, is already a top five country airplay single, and there's plenty more to back it up. "How I Feel," another McBride co-write, is a driving description of what a loved one means to the singer, and "Love Land" tells the ultimately rewarding story of a couple whose marriage begins with an unplanned pregnancy. Not every song is uplifting, however. "If I Had Your Name" is a demonstrative tale of love gone wrong ("If I had your name, I'd be changing it by now"), while "Tryin' to Find a Reason" walks through the process of an inevitable breakup.—*KT*



FOUNTAINS OF WAYNE

Traffic and Weather
Producer: Adam Schlesinger
Virgin
Release Date: April 3

The Fountains' 2003 album "Welcome Interstate Managers" may have helped them, somewhat belatedly, acquire a mainstream audience but, bar getting Rachel Hunter to star in the "Stacy's Mom" video, it was actually pretty much business as usual. So it's no surprise to find the inspired songwriting partnership of Adam Schlesinger and Chris Collingwood approach their fourth album in much the same way as the first three. They still write the songs that no one else seems to get round to, about the people that no one else seems to notice. They still pen power-pop tunes so utterly irresistible—"Someone to Love," "This Better Be Good," "Strapped for Cash"—that they deserve to be every bit as ubiquitous at radio as the elements of the album's title. Oh, and they're still brilliant. Investigate.—*MS*



THE BILLBOARD REVIEWS

SINGLES

from >>p37

JAZZ

ROBERT IRVING III

New Momentum

Producers: Robert Irving III, Terri Lyne Carrington

Sonic Portraits

Release Date: March 20

★ Conspicuously absent as a leader since serving as Miles Davis' fusion-oriented musical director in the '80s, Robert Irving III returns in dramatic fashion on "New Momentum," the premiere release for indie Sonic Portraits. The disc is largely an acoustic piano trio date highlighted by Irving originals and two nods to his mentor's '60s repertoire: a buoyant cover of Davis' "Seven Steps to Heaven" and a refined take on Wayne Shorter's "Nefertiti." What's so remarkable about Irving's return from obscurity is the fresh, vital sound spurred by his pianistic dynamism and infused with an imaginative improvisational approach that encompasses dancing tempo shifts and harmonic curves. Bassist Buster Williams co-stars, with arco support on the ballad "Primordial Waters," low-end punch to the title track and a walking bass conversation with Irving on the midtempo groove tune "Always . . . Sometimes."—DO

CHRISTIAN

JACKSON WATERS

Come Undone

Producer: Rob Hawkins

Word/Curb/Warner Bros.

Release Date: March 13

▶ This talented band makes its major-label debut with an amazing collection of songs that should expand its Christian fan base and earn a following among mainstream audi-

ences as well. Jackson Waters creates modern rock that is deliciously accessible. "Center of Attention" is a moody ballad that is already enjoying exposure via TV drama "One Tree Hill," while "Give Me Amazing Grace" is a feel-good track soaring up the Christian charts. Lead vocalist/principal songwriter David Leonard is one of rock's most potent new voices, equally compelling on rockers like "Let It Fly" and ballads like the uplifting "One More Day." Jackson Waters could very well follow in the footsteps of Switchfoot and Relient K, bands whose talent has taken them beyond church walls and into the wider world.—DEP

VITAL REISSUES

BLACK SABBATH

Black Sabbath: The Dio Years

Years

Producers: various

Rhino/Warner Bros.

Release Date: April 3

When one of the three new songs on this compilation begins "One fine day in hell . . ." and refers to Satan as "the master," it's hard not to smile and realize this incarnation of Black Sabbath is exactly where we want it to be. With its 17 tracks, "The Dio Years" adds some import to the relatively historical blip that is Ronnie James Dio's four-album stint fronting the seminal heavy rock outfit. "Neon Knights," "Heaven and Hell," "The Mob Rules" and "Neon Knights" hold up 25-plus years later, and the leaden grooves of the fresh material are as vintage as a devil's horn salute. The net result: 80 minutes of heavenly hell.—GG

R&B

KELLY ROWLAND FEATURING EVE

Like This (3:37)

Producer: Polow Da Don

Writers: S. Garrett, K. Rowland, E. Jeffers, J. Jones

Publishers: various

Music World/Columbia

Five years after solo debut, "Simply Deep" sold 2 million records, Destiny's Child alumnus (and arguably, the trio's best singer) Kelly Rowland returns. The lead single, Polow Da Don's drum-friendly "Like This," unfortunately, buries her usually soulful voice and diva-esque harmonies behind a gimmick-ridden pop radio-friendly track, which, while set up to seduce top 40 and clubs (and particularly females who have dealt with drama in past relationships, a rare topic heard in female R&B songs lately), is simply not up to par with what we know Rowland is capable of delivering. Rapper Eve further slums down the track with a superfluous, humdrum rap. New album "Here I Am" boasts star-studded alliances from Sean Garret, Bryan-Michael Cox and Rich Harrison. But this first single, while high profile, is ultimately a feeble front-runner.—CP

COUNTRY

AARON TIPPIN

He Believed (3:10)

Producer: Aaron Tippin

Writers: A. Tippin, T. Tippin

Publishers: Kicking Bird/

Windswept Pacific/TCT

Wind/Thea Later, BMI

Nippit/Rust

★ Aaron Tippin has built a solid career celebrating working-class America and family values. "He Believed," from current album "Now and Then," is a poignant tribute to his late father. Penned by Tippin and wife Thea, the lyric paints a portrait of an honest, straight-talking man who taught faith, patriotism and hard work. His convictions have had an obvious impact on Tippin's foundation for life and art. Though a personal tribute to his papa, there's universal appeal that should

resonate strongly from rural America to urban sprawl. A first-rate video, starring Tippin's son Teddy, will only boost exposure.—DEP

ROCK

HINDER

Better Than Me (3:35)

Producer: Brian Howes

Writers: Hinder, B. Howes

Publishers: Hinder/High

Buck/EMI

Universal/Republic

▶ With throwback anthem "Lips of an Angel," Hinder scored a momentous radio hit that soared hard on the heels of Nickelback and calls to mind pop-metal anthems of the neon '80s. Another catchy power ballad, the acoustic-based "Better Than Me," is smaller and less bombastic, but equally infectious. It opens softly with finger-picked guitars, relying on Austin Winkler's raucous, larger-than-life vocals to conjure widescreen sound. Let's face it: Hinder's hair-metal nostalgia is too well-crafted, melodic and visceral to be dismissed as a festival of clichés. And if an arena hook like "I really miss your hair in my face/And the way your innocence tastes" makes one cringe, you've discovered a perfect guilty pleasure.—SP

FALL OUT BOY

Thanks fr th Mmrs (3:23)

Producer: Babyface

Writer: Fall Out Boy

Publishers: Sony/ATV/Chicago X

Softcore, BMI

Island

Bigger than emo, Fall Out Boy has evolved into a voracious powerhouse feeding on a myriad of influences. You can hear snippets of R&B, soul, punk, arena-rock and teen-pop on "High on Infinity," the Illinois quartet's new album, which is packed with catchy, clever songs. One of two tracks produced by Babyface, "Thanks fr th Mmrs" sounds like Backstreet Boys playing a thousand guitars, a syrupy blast of melodic hooks, smartly designed and turbocharged. Awesomely orchestrated, it opens with driving horns and strings, and explodes into a huge but cynical chorus ("Thanks for the memories/Even though they weren't so great"), while singer Patrick Stump surprises with manic harmonies. This is perfect power-pop destined for top 40. Best of all, it rocks.—SP



AC

TINATIN

We the Peoples (4:01)

Producer: Fabulous Fab

Writers: Tinatin, F. Dupont,

A. Roman

Publisher: not listed

PureMix

★ Georgian (country, not the state) singer Tinatin, who has resided in New York for the past few years—and worked with top producers in search of label recognition—has co-written and recorded a penultimate,

contemporary anthem honoring the mission of the United Nations, perhaps more relevant than ever, given the flux of worldwide politics. The song cleverly opens with President Truman's 1945 introduction of the United Nations charter, followed by Tinatin's rallying directive, "Let every border that divides become a meeting of hearts and minds/Every flag we salute fly with the gentle wind of gratitude," which she sings with graceful vocal fortitude amid a hand-waving midtempo cadence. The composition's roots were born from Tinatin's role as a member of U.N. Correspondents Assn., stringer for the Russian media and active global advocate for AIDS awareness. "We the Peoples" debuted on U.K. National Radio last month and gained an enthusiastic stamp of approval from U.N. senior directors. Find it on iTunes now—and hopefully soon on AC stations looking for resonant affirmation that politics actually have potential to unite. Best of all, this beautiful, young, charismatic artist has much more in-pocket. She just needs a label to collate a hit-packed catalog into one of the choice debut albums of the year. Contact tinatin@mail.com.—CT

BON JOVI

(You Want To) Make a Memory (4:05)

Producers: Dann Huff, John Shanks

Writers: J. Bon Jovi, R. Sambora,

D. Child

Publishers: various

Island/Mercury Nashville

Still pumped from last year's sold-out "Have a Nice Day" tour, Bon Jovi readies a new studio album, "Lost Highway," due in June. Lead single "(You Want To) Make a Memory" is a surprisingly sparse and intimate ballad about two long-ago lovers getting in touch again. Over a pulsing crescendo of acoustic guitars, piano and strings, Bon Jovi delivers his most soulful vocal in years, sounding relaxed and nostalgic as he offers '80s-soaked lines like "I dug up this old photograph/Look at all the hair we had." It's a classic Bon Jovi anthem—simple, well-crafted and enormously melodic—with guitarist Richie Sambora singing open-hearted harmonies. Given the recent pop success of old-school rock ballads, "Memory" should soar beyond hot AC and country, and thrive at top 40.—SP



LEGEND & CREDITS

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

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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, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX



AIN'T NO 'LIE'

>>> "Beautiful Liar," the hot pairing of Beyoncé and Shakira scores the largest jump in the history of The Billboard Hot 100 as digital sales rocket the song 94-3 Akon's "Smack That" set the prior record when it flew 95-7 in the Oct. 14, 2006, issue.

BREWSTER'S BEST

>>> Lincoln Brewster lands his first No. 1 on Hot Christian Adult Contemporary with "Everlasting God." His price peak on the billboard.com chart was No. 12 for "All to You" in 2005. This also marks the first time that Integrity Music has led this chart.



FAMILY AFFAIR

>>> As Stephen Marley bows at No. 1 on Top Reggae Albums with his debut set, "Mind Control," he joins his father, Bob (Nos. 2, 7 and 11), and brother Damian "Jr. Gong" (No. 3). The Marley family also owns 11 of 15 titles on Nielsen SoundScan's Reggae Catalog Albums list.

CHART BEAT

>>> Why should Melinda, LaKisha, Blake and Sanjaya read Chart Beat this week? To get the good news about how well "American Idol" finalists are doing on the Billboard charts. Season five's third-place contestant Elliott Yamin debuts at No. 3 with his self-titled set.

>>> Fred Bronson walks 500 miles to report on the Proclaimers getting the last laugh in the United Kingdom and notes the return of half of Everything but the Girl to The Billboard 200 as Tracey Thorn makes her solo debut.

>>> There's also news of last year's Eurovision Song Contest winner, Finnish heavy metal band Lordi, making a Billboard album chart debut just in time for this year's competition, set for May 12 in Helsinki.

Read Fred Bronson every week at billboard.com/fred.

Billboard

CHARTS



Over the Counter

Geoff Mayfield gmayfield@billboard.com

The Mouse That Rocks; AC Chart Resets Rules

A soulful revival and the continued influence of "American Idol" are two stories that play out in the top 10 of The Billboard 200, but it's a "modest" rock band that leads all challengers. **Modest Mouse** makes the most of its fourth charting album, starting at No. 1 with its best Nielsen SoundScan week.



MODEST MOUSE

The sextet's success reminds us that in a challenging environment that prompts labels to blaze new marketing trails, a familiar route still works. Find a promising rock band, let it cultivate a grass-roots following, then build an audience with an album that sells for an extended period of time.

That path worked for **Nine Inch Nails** and **Stone Temple Pilots** in the early '90s and for **Radiohead** and **Matchbox Twenty** in the mid- to late '90s. More recent successes include **My**

Chemical Romance, the **Killers** and **Fall Out Boy**.

In the case of Modest Mouse, it was third album "Good News for People Who Love Bad News" that set the stage for the new release's start of 129,000 copies.

"Good News" (2004) spent 57 weeks on the chart, a span that accounted for about 88% of the 1.5 million copies it has sold, according to Nielsen SoundScan. It peaked at No. 18 three weeks after entering the list, selling 44,000 in its fattest frame.

Modest Mouse's discography dates back to an indie album in 1996. Two Epic titles before "Good News" spent a combined three weeks on the big chart.

In a year when no week has met or beaten the album sales of the comparable 2006 frame, some pundits might find the title of the band's first No. 1 set profound: "We Were Dead Before the Ship Even Sank."

Not being one who dwells in gallows humor, I prefer to think of Modest Mouse's big week as proof that old truths remain relevant, even in choppy waters.

ROCK AND SOUL: Four of The Billboard 200's top five slots belong to new entries, three of them residents of Top

R&B/Hip-Hop Albums. One comes from young **Joss Stone** (No. 2), whose third album owns by far her best sales week with a start of 118,000 copies. Previously, her best-selling week had been 73,000, when 2004 outing "Mind Body & Soul" entered at No. 11.

Stone represents a new flank in the latest British invasion, while last issue's flag holder, **Amy Winehouse**, experiences a modest second-week dip of 6% (No. 10). That's strong staying power when compared with sophomore-stanza slides of 64% by former chart champ **Musiq Soulchild** or 56% by rapper **Rich Boy** at Nos. 8 and 9, respectively.

One of the new R&B entries belongs to indie-distributed **Elliott Yamin**, who proves that one need not win "American Idol" to benefit from the enormous popular Fox series. His start at No. 3 on 76,000 copies is the best mark for any of the "Idol" finalists who weren't retained by RCA Music Group, the label that holds first rights to the show's participants.

The current ranks of Yamin and **Daughtry** (at No. 4) offer a snapshot of where he and band leader **Chris Daughtry** finished in the fifth "Idol" season. With "Daughtry" ranking as the second-best-selling album of 2007, it almost

feels like not winning "Idol" has become the new cool thing to do.

Marques Houston rounds out the top five's R&B pack with a career-best week of 59,000 (see Between the Bullets, page 47).

NEW RULES: Our 46-year-old Adult Contemporary chart gets a makeover this issue. The refinement of the chart's criteria, developed by sister magazine Radio & Records, makes it easier for newer songs to enter by removing older songs that many stations already consider recurrent.

A descending song will be moved to recurrent if it ranks below the top five after 52 weeks, below the top 10 after 26 weeks or below the top 15 after 20 weeks. Prior to this week, only the third of those rules applied.

Concurrently, 10 stations that fall below our current criteria were removed from the panel, as part of our regular chart revisions.

These changes pull five songs from last week's list, making room for four debuts and one re-entry.

None of this makes a difference to **John Mayer**, whose "Waiting On the World to Change" remains at No. 1, as it has six of the past seven weeks. ●●●

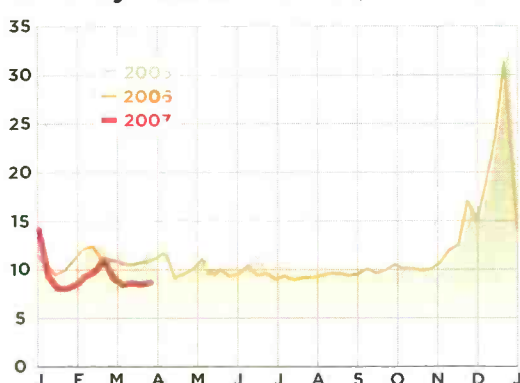
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	£ 724,000	867,000	15,173,000
Last Week	£ 507,000	826,000	15,404,000
Change	2.6%	5.0%	-1.5%
This Week Last Year	£ 662,000	563,000	10,698,000
Change	-18.2%	54.0%	41.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	129,643,000	107,961,000	-16.7%
Digital Tracks	133,608,000	204,004,000	52.7%
Store Singles	835,000	529,000	-36.6%
Total	264,086,000	312,494,000	18.3%
Albums w/TEA*	143,003,800	128,361,400	-10.2%

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

ALBUM SALES

'06	129.6 million
'07	108.0 million

SALES BY ALBUM FORMAT

CD	122,207,000	96,979,000	-20.6%
Digital	5,837,000	10,660,000	55.9%
Cassette	366,000	99,000	-73.0%
Other	233,000	223,000	-4.3%

For week ending March 25, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2006	2007	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	78,133,000	63,970,000	-18.1%
Catalog	51,510,000	43,991,000	-14.6%
Deep Catalog	35,819,000	31,318,000	-12.6%

CURRENT ALBUM SALES

'06	78.1 million
'07	64.0 million

CATALOG ALBUM SALES

'06	51.5 million
'07	44.0 million

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

THE Billboard 200

APR
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2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	HOT SHOT DEBUT	1	MODEST MOUSE	We Were Dead Before The Ship Even Sank	1
2	NEW	1	JOSS STONE	Introducing Joss Stone	2
3	NEW	1	ELLIOTT YAMIN	Elliott Yamin	3
4	4	3	DAUGHTRY	Daughtry	2
5	NEW	1	MARQUES HOUSTON	Veteran	5
6	5	4	AKON	Konvicted	2
7	2	2	LLOYD	Street Love	2
8	1	2	MUSIQ SOULCHILD	Luvanmusiq	1
9	3	2	RICH BOY	Rich Boy	3
10	7	2	AMY WINEHOUSE	Back To Black	7
11	11	28	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	3
12	12	10	ROBIN THICKE	The Evolution Of Robin Thicke	5
13	13	13	FERGIE	The Dutchess	3
14	14	7	NORAH JONES	Not Too Late	2
15	10	12	CARRIE UNDERWOOD	Some Hearts	5
16	9	8	FALL OUT BOY	Infinity On High	1
17	17	16	NICKELBACK	All The Right Reasons	5
18	19	17	NELLY FURTADO	Loose	1
19	6	2	NEIL YOUNG	Live At Massey Hall 1971	6
20	NEW	1	INSANE CLOWN POSSE	The Tempest	20
21	34	34	GREATEST GAINER SOUNDTRACK	Hannah Montana	2
22	20	15	CORINNE BAILEY RAE	Corinne Bailey Rae	4
23	21	20	CELTIC WOMAN	A New Journey	4
24	18	2	ARCADE FIRE	Neon Bible	2
25	22	19	GWEN STEFANI	The Sweet Escape	3
26	NEW	1	BABY BOY DA PRINCE	Across The Water	26
27	16	5	GARY ALLAN	Greatest Hits	5
28	8	2	8BALL & MJG	Ridin High	8
29	15	1	THE NOTORIOUS B.I.G.	Greatest Hits	1
30	NEW	1	DEVIN THE DUDE	Waitin' To Inhale	30
31	NEW	1	CRIME MOB	Hated On Mostly	31
32	26	23	RASCAL FLATTS	Me And My Gang	4
33	31	29	HINDER	Extreme Behavior	2
34	30	28	TAYLOR SWIFT	Taylor Swift	19
35	NEW	1	STEPHEN MARLEY	Mind Control	35
36	29	21	JOHN MAYER	Continuum	2
37	36	27	YOUNG JEEZY	The Inspiration	1
38	28	18	DIXIE CHICKS	Taking The Long Way	2
39	23	6	RELIENT K	Five Score And Seven Years Ago	6
40	39	15	GYM CLASS HEROES	As Cruel As School Children	35
41	33	39	LILY ALLEN	Alright, Still...	20
42	35	25	GERALD LEVERT	In My Songs	2
43	32	22	VARIOUS ARTISTS	Grammy Nominees 2007	3
44	41	38	VARIOUS ARTISTS	NOW 23	2
45	45	44	CIARA	Ciara: The Evolution	1
46	NEW	1	LCD SOUNDSYSTEM	Sound Of Silver	46
47	43	43	THE FRAY	How To Save A Life	2
48	38	26	KIDZ BOP KIDS	Kidz Bop 11	4
49	49	51	CHRISTINA AGUILERA	Back To Basics	1
50	25	9	KORN	MTV Unplugged	9



Stone sets highest Billboard 200 bow ever by a British solo female artist and the first to reach top 5.



Rae's biggest percentage gain for Regina Spektor (76-53; up 43%).



Album (up 79%) was reissued as a CD/DVD last week with a bonus track, behind-the-scenes footage and a video.



Act's first album never did more than 5,000 in a week. Sophomore set bows with 15,000 and a No. 1 debut on Top Electronic Albums.

51	44	30	THE SHINS	Wincing The Night Away	1
52	24	2	JAMES MORRISON	Undiscovered	24
53	76	70	REGINA SPEKTOR	Begin To Hope	20
54	40	33	BEYONCE	B'Day	2
55	54	46	SOUNDTRACK	Jump In!	5
56	56	2	VARIOUS ARTISTS	Radio Disney Jams 9	56
57	46	37	EVANESCENCE	The Open Door	1
58	57	49	30 SECONDS TO MARS	A Beautiful Lie	36
59	42	32	PRETTY RICKY	Late Night Special	1
60	37	24	SOUNDTRACK	Dreamgirls	1
61	51	36	KEITH URBAN	Love, Pain & The Whole Crazy Thing	3
62	53	50	MY CHEMICAL ROMANCE	The Black Parade	1
63	55	41	RED HOT CHILI PEPPERS	Stadium Arcadium	2
64	NEW	1	WILLIE NELSON / MERLE HAGGARD / RAY PRICE	Last Of The Breed	64
65	52	74	SOUNDTRACK	300	52
66	60	62	THE RED JUMPSUIT APPARATUS	Don't You Fake It	25
67	50	45	THE PUSSYCAT DOLLS	PCD	5
68	84	114	PINK	I'm Not Dead	6
69	58	48	SUGARLAND	Enjoy The Ride	4
70	61	55	JOSH TURNER	Your Man	2
71	71	76	THE KILLERS	Sam's Town	2
72	59	79	CELTIC WOMAN	Celtic Woman	53
73	64	58	THREE DAYS GRACE	One - X	5
74	73	61	KATHARINE MCPHEE	Katharine McPhee	8
75	62	54	RODNEY ATKINS	If You're Going Through Hell	3
76	NEW	1	ANDREW BIRD	Armchair Apocrypha	76
77	NEW	1	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon	77
78	NEW	1	EL-P	I'll Sleep When You're Dead	78
79	63	47	TOBYMAC	(portable sounds)	10
80	66	52	LUCINDA WILLIAMS	West	14
81	47	14	SEVENDUST	Alpha	14
82	68	68	ASHLEY TISDALE	Headstrong	5
83	67	71	BLUE OCEANER	Foiled	29
84	48	2	THE FRATELLIS	Costello Music	48
85	87	104	DIERKS BENTLEY	Long Trip Alone	85
86	69	60	JOSH GROBAN	Awake	6
87	70	65	BRAD PAISLEY	Time Well Wasted	2
88	65	53	MARY J. BLIGE	Reflections (A Retrospective)	1
89	NEW	1	HASTE THE DAY	Pressure The Hinges	89
90	80	75	DIDDY	Press Play	1
91	95	103	SNOW PATROL	Eyes Open	27
92	72	66	BIRDMAN & LIL WAYNE	Like Father, Like Son	3
93	75	64	VARIOUS ARTISTS	Eminem Presents: The Re-Up	2
94	89	90	TONY BENNETT	Duets: An American Classic	3
95	92	105	TIM MCGRAW	Greatest Hits Vol 2: Reflected	2
96	78	72	VAN MORRISON	Van Morrison At The Movies	35
97	110	112	AUGUSTANA	All The Stars And Boulevards	98
98	96	98	BREAKING BENJAMIN	Phobia	9
99	82	73	LUDACRIS	Release Therapy	1
100	98	82	OMARION		21

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8BALL & MJG	28	GARY ALLAN	27	BABY BOY DA PRINCE	26	JAY-Z	133	TRACY LAWRENCE	155
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CHRISTINA AGUILERA	49	ANBERLIN	161	TONY BENNETT	94	NORAH JONES	14	JOHN LEGEND	105
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APR 7 2007 HOT 100 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
2	1	11	THIS IS WHY I'M HOT	MIMS (CAPITOL)
3	3	17	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
4	7	17	ICE BOX	OMARION (T.U.G./COLUMBIA)
5	5	22	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
6	6	16	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
7	4	18	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
8	8	14	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
9	10	10	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
10	9	14	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
11	13	10	GLAMOROUS	WILL I AM/A&M/INTERSCOPE
12	14	8	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
13	18	6	CUPID'S CHOKEHOLD	GYM CLASS HEROES (FUELED BY RAMEN/ATLANTIC/LAVA)
14	11	23	IRREPLACEABLE	BEYONCE (COLUMBIA)
15	16	11	BUDDY	MUSIQ SOULCHILD (ATLANTIC)
16	20	7	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
17	23	6	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
18	21	11	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)
19	15	16	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
20	17	28	HOW TO SAVE A LIFE	THE FRAY (EPIC)
21	19	15	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
22	12	19	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DIP/DEF JAM/IDJMG)
23	38	3	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY JIVE ZOMBA)
24	26	9	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
25	24	27	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)

LOE4 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
2	3	15	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
3	5	14	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
4	2	42	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	☆
5	4	18	KEEP HOLDING ON	AVRIL LAVIGNE (FOX RCA/RMG)	☆
6	6	41	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
7	9	40	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
8	7	20	IT ENDS TONIGHT	THE ALL-AMERICAN JEKIDS (DOGHOUSE/INTERSCOPE)	☆
9	10	8	LITTLE WONDERS	ROB THOMAS (MELISMA/ATLANTIC)	☆
10	12	11	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
11	8	32	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
12	11	22	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	☆
13	15	9	LOOK AFTER YOU	THE FRAY (EPIC)	☆
14	13	48	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	☆
15	18	15	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
16	16	9	GRAVITY	JOHN MAYER (AWARE/COLUMBIA)	☆
17	17	16	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
18	21	10	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
19	19	19	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
20	20	20	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)	☆
21	23	19	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
22	24	13	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
23	25	16	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	☆
24	22	17	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
25	27	5	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	30	#1 WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
2	2	23	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
3	3	24	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	☆
4	4	48	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
5	5	45	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
6	8	40	PUR YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	☆
7	10	25	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
8	9	24	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
9	12	30	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
10	11	47	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
11	16	12	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
12	17	11	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
13	19	10	CHANGE	KIMBERLEY LOCKE (CURB/REPRISE)	☆
14	20	9	RAINFOAT	KELLY SWEET (RAZOR & TIE)	☆
15	21	8	MY LITTLE GIRL	TIM MCGRAW (CURB/REPRISE)	☆
16	23	5	FOOLED AROUND AND FELL IN LOVE	ROD STEWART (J/RMG)	☆
17	18	12	OUR COUNTRY	JOHN McLENCAMP (UNIVERSAL REPUBLIC/UME)	☆
18	24	9	ORDINARY MIRACLE	SARAH McLACHLAN (SONY CLASSICAL)	☆
19	22	4	NEVER ALONE	JIM BRICKMAN FEAT. LAOY ANTEBELLUM (SLG)	☆
20	25	7	JUST TO FEEL THAT WAY	TAYLOR HICKS (ARISTA/RMG)	☆
21	27	5	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
22	26	8	SO NOT OVER YOU	SIMPLY RED (SIMPLYRED.COM)	☆
23	30	2	FEBRUARY SONG	JOSH GROBAN (143 REPRISE)	☆
24	28	13	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	☆
25	-	1	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	☆

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 BEAUTIFUL LIAR	BEYONCE & SHAKIRA (COLUMBIA)	●
2	1	8	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	●
3	3	9	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	●
4	2	5	THIS IS WHY I'M HOT	MIMS (CAPITOL)	●
5	4	4	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	●
6	5	10	CUPID'S CHOKEHOLD	GYM CLASS HEROES (FUELED BY RAMEN/ATLANTIC/LAVA)	●
7	7	12	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	●
8	6	4	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	●
9	8	10	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	●
10	10	15	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	●
11	9	18	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	●
12	17	5	U + UR HAND	PINK (LAFACE/ZOMBA)	●
13	11	5	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	●
14	15	9	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL ROOSIE (UNIVERSAL REPUBLIC)	●
15	13	19	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	●
16	14	21	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	●
17	12	10	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	●
18	37	8	OVER IT	KATHARINE MCPHEE (RCA/RMG)	●
19	24	3	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	●
20	20	27	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	●
21	21	5	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	●
22	28	6	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	●
23	31	4	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY JIVE ZOMBA)	●
24	29	28	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●
25	19	13	ICE BOX	OMARION (T.U.G./COLUMBIA)	●

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	●
52	42	27	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	●
53	-	1	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	●
54	46	11	TOP BACK	T.I. (GRAND Hustle/ATLANTIC)	●
55	44	8	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	●
56	43	50	HOW TO SAVE A LIFE	THE FRAY (EPIC)	●
57	-	2	DASHBOARD	MODEST MOUSE (EPIC)	●
58	71	6	GRACE KELLY	MIKA (GASABLANCA/UNIVERSAL REPUBLIC)	●
59	48	28	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)	●
60	56	37	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	●
61	50	37	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	●
62	62	2	LOOK AFTER YOU	THE FRAY (EPIC)	●
63	-	1	DOE BOY FRESH	THREE 6 MAFIA FEAT. CHAMILLIONAIRE (HYPOCRIZE MINDS/COLUMBIA)	●
64	63	28	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	●
65	67	41	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	●
66	57	45	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	●
67	-	1	TIME OF THE SEASON	THE ZOMBIES (DATE VARESE SARABANDE)	●
68	-	1	TELL ME 'BOUT IT	JESS STONE (VIRGIN)	●
69	61	12	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	●
70	72	11	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	●
71	64	3	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)	●
72	54	9	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	●
73	51	7	YEAR 3000	JONAS BROTHERS (DAYLIGHT/COLUMBIA)	●
74	-	1	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)	●
75	75	2	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	●

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	#1 FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	☆
2	4	6	SURVIVALISM	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
3	2	22	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	☆
4	7	11	BREATH	BREAKING BENJAMIN (HOLLYWOOD)	☆
5	6	12	DASHBOARD	MODEST MOUSE (EPIC)	☆
6	8	11	DIG	INCUBUS (IMMORTAL/EPIC)	☆
7	3	22	STARLIGHT	MUSE (WARNER BROS.)	☆
8	5	16	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)	☆
9	10	12	READ MY MIND	THE KILLERS (ISLAND/IDJMG)	☆
10	11	10	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)	☆
11	12	36	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
12	14	11	LAZY EYE	SILVERSN PICKUPS (DANGERBIRD)	☆
13	13	17	PRAYER OF THE REFUGEE	RISE AGAINST (GEFFEN)	☆
14	9	22	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
15	16	8	WELL NOTHING ALONE	CHEVELLE (EPIC)	☆
16	15	18	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
17	19	14	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
18	17	16	PHANTOM LIMB	THE SHINS (SUB POP)	☆
19	21	8	RUBY	KAISER CHIEFS (B-NIQUE/UNIVERSAL MOTOWN)	☆
20	20	29	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	☆
21	22	4	THE MISSING FRAME	AFI (TIFF EVIL/INTERSCOPE)	☆
22	25	4	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
23	29	6	ALL THE SAME	SICK PUPPIES (RMR/VIRGIN)	☆
24	27	11	NAIVE	THE KOOKS (ASTRALWERKS)	☆
25	24	6	PARALYZER	FINGER ELEVEN (WIND-UP)	☆

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APR 7 2007 POP Billboard

POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Contains 50 rows of music chart data.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Contains 50 rows of music chart data.

POP 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICTOR. Contains 50 rows of music chart data.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICTOR. Contains 50 rows of music chart data.

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Contains 25 rows of hot singles sales data.

HITPREDICTOR

Table with columns: ARTIST/TITLE (Score), Chart Rank. Contains 25 rows of hit predictor data.

POP 100 The top 100 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, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES This chart is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2007, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

Billboard R&B/HIP-HOP

APR 7 2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.95)	Veteran		1
2	1	2	MUSIQ SOULCHILD ATLANTIC 105404/AG (18.98)	Luvanmusiq		1
3	2	2	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		1
4	NEW	1	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		4
5		2	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy		3
6		25	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		1
7		19	AKON KONVICT/WPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		1
8	4	2	8BALL & MJG BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ridin High		1
9	78	2	GREATEST GAINER DEVIN THE DUDE PRINCE/RAP-A-LOT 4 LIFE 68563/ASYLUM (17.98)	Waitin' To Inhale		9
10	NEW	1	CRIME MOB CRUNK/G'S UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly		10
11	NEW	1	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		11
12	7	3	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		1
13		6	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
14	NEW	1	BABY BOY DA PRINCE EXTREME/TAKE F0/UNIVERSAL REPUBLIC 007608/UMRG (13.98) ⊕	Across The Water		14
15	9	5	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		3
16	12	7	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		1
17	11	6	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/DJMG (13.98)	The Inspiration		1
18	NEW	1	STEPHEN MARLEY GHETTO YOUTH/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG (13.98)	Mind Control		18
19	10		AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black		10
20	13	9	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
21	15	12	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
22	1	9	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		1
23	16	13	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.96)	Like Father, Like Son		1
24	21	19	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
25	7	30	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
26	19	21	FANTASIA J 78962/RMG (18.98)	Fantasia		1
27	18	11	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		1
28	20	15	MARY J. BLIGE MTRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		1
29		13	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21		21
30	26	14	NAS DEF JAM/COLUMBIA 007229*/DJMG (13.98)	Hip Hop Is Dead		1
31	25	14	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		1
32	24	18	JAY-Z ROC-A-FELLA/DEF JAM 008045*/DJMG (19.98) ⊕	Kingdom Come		2
33	30	30	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		9
34		15	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego		4
35	31	19	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
36	35	23	JOHN LEGEND G.O.D.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
37	33	26	LUDACRIS DTP/DEF JAM 007224/DJMG (13.98)	Release Therapy		2
38	NEW	1	HAYSTAK STREET FLAVOR/40 WEST 7920/STREET LEVEL (15.98)	Crackavelli		38
39	29	23	JILL SCOTT HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations		1
40	22	10	B.G. AND THE CHOPPER CITY BOYZ CHOPPA CITY 5700/KOCH (17.98)	We Got This		1
41		18	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		1
42	39	69	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		2
43	40	25	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		21
44	NEW	1	J DILLA STONES THROW 2153* (15.98)	Ruff Draft		44
45		14	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand		10
46	36	24	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		1
47	42	33	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		1
48	47	32	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		2
49	45	37	SUNSHINE ANDERSON MUSIC WORLD 010 (15.98)	Sunshine At Midnight		1
50	46	22	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		1
51	43	34	LIL SCRAPPY BME/REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live		1
52	41	25	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ BOSS HOGG OUTLAWZ 5528/KOCH (17.98)	Serve & Collect		10
53	44	40	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten		1
54	48	21	JIM JONES KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		1
55	NEW	1	EL-P DEFINITIVE JUX 137* (15.98)	I'll Sleep When You're Dead		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	5	31	MONICA J 78960*/RMG (18.98)	The Makings Of Me		1
57		2	THE MCCLURKIN PROJECT GOSPO CENTR C 69697/ZOMBA (17.98)	We Praise You		1
58	5	53	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
59	56	44	JIBBS BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs		8
60		77	KIRK FRANKLIN FO YO SDUL/GJSPD CENTRIC 71C19/ZOMBA (18.98)	Hero		1
61	56	47	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		1
62	50	48	ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone		32
63	37	27	CONSEQUENCE G.O.O.D./COLUMBIA 94805/RED INK (12.98)	Don't Quit Your Day Job		1
64	63	87	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101		1
65	52	55	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.96)	NOW 23		3
66	66	61	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
67	54	45	PROJECT PAT HYPNOTIZE MI VOS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story		10
68	6	46	GNARLS BARKLEY DOWNTOWN 7003*/ATLANTIC (13.98) ⊕	St. Elsewhere		1
69	39	42	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
70	60	68	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005 24*/UMRG (12.98)	Tha Carter II		1
71	NEW	1	SHIRLEY MURDOCK TYSCOT 9841E5 (17.98)	Soulfood		71
72	NEW	1	PROPHET POSSE PROPHET POSSE 7248/STREET LEVEL (13.98)	The Return: Part 1		72
73	58	49	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/DJMG (13.98)	Port Of Miami		1
74	7	58	PATTI LABELLE UMBRELLA 973109/BUNGALOW (15.98)	The Gospel According to Patti LaBelle		17
75	54	10	AL GREEN HI 82040/CAPITOL (18.98) ⊕	The Definitive Greatest Hits		19

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	9	KENNY WAYNE SHEPHERD REPRISE 49294/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	
2	2	7	SOUNDTRACK NEW WEST 6105	Black Snake Moan	
3	3	13	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE L&A/CY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	
4	4	41	KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase	
5	9	8	TOMMY CASTRO BL NO PIG 5111	Painkiller	
6	6	55	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	
7			RAY CHARLES ST. CLAIR 5276	Forever Gold	
8	7	10	COCO MONTOYA ALIGATOR 4913	Dirty Deal	
9	5	63	ETTA JAMES HIP-O/CHRONICLES 304010/UME	The Definitive Collection	
10	6	26	THE ROBERT CRAY BAND MOZZLE/VANGUARD 79815/WELK	Live From Across The Pond	
11	11		RUTHIE FOSTER BLJE CORN 70602	The Phenomenal Ruthie Foster	
12	1	9	JOHN HAMMOND BACK PORCH 64741/BLG	Push Comes To Shove	
13	RE-ENTRY		JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk	
14	1	39	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me	
15	15	70	SUSAN TEDESCHI VEVE FORECAST 005111/WG	Hope And Desire	

BETWEEN THE BULLETS rgeorge@billboard.com

BEST YET FOR HOUSTON, STONE

The third time around for Marques Houston and Joss Stone offers both artists their highest career debuts on The Billboard 200 and Top R&B/Hip-Hop Albums.

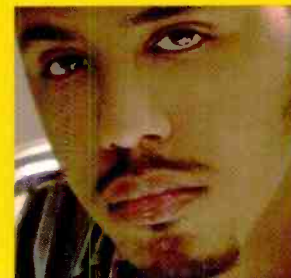
Houston's "Veteran" becomes his first No. 1 on the latter list and enters the big board at No. 5 on 68,000 copies. That's a slight improvement from second album "Naked," which opened at 65,000 in 2005.

Joss Stone enters the R&B

chart at No. 4, the highest debut from a British act since Floetry claimed No. 2 with "Flo'ology" in 2005. Stone lands a week after fellow Brit Amy Winehouse debuted at No. 10 with "Back to Black" on this list.

"Introducing Joss Stone" celebrates her best Billboard 200 week at No. 2 (118,000 sold) but she trails Houston at core R&B/hip-hop stores.

—Raphael George



APR 7 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				ADULT R&B™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	22	#1 LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆	1	1	23	#1 LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	2	17	BUDDY MUSIQ SOULCHILD (ATLANTIC)	☆	2	2	12	IN MY SONGS GERALD LEVERT (ATLANTIC)	☆
3	5	11	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆	3	3	11	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
4	4	38	YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆	4	6	25	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
5	3	14	THIS IS WHY I'M HOT MIMS (CAPITOL)	☆	5	5	12	BUDDY MUSIQ SOULCHILD (ATLANTIC)	☆
6	21	21	ICE BOX OMARION (T.U.G./COLUMBIA)	☆	6	4	32	TAKE ME AS I AM MARY J. BLIGE (MOTOWN)	☆
7	1	18	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆	7	9	27	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)	☆
8	7	31	POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆	8	7	35	CHANGE ME RUBEN STUDDARD (J/RMG)	☆
9	9	15	GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆	9	11	11	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHMIL & MUSIQ SOULCHILD (ATLANTIC)	☆
10	16	7	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆	10	8	8	IRREPLACEABLE BEYONCE (COLUMBIA)	☆
11	13	21	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆	11	11	11	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	☆
12	10	21	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆	12	12	8	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	☆
13	18	8	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆	13	13	13	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)	☆
14	14	16	ROCK YO HIPS CRIME MOB FEAT. LIL' SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆	14	10	25	BE WITH YOU ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
15	19	11	LIKE A BOY CIARA (LAFACE/ZOMBA)	☆	15	16	14	MORE THAN FRIENDS FREDDIE JACKSON (ORPHEUS)	☆
16	14	10	2 STEP UNK (BIG OOMP/KOCH)	☆	16	17	4	WHEN I SEE U FANTASIA (J/RMG)	☆
17	24	24	PROMISE CIARA (LAFACE/ZOMBA)	☆	17	17	4	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)	☆
18	22	8	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	☆	18	19	5	SHOO BE DOO (NO WORDS) MACY GRAY (WILL.I.AM/GEFFEN)	☆
19	14	14	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆	19	20	7	DEEPER STILL RICK JAMES (STONE CITY)	☆
20	20	16	1ST TIME YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	20	23	4	FORCE OF NATURE SUNSHINE ANDERSON (MUSIC WORLD)	☆
21	24	12	IN MY SONGS GERALD LEVERT (ATLANTIC)	☆	21	22	5	SIMPLE THINGS ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
22	15	20	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)	☆	22	21	9	SEPTEMBER KIRK FRANKLIN (STAX/CONCORD)	☆
23	23	35	TAKE ME AS I AM MARY J. BLIGE (MOTOWN)	☆	23	24	4	HEAVEN JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
24	28	9	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆	24	25	20	UM GOOD SMOKIE NORFUL (EMI GOSPEL)	☆
25	21	36	WALK IT OUT UNK (BIG OOMP/KOCH)	☆	25	26	20	I APOLOGIZE K-CI (HEAD START/BUNGALO)	☆
26	34	18	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)	☆	26	26	28	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
27	31	11	WHEN I SEE U FANTASIA (J/RMG)	☆	27	31	11	WHEN I SEE U FANTASIA (J/RMG)	☆
28	26	36	TOP BACK T.I. (GRAND HUSTLE/ATLANTIC)	☆	28	26	36	TOP BACK T.I. (GRAND HUSTLE/ATLANTIC)	☆
29	25	27	UPGRADE U BEYONCE FEAT. JAY-Z (COLUMBIA)	☆	29	25	27	UPGRADE U BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
30	33	7	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	☆	30	33	7	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	☆
31	39	4	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	☆	31	39	4	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
32	38	12	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	☆	32	38	12	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	☆
33	29	23	IRREPLACEABLE BEYONCE (COLUMBIA)	☆	33	29	23	IRREPLACEABLE BEYONCE (COLUMBIA)	☆
34	35	15	ONE TYRESE (J/RMG)	☆	34	35	15	ONE TYRESE (J/RMG)	☆
35	21	21	RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆	35	21	21	RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
36	11	26	MAKE IT RAIN FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆	36	11	26	MAKE IT RAIN FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
37	8	8	WE TAKIN' OVER DJ KHALED (TERROR SQUAD/KOCH)	☆	37	8	8	WE TAKIN' OVER DJ KHALED (TERROR SQUAD/KOCH)	☆
38	11	11	COME WITH ME SAMMIE (ROWDY/UNIVERSAL MOTOWN)	☆	38	11	11	COME WITH ME SAMMIE (ROWDY/UNIVERSAL MOTOWN)	☆
39	53	3	ROCK STAR DA SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆	39	53	3	ROCK STAR DA SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
40	41	74	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆	40	41	74	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
41	56	12	IT'S ME SNITCHES SWIZZ BEATZ (UNIVERSAL MOTOWN)	☆	41	56	12	IT'S ME SNITCHES SWIZZ BEATZ (UNIVERSAL MOTOWN)	☆
42	37	12	CIRCLE MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)	☆	42	37	12	CIRCLE MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)	☆
43	36	34	CHANGE ME RUBEN STUDDARD (J/RMG)	☆	43	36	34	CHANGE ME RUBEN STUDDARD (J/RMG)	☆
44	44	17	WE RIDE ((I SEE THE FUTURE)) MARY J. BLIGE (MOTOWN)	☆	44	44	17	WE RIDE ((I SEE THE FUTURE)) MARY J. BLIGE (MOTOWN)	☆
45	48	18	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	☆	45	48	18	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	☆
46	47	22	LET'S STAY TOGETHER LYFE JENNINGS (COLUMBIA)	☆	46	47	22	LET'S STAY TOGETHER LYFE JENNINGS (COLUMBIA)	☆
47	5	5	GET BUCK YOUNG BUCK (G-UNIT/INTERSCOPE)	☆	47	5	5	GET BUCK YOUNG BUCK (G-UNIT/INTERSCOPE)	☆
48	2	2	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆	48	2	2	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
49	62	7	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆	49	62	7	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
50	40	28	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆	50	40	28	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆

HOT R&B/HIP-HOP SINGLES SALES™				RHYTHMIC AIRPLAY™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	7	6	#1 LET'S FALL IN LOVE AGAIN RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)	☆	1	2	12	#1 DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
2	2	8	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆	2	1	18	THIS IS WHY I'M HOT MIMS (CAPITOL)	☆
3	4	11	GET TO THE MONEY REEC (BULLS EYE/FACE2FACE)	☆	3	19	19	ICE BOX OMARION (T.U.G./COLUMBIA)	☆
4	5	5	COME CLOSE 3D (BODY HEAD)	☆	4	20	20	YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
5	6	6	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)	☆	5	18	18	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
6	3	11	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆	6	6	11	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
7	1	2	GOT BUMP IN DA TRUNK SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	☆	7	7	15	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	☆
8	12	9	AIN'T NO LOVE SONG CORY L'VEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)	☆	8	12	9	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	☆
9	9	9	BUSSA MOVE STEVE AUSTIN FEAT. TUM TUM (YMC)	☆	9	11	8	GIVE IT TO ME TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
10	5	5	TONIGHT (TONIGHT IS THE NIGHT) SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	☆	10	18	18	MAKE IT RAIN FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
11	11	11	BOY LOOKA HERE RICH BOY (ZONE 4/INTERSCOPE)	☆	11	6	6	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	☆
12	16	9	THIS IS WHY I'M HOT MIMS (CAPITOL)	☆	12	9	10	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
13	3	3	LEAN B.O.M.B. (MONEY IN DA BANK/FACE2FACE)	☆	13	14	26	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL' BOOSIE (UNIVERSAL REPUBLIC)	☆
14	14	14	WHAT BOYZ LIKE PIT & CROW (BLACK B)	☆	14	10	20	RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
15	6	6	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)	☆	15	18	6	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
16	15	2	I REMEMBER... MELISSA MORGAN (LU ANN/ORPHEUS)	☆	16	15	15	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
17	17	17	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆	17	16	26	WALK IT OUT UNK (BIG OOMP/KOCH)	☆
18	18	18	I'M A FLIRT R. KELLY FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)	☆	18	10	10	GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
19	19	19	GET BUCK YOUNG BUCK (G-UNIT/INTERSCOPE)	☆	19	21	9	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	☆
20	20	20	WOULDN'T GET FAR THE GAME FEAT. KANYE WEST (GEFFEN)	☆	20	15	21	WE FLY HIGH JIM JONES (KOCH)	☆
21	21	21	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆	21	24	3	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
22	11	4	I'M ON IT LENARD FEAT. PAPA REU (CLEARVISION)	☆	22	25	5	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
23	11	3	GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆	23	27	3	BEAUTIFUL LIAR BEYONCE & SHAKIRA (COLUMBIA)	☆
24	18	2	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	☆	24	28	4	LIKE A BOY CIARA (LAFACE/ZOMBA)	☆
25	21	36	CALL ON ME JANET & NELLY (VIRGIN)	☆	25	23	10	SHE'S LIKE THE WIND LUMIDEE FEAT. TONY SUNSHINE (TVT)	☆

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	
DIDDY FEAT. KEYSHIA COLE Last Night ATLANTIC (66.2)	7
YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5)	9
T-PAIN FEAT. YUNG JOC Buy You A Drank (Shawty Snappin) ZOMBA (84.0)	13
CRIME MOB FEAT. LIL' SCRAPPY Rock Yo Hips WARNER BROS. (73.8)	14
CIARA Like A Boy ZOMBA (73.1)	15
UNK 2 Step KOCH (74.5)	16
NE-YO Because Of You IDJMG (77.1)	18
TAMIA Can't Get Enough IMAGE (79.8)	26
FANTASIA When I See You RMG (82.3)	27
BOW WOW FEAT. T-PAIN & JOHNITA AUSTIN	
Outta My System COLUMBIA (69.3)	30
☆ DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL' WAYNE, BABY We Takin' Over KOCH (79.3)	37
SAMMIE Come With Me UNIVERSAL MOTOWN (82.8)	38
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (83.2)	49
☆ FABOLOUS FEAT. YOUNG JEEZY Diamonds IDJMG (84.5)	72
RHYTHMIC AIRPLAY	
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (80.3)	9
NE-YO Because Of You IDJMG (77.1)	11
ROBIN THICKE Lost Without U INTERSCOPE (88.7)	15
JUSTIN TIMBERLAKE What Goes Around...Comes Around ZOMBA (78.7)	16
YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5)	18
T-PAIN FEAT. YUNG JOC Buy You A Drank (Shawty Snappin) ZOMBA (72.5)	21
BONE THUGS-N-HARMONY FEAT. AKON I Tried INTERSCOPE (70.3)	22
BEYONCE & SHAKIRA Beautiful Liar COLUMBIA (76.0)	23
CIARA Like A Boy ZOMBA (72.8)	24
UNK 2 Step KOCH (74.5)	26
PAULA CEANDA When It Was Me RMG (70.9)	28
☆ DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL' WAYNE, BABY We Takin' Over KOCH (73.0)	40
CRIME MOB Rock Yo Hips WARNER BROS. (67.7)	-
FABOLOUS FEAT. YOUNG JEEZY Diamonds IDJMG (80.9)	-
DEEPSIDE What I Need ZOMBA (72.1)	-
JJJO Too Little Too Late UNIVERSAL MOTOWN (76.7)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 68 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 VNU 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 VNU Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2007 Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	15	#1 BEER IN MEXICO B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA	1
2	2	13	LAST DOLLAR (FLY AWAY) B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)	Tim McGraw CURB	2
3	3	18	WASTED M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	3
4	6	12	STAND D. HUFF, RASCAL FLATTS (B. DALY, D. ORTON)	Rascal Flatts LYRIC STREET	4
5	5	20	ANYWAY M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA	5
6	8	12	SETTLIN' B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)	Sugarland MERCURY	6
7	10	10	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH	7
8	7	29	LADIES LOVE COUNTRY BOYS F. ROGERS (J. JOHNSON, G. TEREN, R. RUTHERFORD)	Trace Adkins CAPITOL NASHVILLE	1
9	11	11	HIGH MAINTENANCE WOMAN T. KEITH (T. KEITH, T. WILSON, D. SIMPSON)	Toby Keith SHOW DOG NASHVILLE	9
10	4	19	STUPID BOY D. HUFF, K. URBAN (S. BUXTON, D. BRYANT, D. BERG)	Keith Urban CAPITOL NASHVILLE	3
11	12	19	LONG TRIP ALONE B. BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	11
12	13	25	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY	12
13	14	23	A FEELIN' LIKE THAT M. WRIGHT (D. L. MURPHY, J. DEAN, K. TRIBBLE)	Gary Allan MCA NASHVILLE	13
14	15	14	A WOMAN'S LOVE A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	14
15	18	15	MOMENTS J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION	15
16	17	10	LIPS OF AN ANGEL J. STOVER (A. WINKLER, R. HANSON, L. GARVEY, M. KING, M. RODDEN, B. HOWES)	Jack Ingram BIG MACHINE	16
17	22	4	GREATEST GAINER TICKETS F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	Brad Paisley ARISTA NASHVILLE	17
18	19	20	ME AND GOD F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE	18
19	20	21	DON'T MAKE ME B. ROWAN (M. CANNON-GOODMAN, D. BRYANT, D. BERG)	Blake Shelton WARNER BROS./WRN	19
20	21	30	AIR POWER FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/COS	20
21	23	9	LUCKY MAN M. WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA	21
22	24	25	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MARVELL, J. RITCHEY)	Jake Owen RCA	22
23	29	3	WRAPPED T. BROWN, G. STRAIT (B. ROBISON)	George Strait MCA NASHVILLE	23
24	25	7	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich WARNER BROS./WRN	24
25	27	8	JOHNNY CASH M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)	Jason Aldean BROKEN BOW	25
26	26	24	DIXIE LULLABY D. GEHMAN, J. POLLARD (P. GREEN, P. DAVIS, J. POLLARD)	Pat Green BNA	26
27	31	7	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	27
28	32	11	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET	28
29	34	10	GUYS LIKE ME J. JOYCE (E. CHURCH, D. RUTTAN)	Eric Church CAPITOL NASHVILLE	29
30	33	5	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA	30



Lead single from "Big Dog Daddy," due June 12, is Oklahoman's 33rd top 10. Of those, 15 reached No. 1.



Single achieves Airpower status. Album sports two versions; one solo take and another featuring Tim McGraw and Kenny Chesney.



A remake of Eddie Rabbitt's No. 1 from 1979 debuts as programers sample McGraw's new "Let It Go" set.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
31	32	14	ISN'T SHE C. BLACK, CAROLINA RAIN (R. BOYER, P. DOUGLAS, R. HARBIN)	Carolina Rain EQUITY	31
32	33	10	I GOT MORE M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA	32
33	34	11	THAT KIND OF DAY D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, G. BARNHILL)	Sarah Buxton LYRIC STREET	33
34	40	5	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE	34
35	35	6	A LITTLE MORE YOU W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIFCHILD, J. WESTERHOOK)	Little Big Town EQUITY	35
36	4	3	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins CURB	36
37	54	4	TOUGH C. MORGAN, P. O'DONNELL, K. S'EGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan BROKEN BOW	37
38	4	10	MISSING YOU 2007 J. WAITE, S. BAGGETT (J. WAITE, M. LEDNARD, C. SANFORD)	Alison Krauss and John White ROUNDER	34
39	HOT SHOT DEBUT	1	(YOU WANT TO) MAKE A MEMORY D. HUFF (J. BON JOVI, R. SAMBORA, D. CHILD)	Bon Jovi ISLAND/MERCURY	39
40	36	20	COME TO BED M. WRIGHT, J. RICH, G. W. LSON (V. MCGHEE, J. R. CH)	Bretchen Wilson COLUMBIA	32
41	42	9	SAY YES D. DRAKE, B. DECKER (B. JAMES, D. SCHLITZ, J. TURNER)	Dusty Drake BIG MACHINE	41
42	43	10	WHAT I DID LAST NIGHT B. BEAVERS (C. BRITT, B. PINSON)	Catherine Britt RCA	42
43	43	4	TENNESSEE J. LEVENTHAL, R. OPEPOI (J. HARP)	The Wreckers MAVERICK/WARNER BROS./WRN	43
44	43	17	COME ON RAIN D. JOHNSON (D. JOHNSON, J. P. BUNCH)	Steve Holy CURB	35
45	52	4	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jasor Michael Carroll ARISTA NASHVILLE	45
46	51	3	SHE AIN'T RIGHT D. JOHNSON (M. THURASHER, M. DULANEY, W. MOBLEY)	Lee Brice ASYLUM-CURB	46
47	45	12	HOUSE LIKE THAT R. TERMINI, B. J. WALKER, JR. (C. JOHNSON)	Donovan Chapman CATEGORY 5	42
48	43	3	DIRTY GIRL G. FUNDIS (R. RUTHERFORD, T. SHAPIRO)	Terri Clark BNA	45
49	50	2	LAST GOOD TIME FLYNNVILLE TRAIN, D. EARRIK (C. WISEMAN, N. COTY)	Flynnville Train SHOW DOG NASHVILLE	49
50	50	3	BOMSHEL STOMP C. HOWARD, E. PITTARELLI (B. F. KRISTY, D. E. PITTARELLI, C. CLARK)	Bomshel CURB	50
51	57	1	MORE B. CHANCEY (R. LYNNE, D. MORGAN)	Rockie Lynne UNIVERSAL SOUTH	48
52	NEW	1	JUST MIGHT HAVE HER RADIO ON NOT LISTED (NOT LISTED)	Trent Tomlinson LYRIC STREET	52
53	50	5	CALLING ME D. HUFF (C. WISEMAN, F. ROBOFF)	Kenny Rogers Featuring Don Henley CAPITOL NASHVILLE	53
54	NEW	1	FAMOUS IN A SMALL TOWN FLIODELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA	54
55	47	12	SPOKEN LIKE A MAN T. JOHNSON, R. L. FEEK (D. FRASER, E. HILL, J. KEAR)	Blaine Larsen GIANTS/LAYER/BNA	42
56	NEW	1	SUSPICIONS B. GALLIMORE (D. MAL, O. R. MCCORMICK, E. RABBITT, E. STEVENS)	Tim McGraw CURB	56
57	RE-ENTRY	2	MISSING YEARS A. S. MARTIN (P. HOWELL, D. O'BRIEN, D. GRAY)	Little Texas MONTAGE	57
58	54	13	MISSING MISSOURI M. BRIGHT, S. EVANS (W. KERR, T. TOMLINSON, D. WELLS)	Sara Evans RCA	52
59	NEW	1	FALL K. STEGALL (C. MILLS, S. LEMPIRE, S. MINOR)	Clay Walker ASYLUM-CURB	59
60	NEW	1	DAISY B. GALLIMORE (D. TOLLIVER, F. SMITH, C. WARRIX)	Ha'tway To Hazard MERCURY	60

HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. *Yellow indicates recently tested title.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY			
KENNY CHESNEY Beer In Mexico BNA (79.9)	1	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	13
TIM MCGRAW Last Dollar (Fly Away) CURB (82.7)	2	ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	14
CARRIE UNDERWOOD Wasted ARISTA NASHVILLE (81.9)	3	EMERSON DRIVE Moments MIDAS (81.8)	15
RASCAL FLATTS Stand LYRIC STREET (87.9)	4	BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	19
MARTINA MCBRIDE Anyway RCA (80.7)	5	TRACY LAWRENCE Find Out Who Your Friends Are ROCKY COMFORT (88.4)	21
SUGARLAND Settin' MERCURY (89.6)	6	MONTGOMERY GENTRY Lucky Man COLUMBIA (94.7)	24
JOE NICHOLS I'll Wait For You UNIVERSAL SOUTH (91.5)	7	JAKE OWEN Startin' With Me RCA (88.2)	22
TOBY KEITH High Maintenance Woman SHOW DOG NASHVILLE (78.7)	8	BUCKY COVINGTON A Different World LYRIC STREET (75.7)	23
DIERKS BENTLEY Long Trip Alone CAPITOL NASHVILLE (82.6)	9	KELLIE PICKLER I Wonder BNA (84.8)	31
BILLY CURRINGTON Good Directions MERCURY (90.7)	11	CRAIG MORGAN Tough BROKEN BOW (88.3)	37
	12		

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BON JOVI'S 'MEMORY' HITS COUNTRY ROAD

Bon Jovi has already celebrated a No. 1 country single with Sugarland's Jennifer Nettles, and frontman Jon Bon Jovi once took a brief chart excursion with the late Chris LeDoux. But neither the band nor its namesake have appeared on Hot Country Songs without collaborators until now, as the group's "(You Want To) Make a Memory" takes the Hot Shot Debut at No. 39.

With 1.6 million audience impressions at 35 monitored stations, the entry is the highest non-collaborative

country debut by a non-core act in the 17-year Nielsen BDS era. It tops a No. 44 start by Van Zant's "Help Somebody" on the March 26, 2005, chart. That track peaked at No. 8.

Before Van Zant, Aaron Neville and John Mellencamp were the only non-country artists to appear as high in the Nielsen BDS span. Neville's cover of George Jones' "The Grand Tour" hit No. 38 in 1993; Mellencamp's "Our Country" peaked at No. 39 last December. —Wade Jessen



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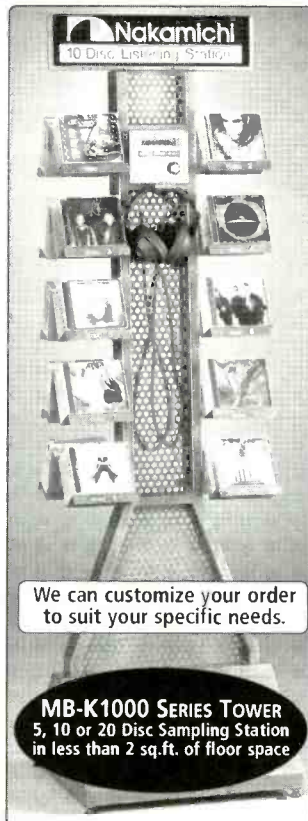
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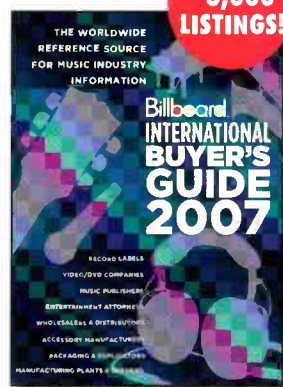
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BIRTHS

GIRL: Hannah Jane, Dec. 13, 2006,
to **David Hirshland** and **Deborah Poppink**. Father is president of Bug Music. Mother is a singer/songwriter.

DEATHS

Brad Delp, 55, whose soaring tenor on such songs as "More Than a Feeling" gave voice to platinum-selling rock band Boston, died March 9 of an apparent suicide at his home in southern New Hampshire.



DELP

Delp helped form Boston with guitarist and studio mastermind Tom Scholz, drummer Sib Hashian, guitarist Barry Goudreau and bassist Fran Sheehan in the early '70s. The group's self-titled 1976 debut album was one of the fastest-selling in rock history. Such songs as "More Than a Feeling," "Foreplay/Long Time" and "Rock and Roll Band" helped the album sell more than 17 million copies and made it a staple of classic rock radio to this day.

The band took two years to record follow-up "Don't Look Back." But Scholz, a notorious perfectionist, was unhappy with the results and claimed the label had pressured him to release the album prematurely. In 1982, CBS/Epic launched a lawsuit for breach of contract, arguing the band was taking too long between releases. The suit went to trial, and Scholz ultimately emerged victorious.

MCA bought Boston's contract, and the band's third album, "Third Stage," got an eventual official release in 1986. By then, only Scholz and Delp remained from the original lineup. Still, "Third Stage"—like "Don't Look Back" before it—topped The Billboard 200.

Delp spent time in the band RTZ but rejoined Boston in time to tour behind the act's 1994 release "Walk On." In recent years, Delp found new fans while fronting Beatlejuice, his popular Beatles cover band.

Delp is survived by longtime girlfriend Pamela Sullivan, as well as his daughter, Jenna, and son, John Michael, from a previous marriage. Delp and Sullivan reportedly planned to wed during days off from Boston's scheduled summer tour.

Bob Webster, 77, an "unsung hero" of the music business and right-hand man to Jack Clement, died Feb. 22 at a Nashville nursing home.

Webster met Clement, now a leg-

endary producer/songwriter and Nashville muse, in the early '60s in Beaumont, Texas. Webster quit his chemical company job and in 1965 moved to Nashville, joining Clement in setting up the mini-empire called Jack Music. Webster oversaw songs from writers including Clement, Bob McDill, Allen Reynolds and Jim Rushing.

Webster promoted and administered a song catalog that includes hits for Waylon Jennings, Charley Pride, Johnny Cash, Don Williams and many others. He also co-produced Gene Watson's hit "Love in the Hot Afternoon" and helped spread Jack Music songs abroad.

Ian Wallace, 60, one of the most distinguished rock drummers of the modern era, died Feb. 22 in Los Angeles after a long battle with cancer of the esophagus.

Wallace joined innovative progressive rock band King Crimson in 1971 and went on to play on numerous important projects. He recorded and/or toured with Bob Dylan, Jackson Browne, David Lindley, Don Henley, Rodney Crowell, the Traveling Wilburys, Bonnie Raitt and Stevie Nicks.

In addition to his session and stage work, Wallace recorded his own projects, including a recent album with the Crimson Jazz Trio, a jazz group that reinvented King Crimson songs.

Leroy Jenkins, 74, a pre-eminent violinist/composer in the world of free jazz, died Feb. 24 of lung cancer in New York.

Jenkins was already playing violin at the age of 8 at his local Ebenezer Baptist Church in Chicago. The flavor of spirituals remained in his music as he studied in high school and then at Florida A&M University, where he worked with Bruce Hayden and completed his bachelor's degree in music. For the next 10 years Jenkins remained in the South teaching music.

In 1965, Jenkins returned to Chicago, and was drawn into the well-spring of the city's creative music activities. Almost immediately, he joined the Assn. for the Advancement of Creative Music. Jenkins noted that this union marked the first time that, as a violin player, he was truly welcomed into creative music performances. During this time he played and recorded with Muhal Richard Abrams, Leo Smith and Anthony Braxton. With Braxton, Smith and drummer Steve McCall, Jenkins formed the Creative Construction Company.

Jenkins continued to work with the finest creative musicians, but it was the work of the collective Revolutionary Ensemble, co-founded with bassist Sirone and drummer Jerome Cooper, that gained Jenkins prominence as the most significant violinist of the modern era.



WINTER MUSIC CONFERENCE

The annual Winter Music Conference held March 20-22 at the Miami Beach Resort & Spa brought together top international artists, DJs and industry professionals from more than 30 countries. One highlight? The nonstop party at the Music Lounge, produced by BMF Media Group, co-sponsored by Billboard, with additional sponsors Sirius, Urb, Armani Exchange, Helio, Bombay Sapphire, New Era, Bustelo, Skull Candy, 944 MySpace, Flowerbar, Fiji, iMango and NY-Tokyo. "It's a retreat for artists," BMF's Brian Feit says. Sponsors filmed, interviewed, broadcast and based, while the top DJs in the world were treated to sponsored goodies ranging from coffee bars to pedicures. Sirius booked Fall Dakenfold, Paul Van Dyk and Roger Sanchez, among others, to play. "It was superstar after superstar," Feit says. "To have that under one roof took the whole thing to a different stratosphere."

PHOTOS: SEAN SMITH/WIREIMAGE.COM

ABOVE: Peaches and JD Samson

ABOVE LEFT: Cool Kids (back left), DJ Klever (front left), A Trak (second from right) and guest

ABOVE RIGHT: BT (right)

LEFT: Paul Van Dyk (left) and Sirius president of entertainment Scott Greenstein

RIGHT: Brian Feit, WBR Dance's Orlando Puerta, Ultra Mate and New Era Caps' Jer Yu



South Florida TV station Mega TV celebrated its first anniversary on the air with a celebrity-studded party at Bongo's, the Miami nightclub owned by Gloria and Emilio Estefan. Pictured, from left, are Emilio Estefan, TV host Mauricio Puerta's manager Camilo Duarte, Puerta and TV host Camilo Egeña.



Brian Wilson, center, joined Dick Lippin, left, and Alex Lippin at an event announcing the creation of two cancer research programs in honor of the late music publicist/manager Ronnie Lippin. Wilson dedicated three songs in Lippin's memory at the event, which was held March 9 at the Beverly Hills Hotel. PHOTO: COURTESY OF FRAZER HARRISON/GETTY IMAGES



BILLBOARD AT THE BLUE NOTE

ABOVE: Celebrating the Rounder Records release of "Ruby's Torch," Nanci Griffith, above, kicked off her U.S. tour at New York's Blue Note. Joining Griffith at her sold-out show is Billboard VP/associate publisher Brian Kennedy.

BELOW: As a prelude to the New West label showcase at the South by Southwest conference, artists Steve Earle and Allison Moore played a sold-out show at the Blue Note in New York. Pictured, from left, are Gold Village Entertainment VP of media Brady Brock, Moore, Earle and Billboard VP/associate publisher Brian Kennedy.



Ticketmaster CEO Sean Moriarty along with chairman Terry Barnes and executive VP of North America business operations Mike McGee, presented Live Nation CEO Michael Rapino with the Ticketmaster Platinum Ticket Live Nation is among 30 of the country's top ticket-selling promoters, venues, touring acts and sports teams receiving the inaugural award for outstanding annual ticket sales. From left are Moriarty, Rapino, Barnes and McGee. PHOTO: COURTESY OF APINAMARIA DISANTO



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

JUST THE COFFEE, MA'AM . . .

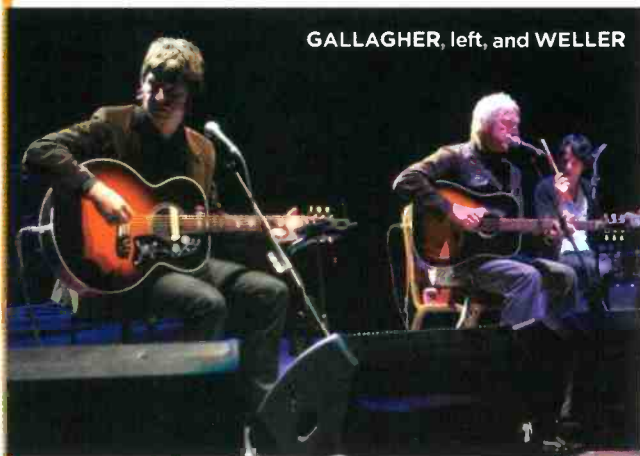
Starbucks' Hear Music label may have enough pull to sign Paul McCartney, but Radiohead is apparently too big of a band to swallow. BBC6 had reported that a rep from Courtyard Management, which represents Radiohead, was recently seen meeting with Starbucks personnel in London, presumably to discuss the band's lack of a record deal.

But Courtyard denies the whole thing, claiming, "Radiohead are currently in the studio working on their next record. They are not negotiating a new record deal with anyone, and will not even consider how to release their new music until the album is finished. The rumor that they are about to sign with Starbucks is totally untrue." Well, that settles that. Now, if Radiohead would just finish its album already.

NEW DEAL FOR AEG LIVE CHIEF

Sources say that Randy Phillips is close to finalizing a new five-year contract to remain as CEO of AEG Live, the world's second-largest concert promoter/tour producer. His contract expired Jan. 15. Since Phillips took over AEG Live in January 2002, the company has become the second-highest-grossing promoter in the world behind Live Nation.

AEG Live's predecessor, Concerts West, now a division of the company, grossed \$30.5 million in 2001. In 2006, AEG Live reported grosses totaling nearly \$550 million, according to Billboard Boxscore. Current projects for AEG Live include the Coachella Festival and the upcoming Kenny Chesney tour.



GALLAGHER, left, and WELLER

RAISING FUNDS FOR THE KIDS

It seems Paul Weller's talent has no bounds. Track had the good fortune to spend time in the company of the former Jam and Style Council frontman at London's Royal Albert Hall, which hosted the annual Teenage Cancer Trust week of concerts. During Noel Gallagher's headline performance March 27, one moment Weller was enjoying the company of guests, and the next, he was onstage accompanying his old mate and sometime collaborator Gallagher. (Weller played guitar on Oasis' "Champagne Supernova.")

Now in its seventh year, the fund-raiser's music and comedy program focuses on providing hospital units for teenage and young adults with cancer. For more info, log on to teenagecancertrust.org.

CAN'T GET HER OUT OF OUR HEAD

Track hears that EMI U.K. is readying a new Kylie Minogue album for later this year. In fact, the major expects the recording to be its big fourth-quarter release. And if all goes according to plan, Minogue will have the holiday single of 2007.

The as-yet-untitled album is Minogue's first album of new material since being diagnosed with breast cancer two years ago.

According to a handful of blogs, Minogue is working with several producers, including Scottish DJ Calvin Harris, who she discovered on MySpace.

By the way, according to Minogue's official Web site, the singer has nothing to do with the leaked track "Excuse My French" that is being attributed to her.



MINOGUE

ONE THAT GOT AWAY

It appears that RCA Music Group, which has first dibs on "American Idol" finalists, had second thoughts about season-five contender Elliott Yamin when it got a preliminary read on first-week sales for his RED-distributed title. Track hears the label group called Yamin's camp March 27 about the possibility of upstreaming his self-titled album to one of RCA's imprints, but the singer's unique arrangement with publisher Sony ATV makes that shift impractical. "Elliott Yamin" bows this issue at No. 1 on Top Independent Albums and No. 3 on The Billboard 200 with a start of 90,000 copies, according to Nielsen SoundScan.

NEW POLO GROUNDS UP AND RUNNING

The first three signings to Bryan Leach's Polo Grounds label are R&B singer Boxie and rappers Hurricane and C-Ride. All three projects are slated for release late in third-quarter 2007. Leach, who also doubles as VP of urban for RCA/J, launched his J-distributed label last August.

ANOTHER ONE BITES THE DUST

New York dance music landmark Vinylmania has closed its doors. Though the nearly 30-year-old specialty retailer is waving goodbye to its physical location, Track hears that owners Charlie and Debbie Grappone plan to continue the business online—selling vinyl records to DJs, enthusiasts and collectors.

Track also hears that the Grappones are in discussions with the folks at Downtown 161 Distribution—Linda Perone and Judy Russell—to host a monthly "vinyl shopping party" at the Downtown office. Meanwhile, in a partnership with Opus Records, Downtown 161 has launched an online vinyl retail shop (downtown304.com) that specializes in house music.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: BMG Label Group names **Karen Lambertson** senior VP of soundtracks and film and TV licensing. She was VP of soundtrack and film and TV licensing at RCA Music Group.

EMI Music Iberia names **Simone Bose** managing director. He was GM at EMI Music Spain.

Provident Label Group in Nashville names **Brian Dishon** senior director of national promotion. He was director of artist development at EMI CMG.

Immergent appoints **David A. Helfant** to senior VP of business affairs and A&R. He was senior VP at Paramount Pictures.

Universal Music Latino appoints **Mario Jochy Rodriguez** to director of Northeast marketing and promotion. He was director of Northeast promotions at Univision Records.



DISTRIBUTION: Universal Music Distribution in Universal City, Calif., promotes **Joy Slusarek** to senior VP of national sales. She was VP of UMD's national sales division.

RED Distribution promotes **Denise Fanelli** to VP of sales for the West Coast region and **Paul Reitz** to senior director of sales for the East Coast region. Fanelli was senior director, and Reitz was director.

TOURING: Live Nation's North American Concerts division appoints **Kevin Morrow** to senior VP of club and theater programming and **Ben Weeden** to senior VP of arena and amphitheater programming. Morrow was senior VP of entertainment at House of Blues, and Weeden was VP of operations.

Anaheim Arena Management, the management company of Anaheim, Calif.'s Honda Center, promotes **Jo-Ann Armstrong** to booking manager at the venue. She was an executive assistant.

Niederlander Concerts in Los Angeles names **Alex Hodges** COO, effective April 15. He was an executive VP at Live Nation.

Global Spectrum names **Kurt Brown** GM of the Century Center in South Bend, Ind. He was assistant GM at the Overland Park Convention Center in Kansas.

MEDIA: MTV Networks Latin America in Miami names **Corinna Keller** VP of ad sales and marketing partnerships. She was director.

Send submissions to exec@billboard.com.

GOODWORKS

CORNELL, McCLUSKY HONORED

Grammy Award-winning singer/songwriter Chris Cornell and independent music promoter Jeff McClusky will be honored at the third annual MusiCares MAP Fund benefit concert. Sponsored in part by the Gibson Foundation, the May 11 event—held at the Music Box @ Fonda in Los Angeles—will raise funds and awareness for the MAP Fund, which provides members of the music community access to addiction recovery treatment. David Gahan, Gary Lucas, Kenny Wayne Shepherd and others are scheduled to perform.

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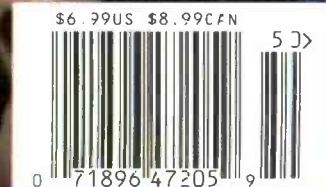
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Relapse Records
Righteous Babe Records

Roadrunner Records
Robbins Entertainment
ROIR
Saddle Creek
Sarathan Records
Savoy
Sequence
Six Degrees
Smithsonian Folkways
Some Records
Stones Throw Records
Streak Records
Stretch
SubPop Records
Sunnyside Records
The End Records
Thirsty Ear Records
Thirty Tigers
TommyBoy Records
Too Pure
Touch & Go Records
Transit Music Group
Triple Crown Records
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Victory Records
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What Are Records?
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Billboard

EXPERIENCE THE BUZZ



A BEATLES

Could A Shift In Licensing
Make The Fab Four Today's
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CROSSROADS

'If the Beatles were a rap group,
they would make hard
street records.' —Ja Rule

DECEMBER 15, 2007
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US \$6.99 CAN \$8.99 UK £5.50

An exciting reward for proving you have read this ad.

The captivating future of the bar code.



In about three minutes, you are going to have a world-changing experience with one of the world's truly unappreciated objects: the bar code. Traditionally, it's a rather sleepy subject, but there's an excellent chance you'll be trumpeting the merits of the bar code at your next cocktail party.

Not since the electric toothbrush has such an ordinary object emerged to make the world a more nimble place. And if you have a Sprint phone, you are about to experience the life-altering future of the bar code.

Now, we can't say for sure (no one can), but we have reason to believe that the bar code is going to revolutionize the way people consume things. And we have implanted these tiny, abstract, high-contrast dot matrix thingies with swift and useful information to make your life more exciting.



Do you see a butterfly or the titillating future of commerce?

Here's what the future might look like: Not long from now, many things will have a futuristic bar code. So, when you see things that interest you, you can snap pictures of their bar codes with your Sprint phone.

This is where SprintSpeed™ would take over. Your Sprint phone would leap into action, zapping data, videos, movie trailers and MP3s onto your screen at the speed of light. Whether it's a bathroom faucet or a car, a band or a movie, your phone could be instantly brimming with information about the things you like. The world turns into one giant info-scamper hunt.

The future is full of surprises. But maybe someday you'll tell your grandchildren that Sprint was the company that boldly led us there, through the untapped potential of bar codes.



The bar code has lingered in obscurity since 1948. Now, 60 years later, it gets the recognition it deserves.

Congratulations. You made it to the end. It's time to claim your reward. So, if you have a camera phone and a Sprint data plan, text "scan" to 70734 and download the free application. It only takes a minute. Then take a picture of the bar code on the phone in this ad and receive your secret prize! Welcome to the future of the bar code.

No. 1

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TOP CLASSICAL CROSSOVER	#1 JOSH GROBAN / NOEL
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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 After checking out an epic NYC Ween show, we headed to Atlanta for Billboard's R&B/Hip-Hop Conference and enjoyed a DJ Holiday set, ran into Nas, eluded a pool hall brawl and made it back to our desks in time to concoct dream Led Zeppelin set lists. More at adedinsider.com.



ON THE COVER: STYLING BY ALLYSON WEIRA. CLOTHING CREDITS: FROM LEFT: HARRISON; SHIRT BY ROCWEAR; HOODIE BY TIMBERLAND; MCCARTNEY; SHOES BY BANDANNA BY SHADY LTD.; HAT BY ROCWEAR; STARR; PANTS BY G-UNIT. SHOES BY JORDAN AT JUMPMAN23.COM; LENNON; SUIT AND SHIRT BY ERMEGILDO ZEGNA; SHIRTS BY FILTHYDRIPPED.COM; BANDANNA BY SHADY LTD.; SHOES BY JORDAN AT JUMPMAN23.COM; BEATLES PHOTOS: FROM LEFT: TONY HANLEY/CAMERA PRESS/RETNA; KEVSTONE/GETTY IMAGES; TOM BLAU/CAMERA PRESS/RETNA; HULTON ARCHIVE/GETTY IMAGES. THIS PAGE: NADA SUFRA/WILSON; COE; HACKTONE RECORDS; BONNAROO; JEFF KRAVITZ/FILMMAGIC.COM; HOT; CHIP; JASON MANNING; WEEN; JEFF UFBERG

OPINION

EDITORIALS | COMMENTARY | LETTERS

BILL WERDE
 Executive Editor
 Billboard


That's The News...

Good, Bad And Always Interesting, 2007 Winds Down

The week leading up to the close of this issue may be a perfect microcosm for the year that was. There was the good, such as Nokia and Universal Music Group's bold new digital music initiative (see story, page 23), or Sony BMG finding innovative ways to apply the 360 deal concept in the Latin realm (see story, page 21). There was the bad, as in album sales lagging, as they have all year with remarkable consistency, last year's same week by about 15% (see Market Watch, page 39). And yes, there was the ugly, as

layoffs reared their head again at the major label level.

And, as there has been all year long, there was a ton of great music bought and, in the case of this week's Grammy Award nominations (see story, page 7), heralded. What a breath of fresh air to see the diversity present in the album of the year category, where music from Kanye West, Amy Winehouse, Vince Gill, Herbie Hancock and Foo Fighters prove Grammy voters may be using the shuffle feature on their well-stocked

iPods (full of paid-for music, of course) after all.

We'll recap it all, January through December, in next week's annual Year in Music and Touring issue, with page after page of touring and sales charts, as well as more than 20 pages of lessons learned from the biggest developments on every beat of the music business in 2007.

Dec. 14 will also mark the launch of year-end coverage on billboard.com, featuring a countdown of the 25 biggest news stories of the year, a roundup of top 10 lists, and of course, year-end charts galore.

And then it's on to 2008: Our Jan. 5 Best Bets special issue kicks things off with no less ambition than delivering a look at everything that will matter in the year ahead: music, tours, business trends, technologies and more.

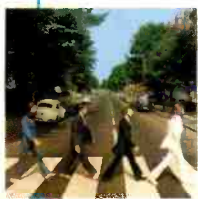
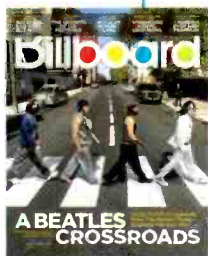
So kick back and enjoy the holidays for now. They may not be everything the music business hoped for or wanted. But as I sit and listen to the latest album I've fallen completely in love with (the dreamy rock of the Raveonettes' "Lust, Lust, Lust," out next year on Vice Records), and read of all the partnerships and plans in the works for next year, things maybe don't sound so bad.

ABOUT THE COVER

The Beatles' music is finding its way into hip-hop more frequently than ever—it seemed only right to find a way to pull the Fab Four into the modern day and style, along with their tunes. Aaron Goodman, who has shot covers for Time, BusinessWeek and Forbes, was up for the challenge of re-creating Iain MacMillan's

original image, made famous on the cover of the Beatles' "Abbey Road" album—and captured during a 10-minute photo shoot. Even with today's computers, Aaron needed 10 days to nail down then-and-now details, such as the present-day Volkswagen bug in place of the '60s version on the original cover. And, by the way, pay no attention to the innocent bystander in the new background.

For the illustration to open the feature story "The Beatles for Sale" (page 24), we flipped the concept and brought Ja Rule, Jay-Z, the Wu-Tang Clan and Common back to 1967. Illustrator Johanna Goodman chose to nod toward Richard Avedon's iconic set of Fab Four photographs from that year.



FEEDBACK

BLUES CLUES

The Rhythm & Blues column titled "Holiday Grooves" in the Dec. 8 issue features a story and a beautiful picture of the fabulous Darlene Love. I, too, look forward to her annual Christmas appearance on "Late Show With David Letterman," when she sings the classic

"Christmas (Baby Please Come Home)," just as she did on the best Christmas album ever, 1963's "A Christmas Gift for You," better-known as "Phil Spector's Christmas Album."

The column, however, confused a few facts. It states that the song Love sang on the album was "the Charles Brown classic, 'Christmas (Baby Please Come Home).'" She has the title of the song that's on the album right, but that song is unrelated to Brown, whose Christmas classic from the 1940s is a slow blues called "Please Come Home for Christmas" and is a different song. It was written by Brown and Gene Redd.

It has been redone by Elvis, the Eagles, B.B. King and about everyone else who's ever recorded a pop/R&B holiday album.

The song that Love sang on Spector's album and that she sings on "Letterman" is instead an uptempo, Wall of Sound rock-'n'-roll song written by Spector, Ellie Greenwich and Greenwich's then-husband, Jeff Barry. When the song didn't become a hit, the lyrics were rewritten as a nonholiday ditty called "Johnny (Baby Please Come Home)" and sung by Love, but alas, to no (hit-generating) avail.

Steve Kamins
 San Francisco



FOR THE RECORD

- In the Mileposts obituary for Quiet Riot's Kevin DuBrow in the Dec. 8 issue, it inaccurately reported that he was survived by a wife. In fact, his management says, DuBrow was never married.
- In the story "The Campaign Trail" in the Dec. 8 issue, the city name Monterrey was misspelled in the subhead.
- In a subhead to a Q&A with Richard Beckman in the Dec. 8 issue, the event "Movies Rock" was misidentified.

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Labels find new fans for 'forgotten catalog



NEW FROM NOKIA
Anssi Vanjoki explains Comes With Music

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>>>VIVENDI ACQUIRES MAJORITY STAKE IN ACTIVISION

Vivendi Games has finalized a merger with "Guitar Hero III" publisher Activision, creating a massive company called Activision Blizzard. Vivendi will own the majority stake in the new videogame company, which is valued at \$18.9 billion. Activision CEO Robert Kotick will lead the company, while Vivendi Games CEO Bruce Hack will serve as vice chairman/ chief corporate officer.

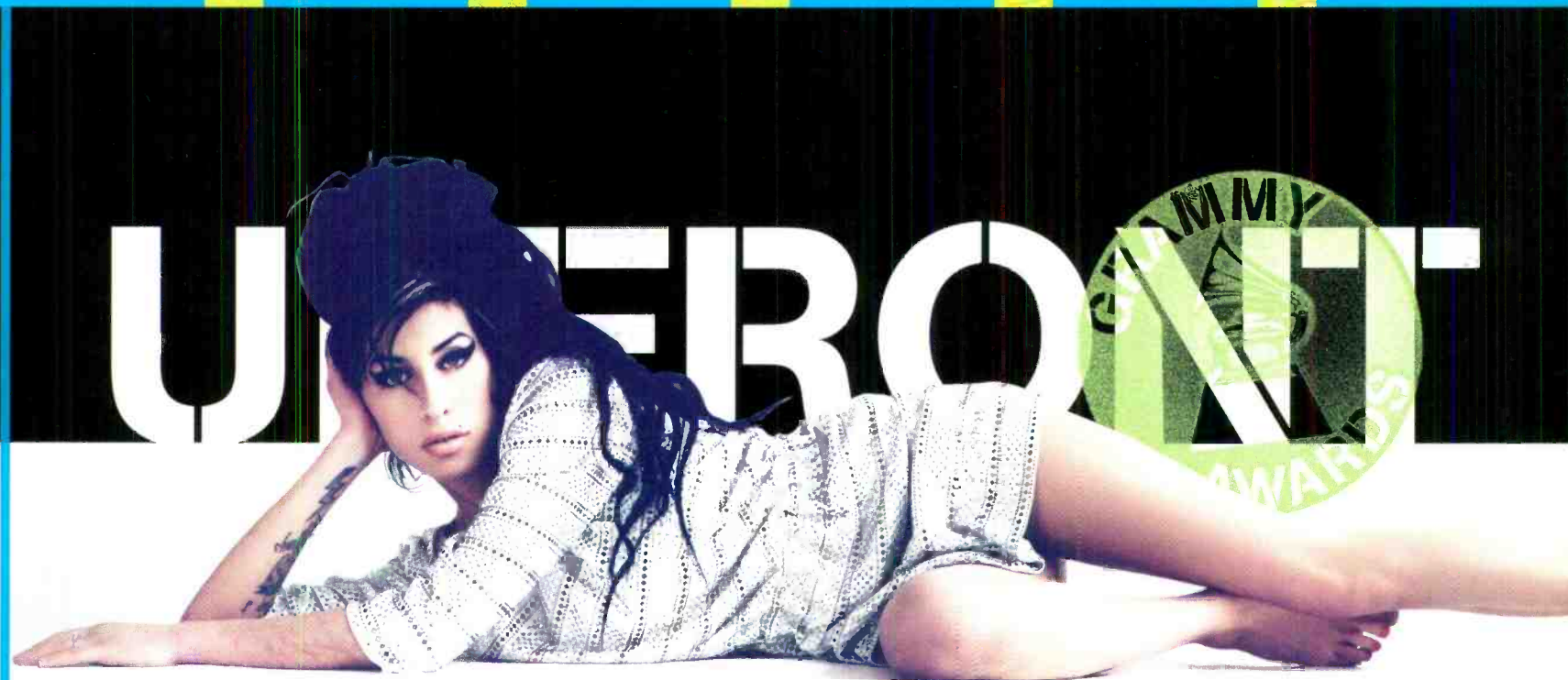
>>>GERMAN COURT RULES ON IPHONE

The Hamburg Regional Court in Germany ruled that T-Mobile can continue marketing the iPhone on an exclusive basis, rejecting a petition lodged by rival telecom giant Vodafone. Vodafone had sought a ruling to prevent T-Mobile from selling the iPhone locked to its contract, which runs with a minimum term of 24 months.

>>>PETTY TO PLAY SUPER BOWL HALFTIME SHOW

Tom Petty & the Heartbreakers will play the coveted halftime slot at the Super Bowl Feb. 3 in Arizona, according to organizers of the year's No. 1 TV event. This year, nearly 140 million Americans watched Prince play at the football extravaganza. Other recent acts have included the Rolling Stones, Paul McCartney and U2.

BRYAN ADAMS/CAMERA PRESS/RETNA



WINEHOUSE

AWARDS BY GAIL MITCHELL and AYALA BEN-YEHUDA

The Grammys Go West

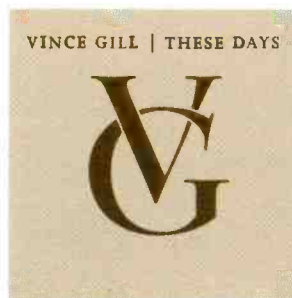
Kanye Dominates Diverse Nominations—But Winehouse May Benefit Most

Kanye West is usually the most vocal proponent of his own greatness, but his eight nominations for the 50th annual Grammy Awards go a long way toward confirming his place among the giants of the music world.

West's Roc-a-Fella/Def Jam album "Graduation," which has sold more than 1.7 million copies in the United States, according to Nielsen SoundScan, is up for album and best rap album of the year. He also has nods in the categories for best rap solo performance ("Stronger"), best rap/sung collaboration ("Good Life"), best rap song (for "Can't Tell Me Nothing" and "Good Life") and best rap performance by a duo or group (for "Southside" with Common and "Better Than I've Ever Been" with Nas and KRS-One).

"He's so deserving. He really worked hard on this record," Island Def Jam Music Group chairman Antonio "L.A." Reid says. "He was so committed to the quality of this record, and it was never about the sales or the chart position. So this record really is a testament to his greatness."

Amy Winehouse followed with six nominations. Foo Fighters, Jay-Z, Timbaland, Justin Timberlake and T-Pain each earned five. Bruce



VINCE GILL, KANYE WEST and HERBIE HANCOCK are among the album of the year nominees.

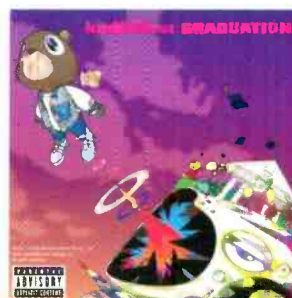
Springsteen scored three nominations in rock categories, while Tim McGraw and Dierks Bentley lead the country field with four each.

Winehouse's mentions cap off a tumultuous year. She became an international sensation thanks to the album "Back to Black" and its single "Rehab," but has also been tabloid fodder for her personal and legal travails.

Referencing the latter while announcing the nominations Dec. 6 in Los Angeles, comedian George Lopez said of Winehouse, "Can someone wake her up around six in the afternoon and tell her?"

But many observers believe Winehouse's fame will only rise come Feb. 10 at Los Angeles' Staples Center (see story, page 8).

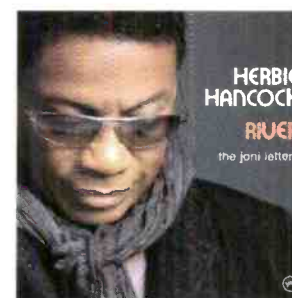
"If it was five years ago, ['Back to Black'] would have sold 5 million at this point," says Carl Mello, head of pur-



chasing at 25-unit, Brighton, Mass.-based Newbury Comics. "This album is [much more than a] press and word-of-mouth project. If Amy picks up multiple awards, then it will mean something."

With Winehouse pulling in an unusually high number of nominations for a new British artist, Nick Gatfield, president of Winehouse's U.K. label Island Records Group, praises the committee for moving away from "the over-50s view of he music world."

"It's an indication of the current strength of British music that there is such a healthy representation from U.K. artists in the nominations list," adds Tony Wadsworth, EMI U.K. and Ireland chairman/CEO and chairman of trade body the BPI. "To see Corinne Bailey Rae once again featured in the nominations, this time in the Grammys' most important cat-



egory [song of the year], makes me extremely proud."

In that field, Bailey Rae's "Like a Star" and Winehouse's "Rehab" were joined by the teams behind Carrie Underwood's "Before He Cheats" and Rihanna's "Umbrella" featuring Jay-Z, as well as Plain White T's Tom Higginson for his band's "Hey There Delilah."

WIDE-RANGING FIELD

Most insiders polled by Billboard praised the diversity of this year's nominees, exemplified by the album of the year list. In addition to "Graduation" and "Back to Black," the nominees are Herbie Hancock's Joni Mitchell tribute "River: The Joni Letters," Foo Fighters' "Echoes, Silence, Patience & Grace" and Vince Gill's 43-song, four-disc 2006

collection "These Days." (Records released between Oct. 1, 2006, and Sept. 30, 2007, were eligible this year.)

Hancock was one of the biggest surprises, and he admits he was taken aback by the news.

"Album of the year for a jazz record?" he asks Billboard. "I was shocked. But jazz is out there. It's alive and manifests itself in a lot of different ways. Its influence on other genres of music still continues."

"This kind of list just inspires you to be curious and buy records," says Thuy Ngo, VP of purchasing and marketing at Irvine, Calif.-based Super D. "The Grammy show is the only award show that sells records."

Jimmy Jam, Grammy-winning producer and chairman of the board of trustees for the Recording Academy, points to the awareness factor that comes with the Grammy process. "People will be watching this press conference or reading about it, and they will see that Herbie Hancock has an album out," he says. "And they'll say, 'What, Herbie has an album? I didn't know that. Joni Mitchell? I better pick that up.' And they'll

continued on >>p8

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>>> BOARD SETS XM, SIRIUS ROYALTY RATES

The U.S. Copyright Royalty Board decided new royalty rates that satellite radio broadcasters XM and Sirius must pay to SoundExchange, which collects and pays royalties to sound-recording copyright holders. The CRB determined the value of the sound recordings to be 13% of gross revenue, but provided discounts so as not to cause undue disruption of the fledgling industry. With the discounts, the effective rates during the following years are 6%, 2007-08; 6.5%, 2009; 7%, 2010; 7.5%, 2011; and 8%, 2012.

>> COLUMBIA MAKES STAFF CUTS

Columbia Records has made a number of staff cuts. In its promotion department, among the confirmed exits at press time are senior VP of urban and rhythmic promotion CeCe McClendon and VP of rock and alternative JJ Grossman. Additionally, Ron Wilcox, executive VP/chief of business and legal affairs of Sony BMG Music Entertainment, is exiting.

>>> LAYOFFS HIT IDJ

Staffing cuts continue at Universal Music Group's Island Def Jam division. A&R representatives Paul Pontius and Rob Stevenson have exited, following the departure of executive VP of promotion Greg Thompson. Additionally, the staff of imprint Stolen Transmission, which was co-founded by Stevenson and blogger Sarah Lewitinn, was also let go. In total, 10 staffers have been cut.

from >>p7

do the same thing with Vince Gill, who also has an incredible album. That's the great thing about the Grammy process. It will probably put some things on people's radar that they didn't know about."

Rhythmic WQHT New York PD Ebro Darden says nominations in the R&B and hip-hop fields have grown more savvy through the years. "In the past, it seemed like they just chose what was popular, had the most marketing or good behind-the-scenes political positioning," he says. Now, he says, they take artistic expression into account.

Vince Gill sees real thought behind the country nominees as well. "What I like about the Grammys is that they're not plugged into the hottest, newest thing in country music all the time," he says. "[Grammy voters] are much more of an outsider looking in. They let their ears lead them."

NEW STARS IN AN EVOLVING BUSINESS

In addition to Winehouse, up-and-comers Feist, Paramore, Ledisi and Taylor Swift were recognized in the best new artist category.

The day before nominations were announced, 17-year-old Swift told Billboard that being nominated would be "the freak-out moment of the century." And once her nomination was announced, she says, "When I first heard my name, my first thought was, 'You've got to be kidding.'"

Clearly overwhelmed, she approached the podium and hugged Foo Fighters members Dave Grohl and Taylor Hawkins, starting a trend. From then on throughout the ceremony, anyone who got a nomination proceeded to hug each other.

Feist surprised with four nods, including best pop vocal album for "The Reminder," which some attributed directly to her highly visible placement in iPod's TV campaign for the Nano. "I would say that unequivocally," Comma Music executive producer/artist liaison Bonny Dolan says. "Getting an iPod spot is like Oprah's Book Club—it's just so unbelievably powerful."

Paramore's mention "really speaks to the value of long-term artist development," Fueled by Ramen Records president John Janick says. "I signed them four years ago, and the kids who supported us have been instrumental to the band's growth and success."

Jam says Ledisi's best new artist nomination is a prime example of what the category represents. "Best new artist for us is about prominence," he said. "It's about an artist who is making good music now but also someone who hopefully has the potential to make great music down the line. And Ledisi has that potential." Ledisi is also up for best R&B album for "Lost & Found."

"The new artist of the year list is comprised of records that the labels did a lot of grass-roots promotions with, so



Foo Fighters TAYLOR HAWKINS and DAVE GROHL (left and center) present TAYLOR SWIFT with her best new artist nomination.

I can see why those five were nominated," says Charlie Bagarozza, senior store manager for music and video at J&R Music World. "We did a promotion with each one of these artists."

But Edison Media Research VP of music and programming Sean Ross says it's notable that Colbie Caillat is missing. "She is certainly one of the biggest breakthroughs of the year, and a relatively organic breakthrough," he says. "'Bubbly' to me is easily the record that best typifies a changing industry—the fact that it can break the way it did and end up on power rotation at top 40."

Elsewhere, independent music publishers made their mark in the best song categories. Big Loud Songs' "Before He Cheats" (co-published with Sony/ATV Music) is nominated for song and best country song of the year, as performed by Carrie Underwood. Peermusic's Chris

"Tricky" Stewart co-wrote Rihanna's "Umbrella," which made the song of the year list. And Bug Music will be awaiting results for its rights in Bailey Rae's "Like a Star" (song of the year) and Foo Fighters' "The Pretender" (best rock song). A tally of the number of songs aligned with major publishers shows that each major holds rights in about the same number of nominated songs.

Indie releases coexisted with major names in the Latin categories, which Universal Music Publishing Latin America senior VP Eddie Fernandez says offer "a very balanced list of nominees." Rhapsody Latin music programmer Judy Cantor-Navas adds, "I was especially pleased to see younger bands in the rock and alternative categories," citing groups like Black Guayaba and Zoé. (In a tragic twist, two of the nominees for best banda album featured

artists murdered within the past 13 months—Valentín Elizalde and Sergio Gómez, lead singer of nominated group K-Paz de la Sierra. In addition, UGK—nominated for best rap performance by a duo or group—featured Pimp C, who died Dec. 4. See Mileposts, page 60.)

Still, some cited a lack of independent music amid the nominees. "2007 was the year that independent music was clearly on the rise while major labels continue their decline," Girlie Action publicist Pam Nashel Leto says. "It's shocking that the Recording Academy membership isn't in touch with this trend and hasn't discovered how to connect with such a significant amount of good music released on indie labels."

But Recording Academy president Neil Portnow defends the selections. "Our membership does a good job of identifying projects that have quality and excellence," Portnow says. "Sometimes the surprise is how well they do that. It's not based on sales, popularity or chart position. And that's exactly what we want in this process."

For a full list of nominees, visit grammy.com.

Additional reporting by Lars Brandle, Susan Butler, Ed Christman, Leila Cobo, Jonathan Cohen, Mariel Concepcion, Courtney Harding, Kerri Mason, Mark Sutherland, Ken Tucker and Susan Visakowitz.

ALL ABOUT AMY

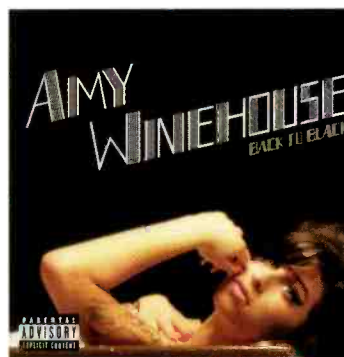
After Six Nods, Winehouse's Wild Ride May Begin Anew

In a Grammy Award nominee field littered with outsize personalities, Amy Winehouse stands tall on the strength of her album "Back to Black" and its hit single, "Rehab," not to mention her beehive hairdo and personal life.

"After a tempestuous year of incredible highs and incredible lows, some people forget that she isn't just a tabloid queen," says Island Records Group U.K. president Nick Gatfield, who relishes the chance to get people talking about Winehouse's music again. "She's actually a hugely talented artist."

"Back to Black," which was nominated for album and best pop vocal album of the year, has shifted more than 1.3 million copies in the United States, according to Nielsen SoundScan. The artist's other nominations include best new artist, record and song of the year, and best female pop vocal performance for "Rehab."

"It's a reflection of her status [in the United States] that when you flick through the TV coverage [of the nominations], it's her image they use above everything else," Gatfield says. "She's made a bigger impact than even her record sales would dictate."



But why did Winehouse make such an impression on listeners this year? According to producer Mark Ronson, who crafted the sound of "Back to Black" based on his shared love with Winehouse of '60s girl group music and '70s soul, the album "made people rethink music because it was so simple in its approach: the sound of five or six really good instrumentalists with an amazing singer." (Ronson himself is nominated for producer of the year, along with Timbaland, Howard Benson, Mike Elizondo and Joe Chiccarelli.)

Thuy Ngo, VP of purchasing and marketing at Irvine, Calif.-based Super D, says all the company's accounts "are banking on Amy Winehouse. She is the most exciting new

artist that has come up in a long time." Ngo adds that sales of Winehouse's 2003 debut, "Frank," are likely to shoot up; the project only arrived stateside in November.

"Getting so many nods, it doesn't mean your career is going to take off," cautions Giant Step co-founder/CEO Maurice Bernstein, whose music and lifestyle marketing company handled the grass-roots outreach for "Back to Black." "But this was hands down the best album of 2007. Nothing album-wise has come out that has touched it from start to finish; the quality of sounds, the soul."

It's not yet known whether Winehouse—who recently canceled her U.K. tour on doctor's orders—will be well enough to attend the Grammy Award ceremony or return to work to capitalize on the attention her nominations generated.

"If she chooses to do more around it and is fit to do so, then great, but there will be absolutely no pressure from the company," Gatfield promises. "It may be time to draw a line under it all and move on. She's had enough incredible life experiences over the last 18 months to make an amazing album when she's ready to do that." —A Billboard staff report

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AND ROUSING MUSICAL NUMBERS HEARD
IN INDEPENDENT FILMS... THE UNEQUIVOCAL
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>>> RADIOHEAD CONFIRMS EURO TOUR

Radiohead has announced 16 European summer concert dates for 2008, including an appearance at Denmark's giant Roskilde Festival. The band's first confirmed concert for the year will take place June 7 in Dublin, after which the tour will visit France, Spain, Italy, Germany, the United Kingdom, the Netherlands, Denmark, Belgium and Germany, according to the band's Web site.

>>> TIMBERLAKE WRAPS FUTURESEX OUTING

Justin Timberlake wrapped his FutureSex/LoveShow world tour Dec. 6 with a performance at the Emirates Palace Hotel in Abu Dhabi, capital of United Arab Emirates. The tour has been one of the top-grossing of 2007, taking in nearly \$130 million and moving more than 1.6 million tickets since it began in October 2006.

>>> COLUMBIA, WWE GET IN THE RING

Columbia Records and World Wrestling Entertainment have partnered to co-release albums with wrestling-themed music. The first release under the three-record deal will be a collection of "entrance themes" for such wrestling stars as John Cena, Stone Cold Steve Austin, the Rock and Triple H. The album, "RAW—Greatest Hits—The Music," will hit stores Dec. 18.

Compiled by Chris M. Walsh. Reporting by Keith Berman, Mike Boyle, Lars Brandle, Antony Bruno, Susan Butler, Reuters, Wolfgang Spahr, Ray Waddell and Chris M. Walsh.

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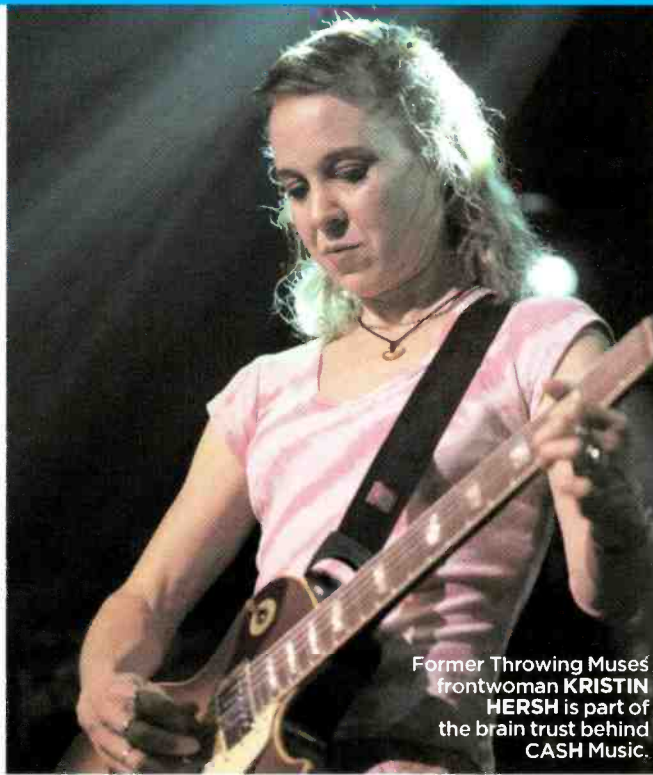
New Online Initiative Encourages Fan Remixes, Interaction

The very same week Nine Inch Nails mastermind Trent Reznor launched his remix site independent of his former label, a group of other artists and managers quietly unveiled a like-minded initiative called CASH Music.

The site is the braintrust of former Throwing Muses frontwoman Kristin Hersh and L7's Donita Sparks, along with Hersh's manager/husband Billy O'Connell, Sparks' manager Bob Fagen and other partners. An acronym for Coalition for Artists and Stake Holders, CASH was designed as a means for artists to release new music, videos or other content and give fans the chance to interact with it in their own way.

"The objective is to create a platform for engagement, so the artist can engage with the fan for both collaboration and financial support," O'Connell says. "It's our intention to create a way forward that is as sustainable and exciting for the audience as it is for the creator."

Allowing fans to remix artist content and even submit their own original work inspired by anything posted by participating artists is the "lynchpin" of the service. At present, Hersh is the only artist with content available. Her single "Slippershell" is posted along with the Pro Tools multitrack file, which fans also can download to make remixes.



Former Throwing Muses frontwoman **KRISTIN HERSH** is part of the brain trust behind CASH Music.

O'Connell says the site is not limited to remixing songs. Sparks, for instance, will post a completely different set of content revolving around videos and photos captured from her touring activities. Yet another band, Xiu Xiu, is developing a more video-focused approach.

Hersh is inviting fans to upload not only remixes of her song but also music videos, paintings, essays or any other creative output, much of which she plans to include in her next CD release.

"We really believe a more vibrant scene, a more vibrant culture, will be created through two-way communication," O'Connell says.

However, there are concerns. Reznor has for some time posted multitracks on the official NIN.com site so fans could download and remix them.

Creating a site where those fans could subsequently upload and share their creations was another matter.

According to one of Reznor's Web posts, former label Universal Music Group declined to host the uploaded remix site for fear of fans using copyrighted material from other labels or media companies. So he just hosted it himself.

The group behind CASH Music has similar worries, but plans to employ "community policing" efforts as well as its own oversight to avoid any improper posts, and says it will remove any offending content on request.

Remixing is just the beginning for Reznor's site and the CASH Music initiative. Reznor plans to sell his next label-free album via NIN.com, while Hersh is offering a number of sales features. Fans can choose the price they wish to pay for her current single

(set at a \$3 default), which includes liner notes.

There are various subscription options. For \$10 per quarter, fans can get all the media, merch and CDs they like. For \$30, they get a "Works in Progress" CD plus free entrance for two into any upcoming show. \$500 buys all that plus a visit with Hersh in the studio, \$1,000 earns a Featured Sponsor credit on the next CD, and \$5,000 bumps that to an Executive Producer credit.

Currently, only invited artists can participate in the CASH Music project, but O'Connell says the platform will open to all artists once the group feels it is ready. It plans to take a cut of any transaction conducted on the service to generate revenue, as well as charge consulting fees to artists who need help developing their content offerings.

GLOBAL BY LARS BRANDLE

ONE-STOP SOLUTION

Radiohead Pioneers Digital Licensing Service

LONDON—Radiohead's "In Rainbows" has again chartered new territory—this time in terms of its digital licensing.

The British alternative rock act and its publisher Warner/Chappell Music have launched a unique "all rights" digital licensing service for the album's release, aimed at streamlining the licensing process for works on the 10-track set, Billboard has learned.

The "one-stop shop" solution enables potential rights users worldwide to secure licenses from a single destination, effectively side-stepping the label and traditional collecting society networks.

Jane Dyball, Warner/Chappell senior VP of European legal and business affairs, hails

the development as "ground-breaking," noting that it allows the publisher to administer all digital rights for "In Rainbows," including mechanical, performing, synchronization, lyrics, master recordings, image and likeness. The publisher will also license synch rights for publishing and master rights for TV and film synch uses.

"We can do it because we are not under a contract with a major record company," says Radiohead manager Bryce Edge of Oxford, England-based Courtyard Management. "No major label, in my experience, would let a band sign a deal without the digital rights being attached."

Like many aspects of Radiohead's seventh studio set, the

new digital licensing solution was "experimental," says Dyball, but one that promises benefits to all parties. She stresses that the deal applies only to this album, and that it is still too early to gauge whether the system will provide a template for other acts to do the same.

"We're able to do this because of the band's unique circumstances, their history with Warner/Chappell and our combined willingness to try new approaches," she says. "So it's not something that can be immediately rolled out to others. But, as with any experiment, we will learn things along the way, which will be fed back into our business."

The only constraints for third-party digital licensing, Edge says, is that download stores must sell works encoded in a bit rate of 256kps and higher, and that the con-

tent be offered digital rights management-free.

The convoluted process for licensing publishing rights in Europe alone typically requires a service to negotiate with one or two societies in each of the 27 European Union member states. Master rights are treated separately. The Radiohead deal is a step beyond Warner/Chappell's MIDEM announcement of plans to offer Pan-European licenses for its Anglo-American repertoire.

"To do that kind of experiment on a bigger scale, you had to have a buy-in from lots of different stakeholders and everyone would have to agree," Dyball says. "On this, we had hardly any stakeholders, just Warner/Chappell and Radiohead, which really allowed us to try it."

The album finally receives a physical release through ATO Records Group (United States),

Hostess Entertainment (Japan) and XL Recordings (rest of world) in late December/early January (see story, page 18).

"We are intending to share the revenue that we receive through the one-stop shop from the master exploitation with XL and ATO," Edge says. "It's just we are collecting it."

All licenses as part of the new Warner/Chappell arrangement are subject to band approval.

"We will certainly be starting to talk with licensees now, in conjunction with the band and management," Dyball says. "But it's too early to talk about deals."

Edge confirms that Radiohead's camp is in talks with iTunes about carrying "In Rainbows." The band's previous albums are not available through Apple's music store.

Warner/Chappell says the licensing service will operate at standard industry rates.

"We're working with the band," Dyball adds, "and they are working with their non-digital partners. The idea is that we're all pushing in the same direction."

BILLBOARD EXCLUSIVE



MoreSpace

Exclusive Streaming Initiative Launches Social Networking Giant's Expanded Music Effort

Hoping to broaden its relevance to the music industry in the face of increasing competition from other social networking sites, MySpace will roll out a suite of new services and initiatives in the year ahead as part of what company officials are calling MySpace Music 2.0. But a new Universal Music Group (UMG) policy that limits full-song streaming on the site illustrates the challenges ahead.

The first hint of MySpace's music effort is its new Transmissions initiative. The site features video of participating artists in the MySpace studios, performing select songs and conducting interviews, both of which MySpace has the exclusive rights to stream.

Bowing to label pressure to start monetizing MySpace traffic that

to date has been mostly promotional, MySpace will provide links for users to buy songs by all featured Transmissions artists. According to MySpace VP of marketing and content Josh Brooks, the idea is to create more opportunities for "instant gratification" music pur-

chases. However, the company won't dictate how those purchases are made.

"Whether it's a widget or a click through [to another site], as long as it's easy to use, I don't think anybody is going to complain," Brooks says.

The program launches with James Blunt,

who recorded new versions of five previously released songs for the site. Fans can stream individual tracks, watch the video and buy the complete exclusive bundle, using the same sales widget from digital music provider Lala that Blunt's label Atlantic Records has used to sell his recent "All the Lost Souls" CD since it came out in September.

Other labels with a featured artist may use

a different sales widget, or just link to iTunes for sales.

Next in line is striking ad revenue-sharing deals with labels, similar to what competitors Imeem and others have done (see Digital Entertainment, page 14). MySpace and Sony BMG in October forged such a deal for streaming music videos and some audio tracks. The lack of a revenue-sharing deal led UMG to restrict how songs by its artists are streamed on the site.

A source close to the situation says UMG will limit streaming music on the site to either 90-second clips or place promotional voice-over dubs to songs streaming in full. The source says that the policy is a few months old and applies to all online services, not just MySpace.

UMG, according to the source, is concerned that unlimited, free on-demand streaming of full songs online will substitute for users buying the track or the album. While not commenting directly on the UMG policy, Brooks defends the need to stream music online.

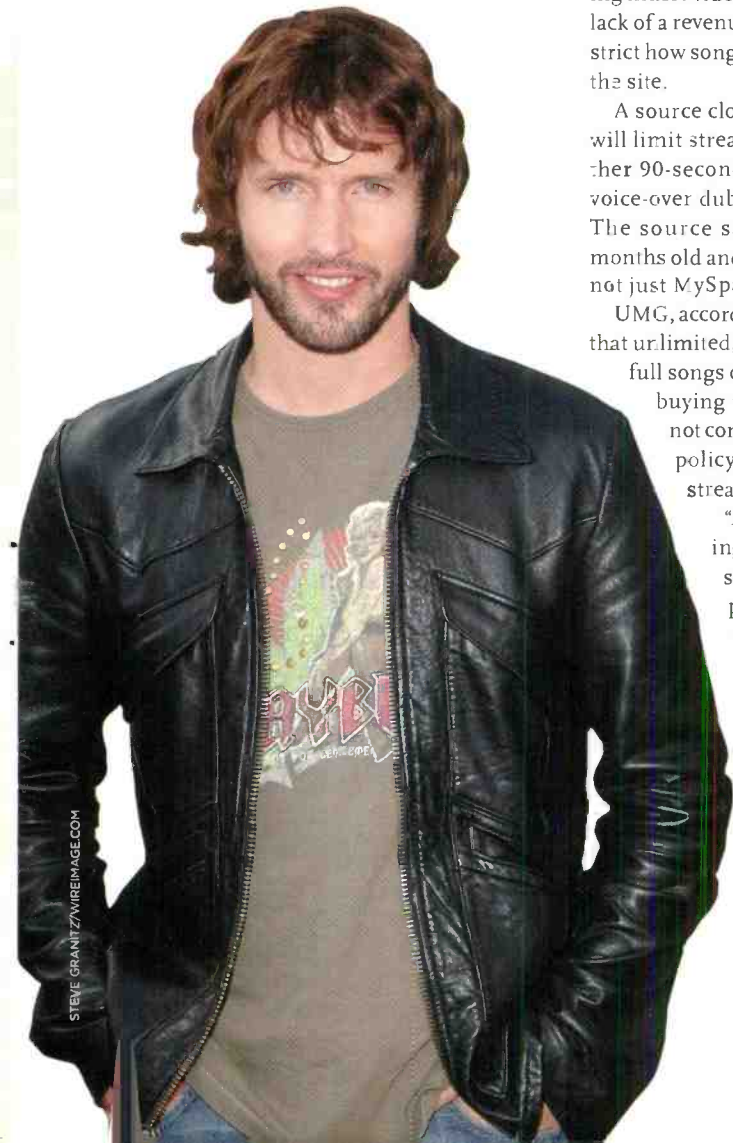
"At a time when people are trying to figure out what the secret sauce is to break bands, giving people a taste of the music is needed," he says. "They need it, and want it before they make a commitment. So I don't think free streaming is an issue."

Brooks adds that MySpace is planning additional new features and business models that should see the light of day in the new year.

Transmissions launches with **JAMES BLUNT**, who recorded new versions of five songs for MySpace.

● ● ● ● ●
'At a time when people are trying to figure out the secret sauce for breaking bands, giving people a taste of the music is needed.'

—JOSH BROOKS, MYSPACE



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R&B BY HILLARY CROSLY and GAIL MITCHELL

URBAN RENEWAL

Billboard R&B/Hip-Hop Conference Panelists Emphasize New Thinking

Despite a 27.4% decline in hip-hop album sales this year—almost double the overall industry's already considerable 14.4% downturn from 2006—the urban community emerged from Billboard's eighth annual R&B/Hip-Hop Conference expressing hope that the falling numbers can be turned around. An emphasis on new strategies—from stronger A&R direction to tapping underdeveloped resources and creating additional revenue streams—was a central theme at the conference, held Nov. 28-30 in the Renaissance Hotel in downtown Atlanta.

The consensus among panelists was that R&B and hip-hop music are not at a creative stalemate. It's simply a matter of the urban industry working smarter and discovering new ways to monetize its creative energy.

And to some extent, the numbers bear that out. If hip-hop is removed from the equation, R&B album sales are down only 5% from 2006, a notably slower slide than the industry norm. In addition, R&B to date is outselling rap by 18%. This good news/bad news scenario was part of a presentation by Billboard director of charts/senior analyst Geoff Mayfield during a panel called "State of the Union." Mayfield explained that although R&B/hip-hop is suffering a decline in sales, rap and R&B albums still accounted for three of the five best sales weeks of the year—Kanye West's "Graduation," Alicia Keys' "As I Am"

and 50 Cent's "Curtis"—and that all but three of the year's top 25 ringtones are urban or rhythmic hits.

Marcus Matthews, a co-partner of interactive marketing/branding gaming company Konsole Kingz, added that videogame companies are routinely in search of hip-hop music to score their games and often wield hefty budgets. Matthews' fellow "We Got Game" panelist, music composer Wendell Hanes, noted that branching out into commercials, movie scoring and other avenues is also an option: "There is no more selling out, only selling in. All these other vehicles and placements are only helping artists to promote [their music]."

In terms of tapping new musical veins, participants in the gospel/inspirational music-focused "Word Up!" panel said the gospel industry has yet to peak. "We have to go in and educate ex-

ecutives," said Alvin Williams, senior director of music industry development for the Gospel Music Channel. "There are still a lot of misperceptions about gospel music and its artists."

Among the conference's other highlights:

■ **Kicking off the three-day gathering was the New Faces New Artists Bootcamp, presented by Atlanta-based Face2Face. A two-tiered dais of industry experts—including former New Edition/New Kids on the Block manager Maurice Starr, Ozone magazine publisher Julia Beverly, hip-hop songwriter/producer DJ Toomp and Akon associate Devyne Stephens, CEO of Upfront Entertainment—coached the audience of new artists, emerging songwriter/producers and independent label entrepreneurs on various industry facets, from developing an effective business model to time and resource management. "It's time to bridge the gap between the indie scene and the major-label scene," Face2Face CEO Tara Garrett said.**

■ **Hip-Hop Post-Imus: A Wrap . . . Or a Rebirth?" turned into a lively discussion that went 30 minutes beyond its scheduled hourlong running time. In response to the ongoing controversy over the use of the N-word in hip-hop, BET executive VP of music programming Stephen Hill said that, while he doesn't personally use the word, "when [rapper] David Banner and [activist] Al Sharpton had it out in the press, it drove me up the wall.**

Some record business executives tried to meet for an honest, private conversation about what to do about the word, without the media. We need to think about what can we do ourselves before we go public." PD Ebro Darden from rhythmic Emmis station WQHT (Hot 97) New York countered, "Now that mainstream media is interested in hip-hop, they want us to change the word. Hip-hop comes from a dysfunctional part of America. Don't expect people to change their voices because you are ready to cut them a check."

■ **During the "State of the Union" panel, Jive Records VP of A&R Mickey "MeMphITz" Wright said that A&R people and labels must focus on developing an artist before giving out a potential hit single. Otherwise, the label is likely to ignore the artist once the hit has exhausted its run. Then the end result is an artist bound to become a one-hit wonder with little potential for longevity.**

■ **Interviewed by ASCAP songwriter of the year Jhnta Austin, EMI Music Publishing West Coast president Big Jon Platt outlined what he looks for in signing new songwriters. "Melody is the first thing that attracts me," said Platt, whose roster includes Jay-Z, Kanye West, Beyoncé, Usher and newcomer Chrisette Michele. "You can't teach that. The person either has to have it or he doesn't. What I really like is signing unknown writers. That's my rush. It's like finding a rock. You keep shining it and sooner or later it becomes a diamond." A decade ago, Platt added, writers "could be on the album—not necessarily with the single—and still make some handsome dollars. Now that albums aren't selling, in today's business you only make a lot of money if you get the single."**

■ **Rounding out the three days of panels were artist showcases featuring a lineup of promising acts. Among them was Friday afternoon's "We Hear the Future" winner Princess Adana. The 19-year-old singer, signed to Beverly Hills, Calif.-based Fontaine Music, hails from Trinidad and Tobago. Later that evening, R&B and hip-hop pioneers Stephanie Mills and Salt-N-Pepa were saluted as Billboard's 2007 Founder's Award honorees.**

Additional reporting by Mariel Concepcion. For more on the R&B/Hip-Hop Conference, see *Rhythm & Blues*, page 34.



Participating in the panel discussion "Hip-Hop Post-Imus: A Wrap Or a Rebirth?" are, from left, ASCAP's ALONZO ROBINSON, Grand Hustle's JASON GETTER, Music Choice's LAMONDA WILLIAMS, BET's STEPHEN HILL and WQHT New York's EBRO DARDEN. Inset: Founder's Award honoree STEPHANIE MILLS.

DANCE BY KERRI MASON

Dancers In The Dark

Distributor Shutdowns Spell Trouble For Artists, Labels

Hard times for upstarts and even less vinyl might be the only lingering effects of November's three dance distributor shutdowns.

The industry is absorbing the losses of Amato Distribution (home to such hot labels as Kompakt, Crosstown Rebels, Anjunabeats, Buzzin' Fly and Poker Flat), niche-focused Goya Music Distribution and Resist Music, a distribution arm of label group React.

"Maybe one or two labels [will] get lost along the way, and

it will obviously be unpleasant," says Jimmy Johnson, president of Malden, Mass.-based indie distributor Forced Exposure. "But for labels with a legacy, they'll be fine. I'd be shocked if we weren't dealing with them in some other way a month from now."

"We've taken a substantial hit, but we are fortunate that our overall business is strong enough to survive it," says James Grant, Anjunabeats president and manager of DJ/production group Above

& Beyond. "Not everyone is so lucky."

Johnson points to such acts as Sweden's Studio, which in

August released its well-received debut, "West Coast," on Amato-distributed Information Records. "We sold



Amato-distributed dance act ABOVE & BEYOND

700 in the U.S., about 5,000 worldwide, and their entire revenue is up in smoke. For them, that's bad. They'll get new distribution, but for a new act, that's pretty harsh."

Another casualty: vinyl. In a statement on its Web site, Goya blames its closure on "the demise of vinyl sales and the onslaught of the digital age." CD-centric Amato was acquired by vinyl-focused Unique Distribution in late 2006, and reportedly took on a good deal of its debt, contributing to its shuttering. Even as the medium finds new popularity in mainstream music, its use in dance—where DJs are in-

creasingly migrating to digital options—is diminishing.

In the wake of the closures, labels say they'll produce less. "We still plan to release vinyl, but perhaps not quite on the grand scale we have to date," Grant says. "Like most labels, we are scrutinizing our physical product strategy, but we still consider it an important way for fans to build an attachment to the label. If there is one positive to come out of all this, it is that all the labels have started talking to each other and sharing ideas."

The closures come a year after the loss of another set of dance distributors, Studio Distribution and Intergroove.



Legal Matters

SUSAN BUTLER sbutler@billboard.com

THE ROMANTICS

Uncovering Cover Versions

'80s Rockers The Romantics Throw Crimp Into Gaming Plans

Cover bands and tribute bands have been a mainstay of the music scene for decades. When a company licenses a composition, it may find that licensing the original master recording is outside the budget or unavailable for licensing. Hiring the original band members to rerecord the song may not be an alternative because of contractual rerecording restrictions in the band's record deal, the members no longer sound like they once did or they may be dead.

So when someone wants to record a cover version of a song, when does it violate the original artist's rights?

Michael Novak, the Detroit-based personal lawyer for **the Romantics**, says he believes a violation occurs when consumers think they're listening to the original band.

That's the basis of a recent lawsuit by three original members of the Romantics against Activision Publishing and others. And though music publishers have been looking at the solidly growing videogame industry as a strong source of potential license revenue, the Romantics' lawsuit may throw a crimp in the plan.

On Nov. 20, **Wally Palmar**, **Mike Skill**, **Coz Canler** and the Romantics, aka **Master Beat**, sued the developers and publishers of "Guitar Hero Encore: Rocks the 80s." They claim that the game's sound-alike recording of "What I Like About You" improperly imitates the band's sound that the members have developed

since 1979. The recording makes it "virtually indistinguishable from the authentic version" and confuses consumers into believing that the band actually recorded the music and endorsed the product, the suit claims.

"Guitar Hero" is a series of videogames that play songs through audio speakers while the video monitor on a Sony PlayStation 2, which connects to a simulated guitar, shows color-coded musical notes and animated characters playing guitars. The object of the game is to play the notes in the same order and at the same time as those on the monitor, receiving points for accuracy.

The composition was licensed from EMI Music Publishing, but the game developers and publishers did not license the original master recording. Instead, WaveGroup Sound recorded a cover version of the song to sound like the Romantics, the suit claims.

Filed in the federal District Court in Detroit, the suit alleges claims for violation of the right of publicity, false endorsement and unfair competition. It names as defendants Activision, Harmonix Music Systems, RedOctane and WaveGroup Sound.

About half of the states in this country protect a person's right of publicity—i.e., the right to prevent others from using his or her identity for commercial purposes without permission. If a state doesn't specifically recognize a right of publicity, it likely protects an individual's right of privacy, which often includes protection of an individual's identity.

But there are limitations in

this protection. Only about a dozen states permit heirs of a deceased person to prevent commercial use of the de-

ceased's identity, and then only under certain circumstances. The right is also an individual's right, not a right that a corporation or business entity may claim. And the right of publicity typically only protects a famous, distinctive voice.

In the 1980s, **Bette Midler** won a lawsuit based on her right of publicity against Ford Motor. The automaker's ad agency hired a sound-alike singer to perform Midler's "Do You Want to Dance" (licensed from the publisher) for the commercial when Midler turned down the offer. Then in the '90s, **Tom Waits** won a suit against Frito-Lay after the company used a singer to impersonate Waits' voice to sing for a chips commercial.

But **Nancy Sinatra** lost an unfair competition claim in the 1970s against Goodyear Tire and Rubber. A commercial featured "These Boots Are Made for Walkin'," one of Sinatra's biggest hits. The singers allegedly imitated Sinatra's voice, style and way of dressing. The Ninth Circuit Court of Appeal wrote that the defendants "had paid a very substantial sum to the copyright proprietor to obtain the license for the use of the song and all of its arrangements." To give Sinatra damages for their use of the song would clash with federal copyright law, the court wrote.

In the Romantics' suit, the plaintiffs will likely have to establish that their sound is truly distinctive and argue that a band's sound is protected like that of an individual's sound.

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INTERNET BY ANTONY BRUNO

Profits From Profiles

Streaming Socially For Network Dollars

Social networks have already proved their popularity. The goal for the year ahead is to find a way to make the music on them more popular, and profitable.

The most obvious way to do that is to start letting users play full songs found on other users' profiles, rather than just 30-second clips. The companies running social networks know this, and are taking steps to enable it.

But it's not a simple matter of following the yellow brick road: Social network providers have to choose from one of three paths to get there, each with its own risks and rewards.

Some of them are doing it directly—licensing music from the music labels—but the economics of those deals can be prohibitive. Others simply aggregate links to free music posted elsewhere, which costs less, but can be murky legally. Still others draw content from third-party sources that host licensed music themselves and provide access to it for a fee.

THE DIRECT APPROACH

While popular services like Last.fm and Imeem have managed to strike deals with record labels allowing such sites to stream copyrighted music in full in return for a share of advertising revenue, not all music-based social networks find this an attractive model.

For most, it's just too expensive. Industry sources estimate that labels ask for about a penny per track per stream, which would result in about a \$10 CPM (cost per thousand) advertising rate.

"The economics there don't look too good," says one source, a venture capitalist who wishes to remain anonymous. "You're going to see more ad-supported services trying to get deals done without those minimums. But to get there they're going to have



'Just getting the labels to do ad rev-share deals for streams is a step. Next is lowering the license rates to make it a workable business model.'

—DAVID HYMAN, MOG

to pay pretty hefty cash advances or they'll have to show a pretty high implied value [i.e., millions of users]."

David Hyman, CEO of music blog service MOG, wants to do neither. He says he may one day seek licensing deals with labels to let users stream full songs from other profiles, but not until the rates drop.

"Just getting the labels to do ad rev-share deals is a step," he says. "Next is lowering the licensing rates for them to make it a workable business model for the service provider."

THE LEGAL TIGHTROPE

One way to negotiate lower fees is to provide labels access to a massive subscriber base. The most efficient way to do that is to offer a service that infringes on copyrights in hopes of building an audience fast enough

so the labels will find value in reaching a solution rather than just filing a lawsuit. This is popularly known as "the YouTube model."

Imeem is one of the few companies to successfully execute that scenario. It allows users to upload MP3s to its

The recently launched Qloud, for instance, lets Facebook users post a list of songs recently played through their iTunes account and lets other users stream them in full online. Qloud does so simply by playing the audio stream of the given



service and then let others stream them via playlists and profiles. When Warner Music Group threatened to sue, Imeem quickly changed course. It hired Snocap to implement a filtering system and shortly after signed WMG, Sony BMG and EMI Music to licensing deals.

Bolt.com was not so lucky. After facing a similar lawsuit from Universal Music Group, the company tried to sell off to competitor GoFish, but never managed to reach a settlement and the deal fell through.

A similar company walking a fine legal line is Project Playlist. The service lets users stream songs on demand from Facebook users' profiles by seeking other Web sites hosting a given song and playing it through the Project Playlist interface. The company says it

pays performance royalties through ASCAP and other publishing outlets, but without any label agreements it could face a legal challenge soon. It's the second-most-popular music app on Facebook after iLike, with more than 21,000 active daily users. iLike has 790,000.

HUNTING FOR A HOST

These events have spurred companies like MOG and Facebook to search for a third option: offer licensed music already hosted on other sites.

song from the corresponding music video posted on YouTube. Fans get to hear the song, and YouTube's label partners get paid for the stream. Everybody's happy.

Rhapsody, meanwhile, is hoping to extend its services to social networks looking for a full-song solution. The company already provides full-song streaming services for RollingStone.com, where visitors can stream the full version of almost any song reviewed on the site.

However, there are some limitations. First and foremost, MOG users who are not already Rhapsody subscribers will be limited to streaming only 25 songs per month under Rhapsody's current ad-based free service. Also, a few, albeit major, acts—such as Led Zeppelin and Metallica—don't like the streaming subscription model and limit their songs to 30-second clips on Rhapsody, preferring users buy the full song instead.

Regardless of the method, expect every social network to have some type of full-song streaming service in place in the first half of next year. Then we can start talking more about how well they work and less about how they get their music.

"Eventually, all services will have the same access to the same stuff," Hyman says. "The differentiator then will be the user interface."

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BITS & BRIEFS

GROWING PAINS

Research firm Understanding & Solutions expects the global mobile music market to account for 30% of music retail value by 2011, totaling \$11 billion. The U.K.-based company says mobile music currently accounts for 13% of the global recorded-music retail value. It points to increased handsets with built-in music capabilities and improvements in the user interface as factors for the increase. U&S also says emerging markets like China and India are driving the growth, predicting mobile will be the primary method for fans to access music in those areas.

CHOOSE YOUR OWN ADVENTURES

Mobile phone manufacturer Nokia says more than 25% of the content people buy five years from now will be created by other users, not from traditional media

companies. The data comes from a study conducted on Nokia's behalf by the Future Laboratory. The same group found that 35% of the 9,000 16- to 35-year-olds surveyed buy music as MP3 files, 25% buy music on mobile phones and 17% upload content to the Internet using mobile phones.

TOTALLY TUBULAR

YouTube continues to hold the largest market share for Internet video: an estimated 28%, according to Internet research firm comScore. The Reston, Va.-based company says that about 75% of U.S. Internet users watch video online, averaging about three hours per month. More than 9 billion videos were watched online in the month of September alone. Fox Interactive Media ranked second in market share at 4.2%, followed by Yahoo at 4.1% and Viacom Digital at 3.3%.

HOT RINGMASTERS™ DEC 15 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	11	#1 LOW	ALICIA KEYS
2	3	7	FLO RIDA FEATURING T-PAIN	
3	7	10	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY
4	2	13	KISS KISS	CHRIS BROWN FEATURING T-PAIN
5	4	20	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM
6	6	11	I'M SO HOOD	DJ KHALED FEATURING T-PAIN, TRICK DADDY, RICK ROSS & PLIES
7	8	10	APOLOGIZE	TIMBALAND FEATURING ONEREPUBLIC
8	5	14	DUFFLE BAG BOY	PLAYAZ CIRCLE FEATURING LIL WAYNE
9	10	6	CLUMSY	FERGIE
10	9	20	CYCLONE	BABY BASH FEATURING T-PAIN
			 <p>With the only holiday title in this week's top 10, Mariah Carey jumps 7-3 with "All I Want for Christmas Is You." It's a new chart peak for "Christmas," which peaked at No. 5 last December.</p>	
11	13	5	SUFFOCATE	J. HOLIDAY
12	11	13	BUBBLY	COLBIE CAILLAT
13	16	3	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS
14	24	5	SANTA BABY	EARTHA KITT
15	12	12	GOOD LIFE	KANYE WEST FEATURING T-PAIN
16	14	9	SOULJA GIRL	SOULJA BOY TELLEM FEATURING I-15
17	15	5	TATTOO	JORDIN SPARKS
18	19	8	POP BOTTLES	BIRDMAN FEATURING LIL WAYNE
19	17	10	HATE THAT I LOVE YOU	RIHANNA FEATURING NE-YO
20	40	2	WITH YOU	CHRIS BROWN

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



SHOWER THE PEOPLE

Singing in the shower or just "Singin' in the Rain"? The Zabady waterproof CD/MP3 player has you covered. It may not be much to look at, but this one puts other "weather-resistant" devices to shame with the claim that it can withstand a full dunk in up to 39 inches of water for up to a half-hour. (Why you'd want to do that is none of our business.) Besides playing CDs, it also supports MP3 and WMA files, which users can transfer to the device via a USB drive. It also has a built-in FM radio. But don't go searching for it in the tub just yet—parent company Twinbird has not yet announced a release date. However, it will appear first in Japan for about \$190.



—AB



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Old Records, New Audiences

Labels Taking Hands-On Approach To Forgotten Gems

In every record collector's library, there is a handful of albums they love to "Monday morning quarterback." In the past, they were written off as forgotten classics, great records mismanaged by labels and lost to the annals of history and only resurrected if they were somehow connected to a major artist.

But in recent years, some labels have stopped grumbling and taken the initiative to reissue these records for new audiences. Hacktone Records, founded in 2005 by Rhino alums **David Gorman** and **Michael Nieves**, has spent the last few years digging albums out of the vault and trying to breathe new life into them.

"Our goal is not to cater to completists or to be a legacy label," Gorman says. "We're not putting out lost demos by famous acts or throwing a few bonus tracks on a well-known record and putting it back out."

Rather, the pair acquires the rights to lesser-known works that they personally love and take over the marketing of the albums.

"We were really inspired by Luaka Bop's rere-

lease of the **Shuggie Otis** record in 2000," Nieves says. "It was an old soul record that wasn't just marketed to old soul fans. They managed to sell more than 100,000 copies by appealing to younger audiences and servicing it to college radio. We saw them defy the traditional model



and wanted to do it ourselves."

Gorman points to two of Hacktone's projects as being especially good examples of how to sell old bands to new fans. "**Arthur Alexander** is such an important songwriter, and we wanted to sell it to people who would appreciate his influence," he says. "We went beyond pitching it to his hardcore fans and instead marketed it to a classic rock audience who would recognize the names of the people he had worked with."

He continues, "**David Allan Coe** was another artist where we thought way outside the box when it came to selling the record. We were rereleasing the record he wrote while he was in prison, and we were pretty sure **Johnny Cash** fans and people who like badass country music would be onboard. But we went further and tried to sell him as a real outlaw to a younger, more hip-hop crowd. We ended up getting a four-star review in Blender that referred to him as a gangsta, and he won over a big metal audience, too."



Both of Hacktone's founders admit that they are in a good position to negotiate with rights holders, given their relationship with Rhino and years of music business experience. "We've had to work hard to make sure we get all the third-party licensing and digital rights, because we want to make sure we can fully market the album and get it on TV," Nieves says. "In a lot of cases, it takes a long time, and we've had to keep chipping away."

But even those without a label's backing can reintroduce older artists to younger crowds. English singer/songwriter **Vashti Bunyan** was a footnote in music history until freak-folkers like **Devendra Banhart** started championing her work; she has since released a new record and is enjoying a renewed career. Luaka Bop has also helped reintroduce influential British rock act **Os Mutantes**, which enjoyed a successful reunion last year.

The rise of digital distribution has made it easier to sell back catalog to new audiences. Online retailer eMusic has long touted its ability to move deep catalog tracks, noting that 67% of its 3 million track-strong offerings sell at least once per month. Much of that is due to its editorial and recommendation structure, which allows users to discover forgotten acts that might have influenced current indie bands.

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Hacktone Records went outside the box in marketing reissued material by **ARTHUR ALEXANDER** and **DAVID ALLAN COE** (inset).

MICHAEL OCHS ARCHIVES/GETTY IMAGES (2)

2008 INTERNATIONAL CES PREVIEW

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On The Road

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Bang For The Buck

Strong Euro Means Surprising Profits For International Tours

Even if it's rock'n'roll accounting, it's still just accounting: International touring acts are finding that their bottom lines often fare better these days when the currency is something other than a greenback.

Just ask a rock'n'roll accountant. **Bill Zysblat** and his partner **Joe Rascoff** at RZO have crunched the numbers for some of the biggest tours in history. RZO counts among its clients the **Rolling Stones**, **David Bowie**, **U2**, **Luis Miguel** and **Sting**. And together with TNA International, RZO is producing this year's **Police** reunion tour.

With the weakened dollar, U.S.-based bands now have the incentive to tour internationally, particularly in Europe. If you build your tour state-side, with stateside expenditures, then sell it overseas, Zysblat says, the exchange rate is very favorable right now.

"While U.S. bands pay their local expenses in local currency—sterling, euros, etc.—much of their general overhead, [like] salaries and rentals, are dollar-based," Zysblat says. "A ticket two years ago that was €100 got the band \$100. Today that same ticket gets the band \$147."

This unfolds in real time, and tour producers can see a real difference in the time it takes between when a tour is routed, when it goes on sale and when a date is settled. "Even non-U.S. tickets put on sale in March of this year have moved up double digits in terms of dollars," Zysblat says. "It's been a windfall for dollar-based bands touring abroad."

Often, international touring is a loss leader, but if a given act was going to make money before, it made more in 2007 than it thought it would. "If there is any net profit from foreign touring, in some cases the profit is 20%-40% higher than it was budgeted based on nothing more than currency exchange," Zysblat says. "Not selling more tickets. Not increasing ticket prices. Just the shift in the U.S. dollar."

Bottom line, this should mean more international touring next year by American bands. That said, the reverse could also be true. "I see fewer U.S. dates by foreign bands," Zysblat says. "Their time is better spent elsewhere."

CATS AND DOGS TOGETHER: The "Ticket to Ride" panel at the 2007 Billboard Touring Conference in November was guaranteed to be a spicy one, with representatives from venues, competing primary ticketing firms and secondary market purveyors. The panel delivered.

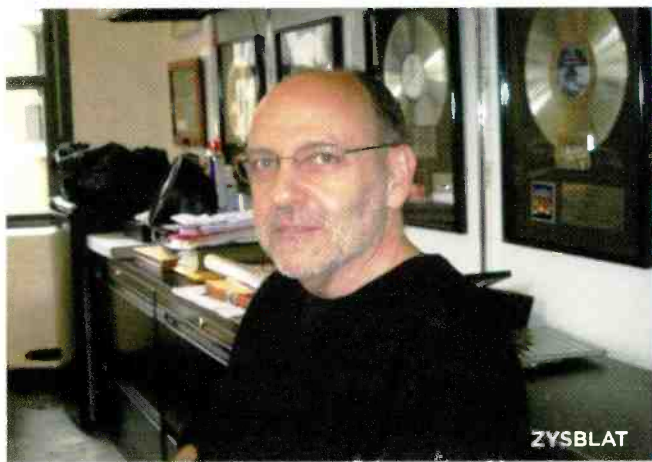
One of the major takeaways was that "the

secondary market is here, and it's not going anywhere," from **Chuck Lavallee**, head of business development at StubHub.

Lavallee noted that StubHub's Web site receives about 10 million unique visitors each month, and that the sale of concert tickets accounts for about 30% of its business.

Not surprisingly, Ticketmaster executive VP **David Goldberg** took the position that secondary ticketing companies come between artists doing business with their fans and how much fans pay to see concerts. "There are lots of artists out there who want to control that pricing," Goldberg said. "And the presence of the secondary market doesn't allow that."

Goldberg believes artists should hold more power in setting the prices for tickets sold on the secondary market. "Next year, you'll see artists wanting to control it their way," he said, noting that ticket holders could be asked for specific proof of purchase at venue doors. "It's about how they want to treat their fans long-term."



ZYSBLAT

Another beef has been that artists and the primary market don't share in any above-face-value revenue the secondary market generates. Lavallee said StubHub is developing more partnerships with artists, agents and managers who will be able to "tap into" secondary sales income. He stresses that StubHub wields promotion muscle as well. "There are a lot of people who find out about tours through StubHub" and not traditional media, Lavallee said. "StubHub spends millions in advertising."

From the venue perspective, "there are less and less tickets available to fans for hot shows," said **Gene Felling**, executive VP/GM of Colorado's Broomfield Event Center, a situation more than exposed by the Hannah Montana tour. Along with automated Internet bots (much of which were quashed in a preliminary injunction earlier this year) and the secondary market, pre-sales have "further eroded the amount of tickets available to the public," according to Felling.

Don Vaccaro, CEO of secondary market "aggregator" TicketNetwork, said the more places fans could buy tickets, the better. But Goldberg countered, "If you want a truly efficient market, you have to have all the inventory in one place."

Additional reporting by Mitchell Peters.

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

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,374,078 (\$3,770,992) \$52.73/\$26.50	NIGHT OF THE PROMS: MACY GRAY, CHIC, JOHN MILES & OTHERS Sportpaleis, Antwerp, Belgium, Oct. 19-20, 25, 27, Nov. 2-4, 9-11	158,020 169,989	PSE Belgium
2	\$3,246,160 (\$3,166,630 Canadian) \$138.39/\$50.74	BON JOVI, HEDLEY Bell Centre, Montreal, Nov. 14-15	31,525 two sellouts	Concerts West/AEG Live
3	\$3,210,760 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Verizon Center, Washington, D.C., Nov. 11-12	35,808 36,256 two shows	Live Nation
4	\$3,072,570 \$97.50/\$67.50	BRUCE SPRINGSTEEN & THE E STREET BAND TD Banknorth Garden, Boston, Nov. 18-19	33,289 33,375 two shows	Live Nation
5	\$1,869,665 (\$2,137,077 Australian) \$297.46/\$83.99	ELTON JOHN, ERAN JAMES Acer Arena, Sydney, Nov. 28	12,392 sellout	Chugg Entertainment
6	\$1,372,652 \$89/\$55	BRUCE SPRINGSTEEN & THE E STREET BAND Mellon Arena, Pittsburgh, Nov. 14	16,595 16,863	Live Nation
7	\$1,362,460 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Times Union Center, Albany, N.Y., Nov. 15	15,243 5,654	Live Nation
8	\$1,273,246 \$160.50/\$50.50	STEVE WONDER Madison Square Garden, New York, Nov. 17	13,831 sellout	Live Nation, LN Touring JV
9	\$1,240,124 \$102.50/\$77.50/ \$52.50/\$32.50	DANE COOK Palace of Auburn Hills, Auburn Hills, Mich., Nov. 24	18,095 sellout	Palace Sports & Entertainment
10	\$1,173,749 (\$1,164,946 Canadian) \$136.02/\$48.11	BON JOVI, HEDLEY John Labatt Centre, London Ontario, Nov. 19	9,762 sellout	Concerts West/AEG Live
11	\$1,129,041 (\$1,120,597 Canadian) \$95.71/\$48.11	BON JOVI, HEDLEY Scotiabank Place, Ottawa, Nov. 17	17,549 sellout	Concerts West/AEG Live
12	\$1,089,320 \$100/\$30	DANE COOK Verizon Center, Washington, D.C., Nov. 16	17,321 sellout	Live Nation
13	\$1,010,846 \$100/\$75/\$50/ \$30	DANE COOK Wachovia Spectrum, Philadelphia, Nov. 21	14,905 sellout	Live Nation, In-house
14	\$958,888 \$95.50/\$50	BILLY JOEL Oracle Arena, Oakland, Calif., Nov. 16	10,505 2,500	Another Planet Entertainment
15	\$936,682 \$45.25/\$35.75	TRANS-SIBERIAN ORCHESTRA Mellon Arena, Pittsburgh, Nov. 16	23,780 29,564 two shows	Live Nation
16	\$868,134 \$100/\$30	DANE COOK Amway Arena, Orlando, Fla., Nov. 14	4,019 7,683	Live Nation, in-house
17	\$761,699 \$55.50/\$40.50	KEITH URBAN, GARY ALAN Xcel Energy Center, St. Paul, Minn., Nov. 17	4,330 sellout	Frank Productions, G.A.M.E.
18	\$690,971 (\$475,990) \$72.58/\$58.07/\$43.55	MICHAEL BUBLÉ Sportpaleis, Antwerp, Belgium, Nov. 5	2,201 2,319	Live Nation
19	\$659,276 \$49.50/\$39.50	TRANS-SIBERIAN ORCHESTRA U.S. Airways Center, Phoenix, Nov. 17	5,249 21,820 two shows	Live Nation, In-house
20	\$615,383 \$97.25/\$51.75	BILLY JOEL Save Mart Center, Fresno, Calif., Nov. 19	7,079 8,500	Another Planet Entertainment, Nederlander Concerts
21	\$597,125 \$55/\$45	TOOL, TRANS AM Toyota Center, Houston, Nov. 16	11,517 11,850	Live Nation
22	\$530,940 \$120/\$55	ALEJANDRO SANZ Gibson Amphitheatre, Universal City, Calif., Nov. 16-17	9,076 11,938 two shows	Live Nation
23	\$506,475 \$100/\$75	STEVIE WONDER Mohegan Sun Arena, Uncasville, Conn., Nov. 16	7,664 7,666	Live Nation, In-house
24	\$492,648 \$52.50/\$40	TOOL, TRANS AM New Orleans Arena, New Orleans, Nov. 17	0,556 sellout	Beaver Productions
25	\$484,358 \$67.50/\$27.50	SAMMY HAGAR Fox Theatre, St. Louis, Nov. 13-14	3,309 3,383 two shows	Live Nation, Steve Litman Presents
26	\$484,168 \$57.50/\$37.50	KEITH URBAN Van Andel Arena, Grand Rapids, Mich., Nov. 2	3,871 10,757	Live Nation
27	\$477,215 \$100/\$85/\$65/ \$45	R. KELLY Wachovia Center, Philadelphia, Nov. 21	6,681 7,500	Rowe Entertainment
28	\$457,396 \$79.75/\$59.75/ \$49.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT KeyArena, Seattle, Oct. 18	11,079 sellout	Concerts West/AEG Live
29	\$456,200 \$50/\$40	TRANS-SIBERIAN ORCHESTRA Mohegan Sun Arena, Uncasville, Conn., Nov. 11	14,304 25,116 two shows	Live Nation, In-house
30	\$443,772 \$35.25	FALL OUT BOY, GYM CLASS HEROES, PLAIN WHITE T'S Madison Square Garden, New York, Nov. 14	13,269 sellout	Live Nation
31	\$443,381 \$55/\$39.50	TOOL, TRANS AM Frank Erwin Center, Austin, Nov. 14	9,451 sellout	in-house, C3 Presents
32	\$437,312 \$51.50/\$39.50	TRANS-SIBERIAN ORCHESTRA Dunkin' Donuts Center, Providence, R.I., Nov. 20	9,086 sellout	Live Nation, in-house
33	\$436,403 \$65/\$47.50/\$35/ \$20	BOO BOMB: T-PAIN, NE-YO, FABOLOUS, BABY BASH & OTHERS HP Pavilion, San Jose, Calif., Oct. 30	12,219 sellout	The Big Productions
34	\$432,290 \$79.75/\$59.75/ \$39.50	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Fargodome, Fargo, N.D., Oct. 29	9,489 sellout	Concerts West/AEG Live
35	\$429,388 (\$2,027,409 koruny) \$72.25	CIRQUE DU SOLEIL'S 'DELIRIUM' Sazka Arena, Prague, Oct. 27	5,943 6,103	Live Nation-U.K.

6 QUESTIONS

with DEANNA COHEN

by KATIE HASTY

Since its inception in 2005, Current TV has gone by the motto "Your World. View." Deanna Cohen recently began her stand shaping that view when she was appointed VP of music programming for the cable/satellite network and Web site in October.

Cohen has been charged with overseeing coverage of music on the channel, which now broadcasts to more than 51 million households in the United States and the United Kingdom. Programming comprises roughly one-third viewer-created content (called "pods") but also includes original pods from

the network staff. As the network's main audience is the young, interactive vanguard, the subject matter includes segments on breaking, under-the-radar acts like the Blow, Annuals and MSTRKRFT, plus such mainstays as Of Montreal and the Shins.

Current recently renewed its contract with EMI Music Publishing, which allows the network to gain full access to EMI's song catalogs for programming and will also feature Moby as a guest host on upcoming episodes of "The Daily Fix," a recurring music news and interviews segment.

1 How did you start out in music?

I first started out as an intern at I.R.S. Records, which was my favorite label in the '80s. I worked my way up through publishing, at places like Epic and Warner Chappell Music for the past few years. I was a music consultant for Manmade Music, where Current TV was a client. I started specializing in music

supervision and music strategy, from Sony soundtracks to MCA to TDEN [The Digital Entertainment Network]. I've been all over the place, really, but I guess I was always the indie rock girl even though I love all kinds of music.

2 Is Current TV just for the indie rock crowd?

Current is about passion and

passion for new music. We have had a lot of electronica and indie rock, but we're actively soliciting artists from all genres. We're starting [to get] into more hip-hop, more progressive stuff, like Wu-Tang, Xzibit, MSTRKRFT; we've worked already with Chamillionaire.

3 One way you've done this is your "All Eyes" seg-

ments. What is that?

"All Eyes" grew out of VC-squared [viewer-created content]. We started with the Shins. The band gave their audience cameras to video the performance. It's perfect for bands with a really rabid fan base. We have one coming up with My Morning Jacket. They've all turned out so differently. We'd like to start them for more art and culture festivals.

4 What makes Current

TV's music experience different from other programming?

For the 18- to 34-year-old, these people are having a two-screen experience. It's not unusual for a new network. They may be on the Web site communicating with their friends about something they just saw on TV. It's the same user. This is a generation that's used to multitasking. They need short-form programming, which is why the pods are so popular.

We may do longer-form eventually. We call ourselves a news and entertainment outlet. Our short-form still goes more in-depth about a subject than just the headline.

5 How do you hope to get music fans to participate online?

Right now they have everything in place as far as communicating with other viewers is concerned, with blogs, message boards, ways to vote for pods and make a video of their own. Viewers can do their own viewer-created ads. Even potential sponsors can make an ad.

6 You reupped with EMI Music Publishing. Does that mean you're going to focus more on their artists?

We have access to all their artists and writers, and are able to get some amazing music on the air. We're happy to showcase the acts but we're not closed to partnerships with other publishers and labels. We're just as interested in Sub Pop as we are someone like Universal.



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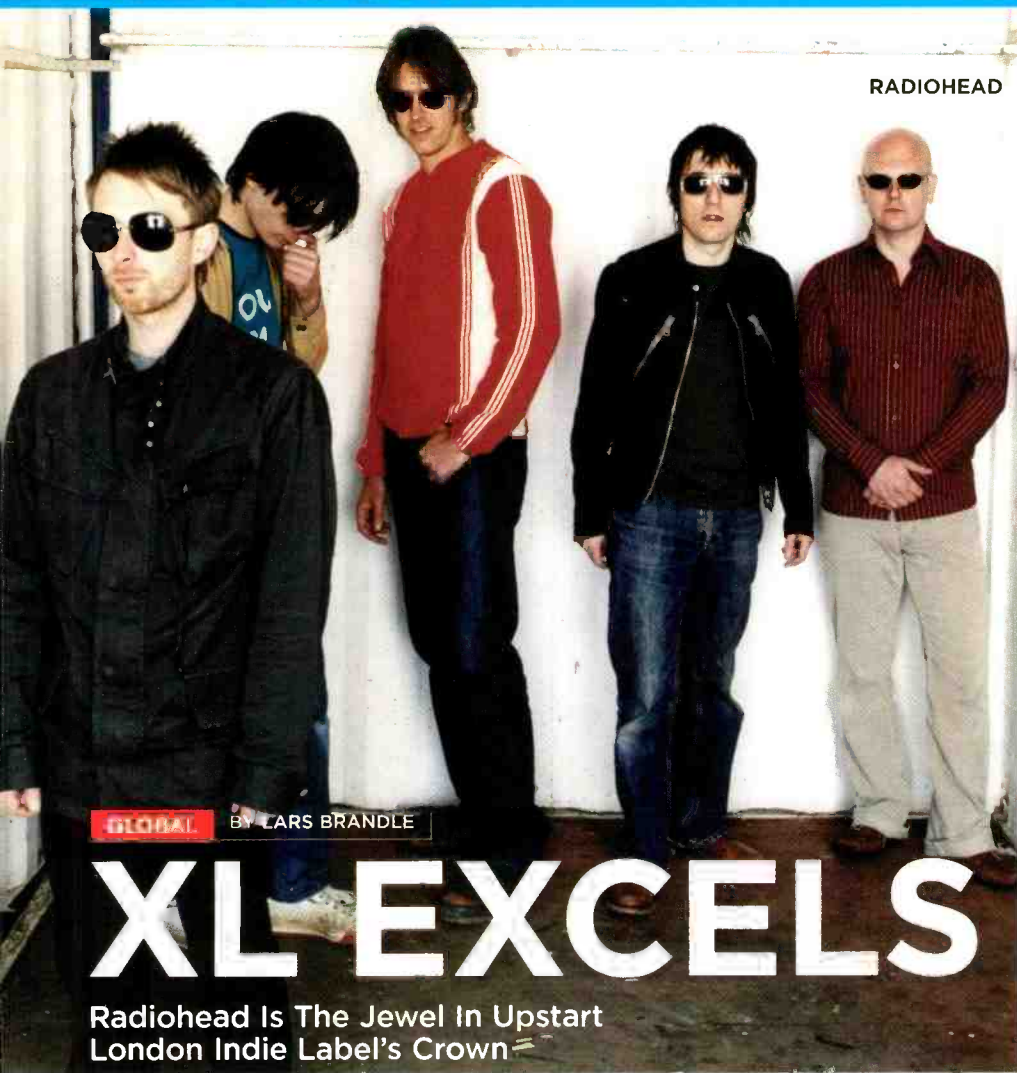
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RADIOHEAD

GLOBAL BY LARS BRANDLE

XL EXCELS

Radiohead Is The Jewel In Upstart London Indie Label's Crown

LONDON—XL Recordings is living up to its name by playing an extra-large role in one of 2007's biggest music industry stories after snagging the physical release of Radiohead's

"In Rainbows." The left-field rock act effectively threw the recording industry rule book out the window when it released the studio set through its own Web site Oct.

10, allowing downloaders to set their own price.

Speculation over who would issue the album physically spiraled until Oct. 31, when London-based indie XL announced

it would release the CD on New Year's Eve worldwide—excluding the United States, where it lands the following day through ATO Records, and Japan, which sees a Dec. 26 release through Hostess.

The Beggars Group company now faces several unknown factors—not the least of which is finding out how a new album performs after being available digitally for three months.

Radiohead "have done the radical," XL co-founder/CEO Richard Russell says. "Now we're doing the traditional, with singles and videos. But I don't know how it's going to perform; we will evaluate and re-evaluate as it goes on and see how the record develops."

That "traditional" approach sees lead single "Jigsaw Falling Into Place" landing Jan. 14 in the United Kingdom, while the first European dates of a global tour, beginning next June and including key festival shows, have just been announced.

The album's digital release "might cannibalize sales," Russell says. "But people love the record, people

are talking about the record. And [that's] the base on which we sell hits. I'll always take a great record where some sales might have been cannibalized rather than a weak one that's been locked in a vault."

West London-based XL beat Radiohead's historic label home EMI Music to secure the one-off album deal. Russell puts that down to the indie's flexibility and policy of working in "partnership" with artists, plus its successful

handling of frontman Thom Yorke's debut 2006 solo album, "The Eraser."

"We know how [XL] works," says Bryce Edge of Radiohead's management team Court-yard Management, "and we like them."

Russell, however, would not be pressed on industry speculation that XL won the contract without putting cash on the table. "Do Radiohead do fantastically well out of the back end of this deal?" he asks. "Of course—how could they not?"



RUSSELL

NOT JUST RADIOHEAD: THREE

DIZZEE RASCAL

Current release: "Maths + English" (2007)

At age 19 the London rapper became the youngest artist to win the United Kingdom's Mercury Music Prize with his debut album, "Boy in Da Corner," peaking at No. 23 on the Official U.K. Charts Co.'s albums list. Third album "Maths + English" peaked at No. 7 in Britain, and was again nominated for the MMP. The artist is currently appearing on billboards throughout Britain for Uni Qlo's winter clothing collection.



DIZZEE RASCAL



PEÑATE

JACK PEÑATE

Current release: "Matinée" (2007)

The debut album of Londoner Jack Peñate was one of the sleeper successes of 2007. An ener-

GLOBAL BY ROBERT THOMPSON

Radios, Record Labels Face Off

Canadian Dispute Over Music Royalty Payments Brewing

TORONTO—Canadian radio stations are warning of a war with the major recording labels over a proposed increase in royalty rates.

The current furor involves a royalty request from labels body the Canadian Recording Industry Assn. (CRIA) for a new "broadcast mechanical tariff" covering the electronic transfer of music to radio stations' hard drives.

Broadcasters are incensed at the proposal. "We don't see why radio should be further penalized to compensate for record company failures," says Rob Braide, VP of Astral Radio, which includes more than 70 stations in Canada.

Braide, a former chairman of trade body the Canadian Assn. of Broadcasters (CAB), says labels' "inability to deal with technology should not shatter the symbiotic relationship that has existed between

record companies and radio stations for years."

Braide claims that if the CRIA's demand is factored in with other proposed royalty increases, stations would face an increase of slightly more than 170%, from \$73.9 million Canadian (\$73.85 million) this year to \$202 million Canadian (\$201.86 million). Government agency Statistics Canada says stations generated profits of \$284 million Canadian (\$2.87 million) in 2006, on revenue of \$1.4 billion Canadian (\$1.41 billion).

"The record business has been saying for years that radio is the most important marketing tool they have and the best chance they have at developing new careers," Braide says. "But the radio industry has had it. Santa's knee is getting sore."

The CAB has warned that if the new CRIA royalty is added to other proposed increases currently in front of regulator the

Copyright Board of Canada, the royalty burden could soar to 17% of commercial radio's annual gross revenue from the current 8%. The board has not set a date to hear arguments on the rates, which would be retroactive to the start of 2008.



'The record business has been saying for years that radio is the most important marketing tool they have.'

—ROB BRAIDE, ASTRAL RADIO

Under current royalty agreements, authors/publishers collect 4.2% of gross revenue as a performing right, plus a further 0.8% broadcast mechanical tariff. Record labels and performers collect a 3% neighboring rights performance royalty.

The CRIA is now asking the

Copyright Board of Canada for its own 4% broadcast mechanical tariff.

"There is a right here that has been [previously] recognized by the Copyright Board," CRIA president Graham Henderson says. "We, like every-

Catharine Saxberg attended the CAB's annual conference Nov. 4-6 in Ottawa. She recalls heated debate over the royalty issue, with some key radio executives suggesting stations switch formats in order to avoid paying for music.



Saxberg says the rhetoric surrounding the issue needs to cool. "Nothing is more important to a music-based radio station than the music," Saxberg says. "What they're buying from us is the thing that keeps their ads from bumping into one another."

But Braide insists the association's members could stop working with the record industry, dumping artist interviews and promotional activity. "There are ideas being floated including shutting down the relationship with the record companies—going to HMV and buying their product if we decide we want to play it," he says. "It would collapse their whole model."

Henderson insists, however, that regardless of the royalty rate, radio stations get access to music at an inexpensive price. "We're supplying a raw material upon which their business model is based," he says.

"Now [the CAB] is saying music has no value," Henderson continues, "and that tomorrow everything could go to news/talk radio. I personally don't think that's going to happen because music has a terrific value to their listeners. ..."

XL began life in 1989 as Beggars' specialist dance and electronic music label, finding global success with the Prodigy in the mid-'90s.

The Prodigy exited after four albums, and will release its next set through another London indie, Cooking Vinyl. But XL now has an eclectic roster, including such acts as Devendra Banhart, Gotan Project, Cajun Dance Party and Vampire Weekend.

Russell recalls working in Island Records' London warehouse as a teenager. "There

was a multicultural nature to their artists," he says. "Lots of different styles of music with a thread running through it—which was quality—and really strong imagery. They're things we try to do."

Fellow indies praise XL's bravado in taking on the Radiohead release. "It's not a risk," Chrysalis Group CEO Jeremy Lascelles says. "It's a different way of doing business, and I applaud innovation in any way that you can try to bring music to the market."

At market-leading music

merchant HMV, London-based rock/pop manager John Hirst expresses confidence about the physical release. "We expect quite a lot of traffic around it," he says, "and with a lack of new releases in that week, I can't see why it wouldn't sell well throughout our stores."

Others, however, are more skeptical. "I understand why the band have gone along this route," says Paul Quirk, co-owner of independent store Quirks Records in Ormskirk, Lancashire. "But that doesn't mean that, as a retailer, I'm happy about it—and our in-store support will reflect that."

Russell insists that he "can completely understand if physical retailers have concerns. But we've got to try it."

He adds: "It won't be the first record by a big artist that the artist's fans have been able to download. Only, on this one, the band has participated on it rather than battling against it." ◆◆◆

For news on Radiohead's new digital licensing service, see page 10.

KEY XL ARTISTS



getic performer known as much for his loud shirts as his mixture of skiffle, rockabilly and ska, Peñate claimed an opening U.K. chart berth at No. 7 in October with "Matinee," which is set for a Jan. 22 U.S. release.

M.I.A.

Current release: "Kala" (2007)
Mathangi "Maya" Arulpragasam, a British artist of Sri Lankan ex-

action better-known by her stage name M.I.A., et critics' hearts racing with the electro/hip-hop fusion of her MMP-nominated 2005 debut, "Arular." Follow-up "Kala" was another critical smash, earning glowing reviews from Rolling Stone and other leading publications. "Kala" peaked at No. 3 on The Billboard 200, eclipsing the No. 190 peak of its predecessor. —LB



GLOBAL NEWSLINE

>>>MTV ADOPTS GOLD STANDARD

MTV International has created a certification system to honor the most-played videos across its network of channels outside the United States. Platinum and gold awards will go to videos with more than 6,000 and 3,000 plays, respectively. London-based senior VP of talent and music international Jamie Caring says the new awards are intended to reflect the biggest and most popular international videos and to mirror sales benchmarks set by labels bodies. At launch, data from 39 MTV channels has been pooled, covering Feb. 1-June 30. The first batch of platinum winners is headed by Gwen Stefani featuring Akon on "The Sweet Escape." MTV's U.S. operations do not yet supply data for the MTV Platinum and Gold Video Awards, but Caring says a global list is possible "somewhere down the line." —Lars Brandle

>>>MAMA PLUGS INTO NETTWERK

London-based venue operator/artist management firm MAMA Group has acquired a 20% stake in Toronto-based label/management/music publishing company Nettwerk Music Group. MAMA paid \$6 million for the 20% stake; a further \$8 million will be paid in cash and shares if profit targets are achieved during

the next two years. The combined management rosters of the two companies total more than 90 artists and 80 producers. Nettwerk's roster includes Canadian acts Avril Lavigne and Barenaked Ladies, while MAMA's existing management division includes Super-Vision Management, which represents Kaiser Chiefs, Franz Ferdinand and the Cribs. A MAMA company statement suggests the combination of MAMA and Nettwerk-managed touring artists is expected to have a "significant positive impact" on revenue generated by MAMA's 19 U.K. venues. —Andre Paine

>>>BOSÉ, BISBAL AWARDED

Miguel Bosé and David Bisbal took the top awards at Spain's revived Premios Amigo Nov. 27 in Madrid, as the top-selling Spanish artist of the past year and most popular artist, respectively. Veteran singer/songwriter Bosé won for his March album "Papito," which has shipped 1 million units worldwide, according to Warner Music. Vale Music/Universal artist Bisbal was deemed most popular by readers of free daily newspaper 20 Minutos. The annual gala had been suspended in 2002 after seven years to protest against physical piracy. —Howell Llewellyn

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

GLOBAL BY MARK WORDEN

Downloads Going Up

Ad-Funded Italian Service Gets Jump On Spiralfrog

MILAN—An Italian company is launching Europe's first ad-funded free music download service, giving it a head start on the unconfirmed arrival of Spiralfrog on the continent.

Downlovers, which has been beta-testing since September, is a joint venture between Milan-based Italian digital content provider Kiver and local promotions/PR agency It's Cool.

"We see our mission as trying to win back young consumers lost to illegal file sharing," Downlovers managing director Riccardo Uselli says.

Spiralfrog has yet to set a date for a European launch, but Uselli is unconcerned at its prospective arrival, insisting: "There's room for everyone."

New York-based Spiralfrog chairman Joe Mohen says he was unaware of Downlovers'

out of respect for the wishes of the record labels. Some insist on using it, while others appear more flexible. We hope that they will all become more flexible in the future."

Initial advertisers include Sony Ericsson, Fiat and chocolate-maker Ferrero. Advertising comes in the form of banners or 30-second videos covering the time of each individual download.

"Advertising revenue is shared between Downlovers and the content owners," Kiver CEO Gianluca Perrelli says. Labels provide catalog to Downlovers, which makes a bimonthly calculation of each label's market share based on the total number of downloads, a Downlovers account representative says; advertising revenue in that period is then divided up and paid out accordingly.

Though Downlovers says that some labels, including Sony BMG, have indicated their preference for a pay-per-download system, the company views that as an old business model.

But Sony BMG Italy senior VP/GM Andrea Rosi, for his part, complains that Downlovers "want to manage our entire catalog, with the

promise of a share of advertising revenue. [Their] business model is great for them, but not so great for the labels."

Uselli says negotiations are proceeding with other majors and several indies. An EMI Italy representative says negotiations are "in an advanced phase," while a Universal Italy source says, "We haven't ruled out an agreement."

Until late November, Uselli was GM at Sugar, whose roster includes Andrea Bocelli, Elisa and Negramaro. According to Sugar head of marketing and new business projects Elisabetta Biganzoli,

"Downlovers' targeted advertising model can help us reach a new audience—and help address the issue of payment for copyrights."

Perrelli forecasts advertising revenue of €1 million (\$1.5 million) in 2008, rising to €4.2 million (\$6.2 million) in 2009, and predicts 70%-80% of all digitally available catalog in Italy will be online by mid-2008. He adds that Downlovers is eyeing expansion into France, Spain and Germany in the next year. According to IFPI figures, Italy's online music market was worth €7 million (\$10.3 million) at trade values in 2006.

Italian Internet business analyst Massimo Mattone, who writes for national business daily Il Sole 24 Ore, calls Downlovers' arrival "a welcome initiative," but notes its Windows-oriented, non-Apple-compatible DRM "could prove a handicap."

Nonetheless, he suggests Downlovers could be well-placed to benefit from surfing the "vortex which lies between the majors and [illegal peer-to-peer] services." But, he says, "it's like a black hole. If it's handled correctly, then it could produce massive growth. If it isn't, then it could compress into nothing." ◆◆◆

Additional reporting by Tom Ferguson in London.



impending commercial launch until Billboard contacted him. However, Uselli's mission statement echoes Mohen's description of Spiralfrog as offering young consumers "a market-driven alternative to stealing music."

Spiralfrog's European expansion is "under review internally," Mohen says. "The biggest impedance right now is music publishing. We're looking at an efficient way of clearing it in 27 countries."

Spiralfrog's catalog in the United States, where it launched in September, contains slightly less than 1 million tracks, he says. Universal Music Group is the only major supporting the service, although Mohen insists Spiralfrog "is talking to everyone."

In contrast, Downlovers has a modest catalog of 22,000 tracks from Warner Music and two leading local indies, Sugar and Edel Italy. Uselli says word-of-mouth has so far attracted 12,000 registered users, though the company declines to confirm the number of downloads to date.

Warner Music Italy VP of business development Salvatore Monteleone is optimistic. "Kiver has grown rapidly" since its 2003 launch, he says. Downlovers has "attracted some impressive advertisers, and we like the fact that they're operating [with digital rights management]."

Uselli says Downlovers chose DRM "largely





Latin Notas

LEILA COBO lcobo@billboard.com

Sales Down On Top

The Biggest Latin Albums This Year Weren't Really So Big

Latin Notas is fond of ending the year on peppy, upbeat notes.

Alas, not this time.

Saleswise, this was not a good year for Latin music. As of the week ending Dec. 2, only 19 Latin albums sold more than 100,000 copies in 2007, according to Nielsen SoundScan. Two more albums are likely to make the mark by year's end—but 21 is quite a slide from the 32 re-

leases that did so in 2006 and the 29 from 2005.

Worse, the top-selling Latin album so far, **Daddy Yankee's** "El Cartel: The Big Boss" (El Cartel/Interscope), has scanned 248,000 copies as of Dec. 2. In contrast, his "Barrio Fino En Directo," the top-selling album of 2006, scanned 484,000 by year's end.

All told, through the week

ending Dec. 2, the top 20 albums of 2007 had sold nearly 3 million copies, with little chance of matching the nearly 4 million tallied by the top 20 by year-end 2006.

The drop in Latin music sales mimics the drop in music sales in the market in general. But a bigger cause for concern is that, in the Latin top 20 there are only two new acts: pop trio **Camila** and duranguense band **Los Creadores**.

Besides those two debuts, there is **Valentín Elizalde**, whose death helped usher two of his albums into the top 15. In other words, a dead man held more appeal for Latin music buyers than most anything alive.

And then there's reggaetón, which saved the day in 2006. This year, despite a handful of those 100,000-plus albums—including chart leader Daddy Yankee—emerging from the

genre, reggaetón was the ugly baby, privately dismissed by many executives. At the Latin Grammy Awards, all reggaetón acts were bypassed in the urban categories in favor of the more off-kilter **Calle 13**, whose 2007 sophomore album has yet to top the 100,000 mark.

I am reticent to say that there wasn't any good Latin music in 2007. But we've certainly seen better years—mainly, 2007's results are notable for a disconcerting lack of compelling new sounds. Add that to a seeming disconnect between how labels spent the bulk of their marketing dollars and what people wanted or had access to, and the numbers speak for themselves.

If we look beyond such big names as **Marco Antonio Solís** and **Vicente Fernández**, the most compelling stories of 2007 belong to music that stands out from the pack. Runner-up **Aventura**, the only other act besides Daddy Yankee to break the 200,000-unit mark, is signed to an indie (Premium), distributed by Sony. The act has neither a publicist, major booking agent nor big sponsorship deal. But the group does have an organically grown fan base, a strikingly singular sound and colloquial,

storytelling lyrics that connect with its audience.

Sony BMG pop trio **Camila** also boasts a distinctive sound that, after months on the street, finally got radio play and TV exposure, thanks to a patient, unrelenting push from label and management.

Los Creadores developed a bond with its audience via founder **Alfredo Ramírez's** stint with **Montez de Durango**—and yes, also via well-placed radio and retail support from Disa.

And **Wisín & Yandel** had their recently released "Los Extraterrestres" top 100,000 in less than two months—a clear indication that their more mainstream reggaetón has an audience.

Aside from **Maná**, which continued to see sales of an album released in mid-2006, and **Juanes**, whose late-year release is just beginning its sales cycle, all the other acts to hit the mark have had sales histories more lucrative than this year's numbers reflect.

The upswing? With so little to lose, the time is ripe for labels—indies and majors alike—to take chances on new sounds.

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THE BILLBOARD Q&A?

The 88,000 members of Spain's authors' and publishers' society SGAE include thousands of Latin-American and some U.S. Latin artists. Through its promotional arm Fundación Autor, SGAE provides promo opportunities for its members, having staged concerts at the MIDEM, Popkomm and (until 2006) Cubadisco music trade fairs. It also organizes the annual Rock En Ñ tours, celebrating rock and Latin alternative music. Tour organizer Xavier Novaes answered three questions for Billboard.

This year's Nov. 16-Dec. 6 tour was the seventh edition of Rock En Ñ. What is the main difference between this one and the first?

Rock En Ñ is now a recognized quality brand. Fans know they might see tomorrow's stars that are already known in their own countries.

This was the case with earlier Rock En Ñ artists, such as Julieta Venegas or Amaral. Rock En Ñ embraces all popular music—rock, blues, pop, hip-hop.

What was SGAE's aim when it launched Rock En Ñ?

SGAE wanted to help promote its members and encourage cultural exchange between the different [Spanish-speaking] countries through its Fundación Autor. This philosophy has been strengthened by numerous accords with public institutions in the countries that we visit. This year, we visited four musically rich countries [Mexico, Argentina, Venezuela and Colombia]. In each case we staged an abundance of music genres with Spanish and local artists.

What is the chief problem facing Rock En Ñ in the future?

With the public there is no problem. For example, on Nov. 17 we had 5,000 fans at a Mexico City concert by artists [Deluxe and Huecco, from Spain] who were new to the territory. The problem is the lack of private sponsors, who finance only the big stars. We need a greater cultural awareness and willingness to stake on the future from private sponsors. —Howell Lewellyn



LAGGING BEHIND LAST YEAR

Sales of the top-selling Latin albums of 2007 are unlikely to match 2006's numbers

ARTIST	TITLE	UNITS SOLD IN 2006
1 Daddy Yankee	"Barrio Fino En Directo"	484,000
2 RBD	"Celestial"	340,000
3 Don Omar	"King of Kings"	340,000
4 Maná	"Amar Es Combatir"	325,000
5 Wisín Y Yandel	"Pa'l Mundo"	309,000
6 Various artists	"Now Latino"	286,000
7 RBD	"Nuestro Amor"	253,000
8 RKM & Ken-Y	"Masterpiece"	224,000
9 Don Omar	"Da Hit Man Presents Reggaeton Latino"	201,000
10 RBD	"Rebelde"	181,000

ARTIST	TITLE	UNITS SOLD IN 2007*
1 Daddy Yankee	"El Cartel: The Big Boss"	248,000
2 Aventura	"Kings of Bachata: Sold Out at Madison Square Garden"	228,000
3 Vicente Fernández	"Historia De Un Idolo"	193,000
4 Jennifer Lopez	"Como Ama Una Mujer"	189,000
5 Maná	"Amar Es Combatir"	185,000
6 Valentín Elizalde	"Vencedor"	174,000
7 Camila	"Todo Cambio"	158,000
8 Marc Anthony	"El Cantante" (Soundtrack)	149,000
9 Marco Antonio Solís	"La Mejor... Colección"	148,000
10 RBD	"Celestial"	146,000

*Through the week ending Dec. 2, according to Nielsen SoundScan

Flexing Chart Muscle

Reggae-Inspired Panamanian Singer Alters Moniker For U.S. Success

The newest face of Latin rhythmic music comes with several twists: He hails from Panama, not Puerto Rico; calls his style romantic reggae, not reggaetón; and in Mexico, where his success has given him entry to the U.S. market, he calls himself Nigga.

As of press time, Nigga's "Te Quiero" had been the No. 1 song on the radio in Mexico for the last 10 weeks, according to Nielsen Music Control. His Televisa EMI album of the same name climbed to No. 1 on the Mexican sales charts the week of Nov. 12, with sales of more than 50,000 copies, according to trade group Amprofon.

Rhythm and pop stations in the United States, where the artist is known as Flex, have adopted the single, which sounds like a cross between the retro pop of Sean Kingston and melodic reggaetón. The song is No. 20 on Billboard's Hot Latin Songs chart this week.

"It's a fusion of reggae music in Spanish with ballad lyrics," says the artist, 27-year-old Felix Danilo Gomez, who counts Panamanian reggae pioneer El General as an influence. "Puerto Ricans liked it and did it their way. That's why reggaetón has a lot to do with what I do—it's practically the same music, but they gave it a different name and

they made it more internationally commercial."

The major signed Gomez on the strength of his relentless touring in Mexico, where promoters have been booking him since June.

Some tweaking will be required in the U.S. market for an artist known as Nigga. (The artist says the name came from a Panamanian singer who "said I sang like a black guy from Jamaica.") Gomez recut parts of his album where he makes references to his Mexican moniker, and the CD packaging will be reprinted with his U.S. name for its Jan. 15 release, label manager Celeste Zendejas says.

But the sound may have less trouble translating, given the success of romantic reggaetóneros like Rakim & Ken-Y and Casa de Leones.

"It's a little more digestible than stuff that has the harder beat," says mun2 music scheduling manager Roberto Isaac, who has also been fielding audience requests for



FLEX

the newly released "Te Quiero" video.

Another Panamanian act, La Factoria, has received some airplay traction as of late; its "Perdoname" stands at No. 22 on Hot Latin Songs this week. But Gomez's success in Mexico has smoothed the way for him here.

"Flex had such luck in Mexico that it made us take a look at him," KXOL Los Angeles music director/APD Jerry Pulles says. —Ayala Ben-Yehuda

.com EN LA RED: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete roundup in Spanish, go to Billboard.Latino.MSN.com.

SANTA ROSA



LATIN BY LEILA COBO

BILLBOARD EXCLUSIVE

LIVE FROM THE LABEL

Salsa Star Cuts Exclusive Touring Deal With Sony EMG Company

In what represents a first for the Latin music industry, a major label—Sony BMG—will promote all performances by a major artist—salsa star Gilberto Santa Rosa.

The deal struck between Santa Rosa and Day 1, the new talent development company that is part of Sony BMG's Latin-American division, marks a departure from the revenue-sharing model that other Latin labels have recently taken up with their artists. Where Universal Music Latino, for example, is involved in tour sponsorships for the artist Juanes and gets a percentage of his

touring revenue, Day 1 will also represent Santa Rosa in all his public performances, either directly or by working with independent promoters in specific markets.

"We have a very specific relationship that applies to touring and live dates," Sony BMG/Day 1 managing director Ruben Leyva says. However, Leyva says, "we are in partnership with Gilberto Santa Rosa, and the purpose is to bring him opportunities. We could both be big winners from the ability to coordinate all aspects revolving around his CD release, promotion, marketing and touring as opposed to those parts being isolated, as they often are."

Day 1 has been operational since January, and since then, it has entered different types of agreements with a variety of acts, ranging from full-fledged management to specific projects or sponsorship opportunities. But Santa Rosa is the first major artist within the company to sign all his touring to Day 1.

"I believe in this," says Santa Rosa, who has been signed to Sony for nearly 20 years. "I think when everything is in-house, you can work better."

That Santa Rosa has chosen to take the Day 1 route speaks volumes, particularly because his contract wasn't up for renewal. As one of the leading salsa artists in the market, he typically plays 100-plus dates per year, which, for the past decade, have been booked through his own company, PMC.

In this case, he'll give an undisclosed percentage of his performance revenue to Day 1, with ambitions to expand his live audience in the long term. "With tropical music, it's sometimes difficult to get out of a certain performance circuit," Santa Rosa says. "My plans need a different type of organization, one that has a system in place to take what I do to another level."

Specifically, Santa Rosa wants to go beyond playing salsa dances and tropical events and further expand his theatrical performances, which involve a bigger production and include his pop repertoire. He also hopes to open up new performance markets, including Chile and Bolivia.

Asked why he didn't opt to go with a major booking agency, Santa Rosa is blunt: "No one offered," he says. "These big agencies don't have faith in tropical music. But someone like Day 1 comes around, they have faith, and it's the right thing to do." ...

GLOBAL BY TOM FERGUSON

Hands Off?

Trade Bodies: Doing The Math

LONDON—Record labels' trade bodies are denying that they're too expensive and duplicate each other's services.

On Nov. 28, billboard.biz reported on EMI Group chairman Guy Hands' call for a radical overhaul of IFPI. Hands' comments, in a letter to other record company heads, reportedly made the claim that it costs labels \$250 million globally per year to support the international body plus its affiliates the RIAA and BPI.

Not so, insists an IFPI spokesman, who estimates that the global figure contributed to all labels' bodies totals around \$130 million, with IFPI's overall cost to the four majors coming in at "around £15 million [\$30.9 million] annually."

The exact content of Hands' letter remains tightly under wraps—and the subject matter is clearly sensitive. EMI and the RIAA declined to comment, while IFPI would not divulge specific financial details.



HANDS

However, the RIAA tax return for the year ended March 31, 2006, listed \$44.9 million in membership dues, while the BPI's financial report for the year ended Dec. 31, 2006, itemized £2.58 million (\$5.3 million).

Rebutting the claims of excessive costs, BPI chief executive Geoff Taylor says his organization's 2006 subscriptions "amounted to less than a quarter of 1% of the [U.K.] industry's revenues." He adds that the BPI is "always looking to maximize the value we deliver" to its 445 members.

Hands' comments would seem to imply that he sees the national and international bodies' functions as overlapping—and the IFPI, RIAA and BPI clearly have common aims in political lobbying and the fight against piracy.

While the RIAA remains tight-lipped, a source close to U.S. labels notes that anything dealing with U.S. repertoire is considered within the association's domain—at home or abroad.

But IFPI claims to operate "hand in glove" with national groups as an international support machine, with minimal overlap. "Our work," the spokesman adds, "comple-



TAYLOR

ments that of our biggest and most important national affiliate, RIAA, and of the BPI." Some 83% of IFPI's costs, he says, are "related to anti-piracy enforcement and lobbying activities."

In the United Kingdom, Taylor is keen to portray IFPI and BPI as "complementary rather than duplicative," with the U.K. group focusing on domestic lobbying, anti-piracy and member services and IFPI providing support on European, international and cross-border matters.

That support isn't free; IFPI collects dues from 1,481 labels—including the four majors—either directly or through national subscription fees in 49 countries. In 2005-06, the RIAA's contribution was \$2.3 million, while the BPI paid £977,000 (\$2.1 million) in 2006.

Meanwhile, in the last financial years for which figures are available, the RIAA and BPI both reported operating losses, of \$9.6 million and \$1.59 million, respectively. ...

Additional reporting by Susan Butler in New York.

MOBILE BY ANTONY BRUNO

AT&T For Two

Dave Matthews Band, Van Halen No Longer Mobile Holdouts

In recent weeks, two of the more high-profile acts that weren't selling their music as ringtones have given in.

And in both cases, AT&T Mobility is involved.

The operator scored exclusive access to a handful of Dave Matthews Band's ringtones made from live recordings, but will later include more popular studio tracks. Van Halen, meanwhile, is making its most popular songs available as ringtones to all wireless operators, but agreed to give AT&T exclusive versions of those same songs for a limited time.

Why now? Industry sources suspect that with such super-groups as Led Zeppelin and even AC/DC finally getting into the ringtone game, those influenced by them see less of

a barrier for doing so as well.

AT&T director of music and personalization products Mark Nagel says the Dave Matthews deal was a result of simply communicating the demand.

"It was a case where he was being searched for literally thousands of times a month with no content to give," he says. "We took those figures to the label and the band's management and let them know that people are asking for this. At the end of the day, it's their decision."

In Van Halen's case, the band is coming off a reunion tour that has given it renewed visibility. Capitalizing on that is one reason behind not only making the ringtones available at long last, but for doing so in a nonexclusive fashion.

"They have all kinds of fans

VAN HALEN is giving AT&T exclusive versions of certain songs for a limited time.



using all types of operators," says David Dorn, senior VP of new-media strategy for Rhino, which manages the Van Halen catalog. "We just thought it made the most sense, with the band being on the road, to work with all of our partners."

Until recently, AT&T has been rather quiet on the exclusive-music front as it built up its music partnership strategy. Meanwhile, Verizon Wireless has been very aggressive, snagging exclusive rights to music from AC/DC, Led Zeppelin and a controversial deal for Bob Marley ringtones that sparked an ongoing legal dispute among the operator, Universal Music Group and the Marley estate.

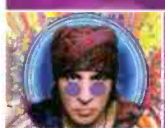
With partnerships now in place to sell full-song down-

loads from eMusic and Napster, AT&T seems ready to join the fray. Nagel says to expect more exclusive deals that span not only ringtones, but also full-song downloads and ringback tones in the coming months.

In fact, AT&T is leveraging its ringtone weight and label relationships to help acquire eMusic and Napster exclusives that those two companies may not otherwise have landed if their services had lacked a wireless element.

"We end up talking to labels a lot together," Nagel says. "In some cases we have a lot bigger monetary relationship with the labels than even some of the digital distributors, so we're often walking arm in arm in those discussions." ...

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

So here we are in Europe. And I must say that this time, I'm a bit surprised by the reaction we're getting.

I've loved it here ever since we started coming regularly in 1980 thanks to the vision and insistence of the greatest rock'n'roll agent in history, **Frank Barsalona**.

Audiences from teenagers on up are much more politically aware, and the rock journalists are as politically astute as our political journos. So my five political solo albums were much more successful here, and I spent most of the '80s touring up and down the western part of the continent.

It's also just fun being in a different culture every couple of days and seeing friends that now go back, incredibly, 25 years.

But this is our first trip to Europe after the crash—you know, the end of the record business. The malaise. Doom.

The funny thing is, someone forgot to tell them over here.

The level of intensity has always been high in Europe. But knowing that—and knowing that music plays a far less significant role these days in our own culture; that it's less integrated, less essential—it's still surprising to see the intensity level actually growing over here.

All the same business things are happening—theft, competition from videogames, etc. But it doesn't seem to matter. Somehow music has remained as important as it's ever been to these cultures, country after country after country.

Maybe the difference is they never really became a TV culture like us. These people



In Europe, GOYA is a rock star.

don't come to shows to observe; they come to participate. All of those synchronized hand things and chants translate immediately from their football games to rock concerts. That's why they buy the new album and know every word of it before they come to the show. It's the script for the evening's entertainment, and they're part of it.

And with all due respect to **Bill Gates**, **Steve Jobs** and the Google guys, their heroes are **Da Vinci**, **Goya**, **Renoir** and **Munch**—artists, not businessmen.

And I bet they're not cutting music and art classes out of their children's schools at every budget crunch. They're older than us, and wiser. They know better.

We're the only country in the world that thinks art is a luxury. ●●●



Retail Track

ED CHRISTMAN echristman@billboard.com

Wait 'Til Next Year

Suddenly, Overloaded Fourth Quarters Don't Seem So Bad

Be careful what you ask for—you just might get it.

For years, retail has asked the labels to be more deliberate when planning their release schedules. In particular, they say the labels make the same mistake year after year, having a release drought for most of the year, then packing all their big guns into a fourth-quarter bottleneck. I even wrote a column earlier this year on the topic, pointing out that the labels should save some of the releases for the first quarter, especially next year.

But when I made that request, I didn't think the labels would take me seriously. After all, they can't help themselves—and they can always blame artists and artists' managers.

But no matter how it happened this year, the labels somehow forgot to have a healthy slate of big releases ready for the fourth quarter. Not only that—they also forgot to have a hot release ready for the Tuesday before Thanksgiving, a day that usually earns the Super Tuesday distinction, since it's so heavy with big releases.

Now that merchants are crying the blues over the fourth-quarter release schedule, I've been pointing out that at least they'll have some big releases for the first quarter for a change: So far, **Mariah Carey**, **Lil Wayne**, **Rick Ross**, **Lenny Kravitz** and **Sheryl Crow** are due out in the new year.

But that observation did not comfort them. One independent went so far as to suggest that without big releases in the fourth quarter, his store might not be around to worry about the first quarter's release schedule.

But this is not just a brick-and-mortar problem: This is a problem for retailers of all stripes. A sound and even release schedule is just fundamental good business sense. If the labels want a healthy digital account base, they need to rethink their live-for-the-moment release schedule.

Otherwise, a whole new chorus of retail voices will soon be heard from.

MARIAH CAREY'S album is due out in the new year.



TRANSFERRING TRANS WORLD: So no sooner do I practically predict that no one else will make a bid for Trans World Entertainment and that **Bob Higgins** will likely take the chain he founded private, someone comes out of the woodwork to prove me wrong.

On Nov. 16, Sherwood Investments Overseas, a publicity-shy, private investment firm, initially criticized Higgins' \$5 per-share bid (or a total of \$155 million, on the 31 million outstanding shares) as grossly inadequate. Then, on Nov. 29, the firm followed Higgins' bid with a \$7 per-share offer—which could go even higher once it gets a look at the “book.” Since May, Goldman Sachs has been shopping Trans World.

Sherwood manages the wealth of an undisclosed European family, according to **Julian M. Benschner**, who signed the letter to Trans World as the Sherwood authorized signatory. Sherwood is based in Zurich, though the press has also described it as a British Virgin Island company. But it also has offices in Groveland, Fla., and Benschner is based in Orlando, Fla.

Benschner says Sherwood makes active and passive investments, sometimes taking a big stake and becoming involved in the oversight of a company and other times just becoming a shareholder. He adds that the company has been involved in a couple of music business deals, which he declined to name, in the former capacity, but he has only invested in retail as a stockholder. Benschner did say that the proposed \$217 million wouldn't be the firm's biggest deal.

But that claim is puzzling, since I can't find too many references to Sherwood or Benschner on the Internet. A few years back, the firm apparently won control of three interrelated businesses through a Chapter 11 proceeding involving Florida Select Citrus, Japan Pacific Trading and American Mercantile.

Yet although Sherwood keeps a low profile, it has still been busy lately. Three days after its first letter to Trans World and 10 days before its second letter, Sherwood put in a \$2.70 per-share bid on Rentech, a clean synthetic fuels technology company and fertilizer producer. At the time of its bid, Sherwood said it owned 4.7 million Rentech shares, or nearly 2.9% of the outstanding shares. On Dec. 3, that company's shares closed at \$1.98, giving it a \$323 million market capitalization. But Sherwood's offer proposes to pay \$440.8 million. That means that in the matter of three days, Sherwood initiated deals that propose paying \$657 million.

When I spoke to Benschner on Dec. 3, he said he was in the process of reviewing the Trans World nondisclosure agreement, and indicated it would likely be the last time he would talk to me. In fact, in keeping with Sherwood's low profile, he sounded like he meant it—even if his firm winds up buying Trans World. ●●●

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COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 COOLEST SONG IN THE WORLD THIS WEEK ALL LIGHT UP	THE PRETTY THINGS / COTE BASQUE
2 LOVE TO LOVE YOU	MINK JAGUAR / STOP RECORDS AND TAPES
3 SHE DOES	LOCKSLEY / FEATURE
4 RETURN THE FAVOUR	THE HIVES / UNIVERSAL
5 WHAT WOULD JOAN JETT DO?	THE LAUNDERETTES / WICKED COOL*
6 GET SO BAD	THE STEMS / SHOCK
7 BABY DU JOUR	ROY LONEY & THE LONGSHOTS / CAREER
8 LORD DON'T SLOW ME DOWN	OASIS / UNIVERSAL
9 I'LL COME RUNNIN'	HELL ON HEELS / DIONYSUS
10 LONGSHOT	JOHN FOGERTY / FANTASY

COOLEST GARAGE ALBUMS

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

*NEW YORK-BASED WICKED COOL RECORDS IS CREATED AND HEADED BY LITTLE STEVEN VAN ZANDT.

Anssi Vanjoki

NOKIA
EXECUTIVE
VP/GM OF
MULTIMEDIA

The mind behind the mobile phone manufacturer's Internet moves spells out Nokia's latest music initiative, and how the U.S. and record labels fit into its plans.

Anssi Vanjoki, executive VP/GM of multimedia at Nokia, is the visionary force behind the company's efforts to converge mobile phones with the Internet, including Nokia's N series of multimedia smart phones. This week, Nokia unveiled a new initiative called Comes With Music. The program offers anyone buying select Nokia phones a full year's worth of free music as a sort of subsidized subscription plan.

The service, which won't be publicly available until sometime in the first half of next year, works like this: Those buying certain Nokia phones will be able to download as many songs as they like, at no additional charge, for a year. The cost of the music is built into the device, and Nokia will pay record labels the appropriate licensing fees. Users will then be able to keep all the music they've downloaded even after the year is up.

There are restrictions. Like other subscription tracks, any music downloaded via the service can't be burned onto a CD unless the user buys the track à la carte (which the user will have the opportunity to do). The tracks will also contain digital rights management technology that will limit their compatibility with other devices.

Universal Music Group is the first label to sign on to the program, and Nokia says it is in discussions with others as well. Nokia's effort closely resembles the Total Music strategy UMG has quietly been promoting in recent months, which seeks to provide various devices with similar unlimited music; the cost of around a year's worth of music licensing is included in the price of the device.

The Comes With Music news comes on the heels of a much broader Nokia effort to expand its influence beyond simply making phones to operating a suite of Internet services focused on entertainment. Its new Ovi service includes, among other things, a music service that will let users subscribing to participating operators buy and download full songs. It also includes games, video and social networking services. Other music efforts include a recommendation and discovery service overseen by David Bowie and a line of multimedia and music phones spearheaded by the N95. The company bought digital music service provider Loudeye last year for \$60 million. The acquisition remains at the core of every music-related service Nokia has, including Comes With Music. But Nokia's stab at mobile social networking—MOSH—has angered some labels. Warner Music Group (WMG), for instance, has refused to license its catalog to the Ovi music store because the MOSH service allows users to share copyrighted content.

Vanjoki took a few moments at the Nokia World conference—where the Comes With Music service was announced—to tell Billboard how music in general fits into Nokia's broader digital entertainment future.



What are you trying to accomplish with the Comes With Music initiative?

Comes With Music is part of a bigger plan that Nokia has. For a number of years, Nokia has developed the software know-how to become an Internet company. Digital and the Internet has shaped many industries that have been based on a more analog world. Music is just one. So new business models are necessary for the industry to take a different turn and prosper in the digital age.

When we look at how people are turning their mobile phones into small computers, these phones are becoming the access point for how people are going to live their digital lives. This kind of functionality follows people everywhere. Music is everywhere and is very important to almost everybody. So we wanted to offer an alternative to getting it that is legal, that is making music consumption normal and easy to use, and at the same time obey the business rules that exist.

Is the price of the year's subscription included in the cost of the device, and do you pay the labels from that?

We're not giving any of the details of the setup behind Comes With Music between us and the music labels. The only thing we're saying is that both ourselves and Universal, and the other music companies who join in, will find this a profitable venture for all parties.

What about users?

Users will not have to pay anything extra. It's embedded in the total price in the product.

Can they transfer Comes With Music files to a computer?

Yes, all the music that you get you can download directly to your mobile [phone] or your PC—and the music is residing on either or both. We also keep a vault for you where all the music that you have purchased is kept for the record should you lose any of it. We'll hold this vault for you even after your [subscription] comes to an end.

Can I play Comes With Music tracks on other portable devices?

Yes. You have rights to transport those songs to five additional devices.

And I can keep the music even after the year is up even if I don't buy a new phone?

It doesn't matter. The music you get is yours to keep for as long as you want, regardless of what device you own.

How does it work with the Ovi à la carte music service?

From a functional standpoint, the Comes With Music service is built

on the platform of our Ovi music service. When you get the device that comes with music, the way you download the music you want to the device is done through the Ovi music store. Should the music you want not be available from the labels that are part of Comes With Music, you can still buy any music under the normal business conditions, as in single downloads.

Your Ovi music service and the Comes With Music plan seems limited to the European market. Why not a stronger music presence in the United States?

Our Ovi music store we started in the U.K. We're rolling it out to major European and Asian markets next. We have not announced our plans for North and South America yet, but it will be there as well. The same will go for Comes With Music. We have not given any territorial information at this time. It'll be a surprise.

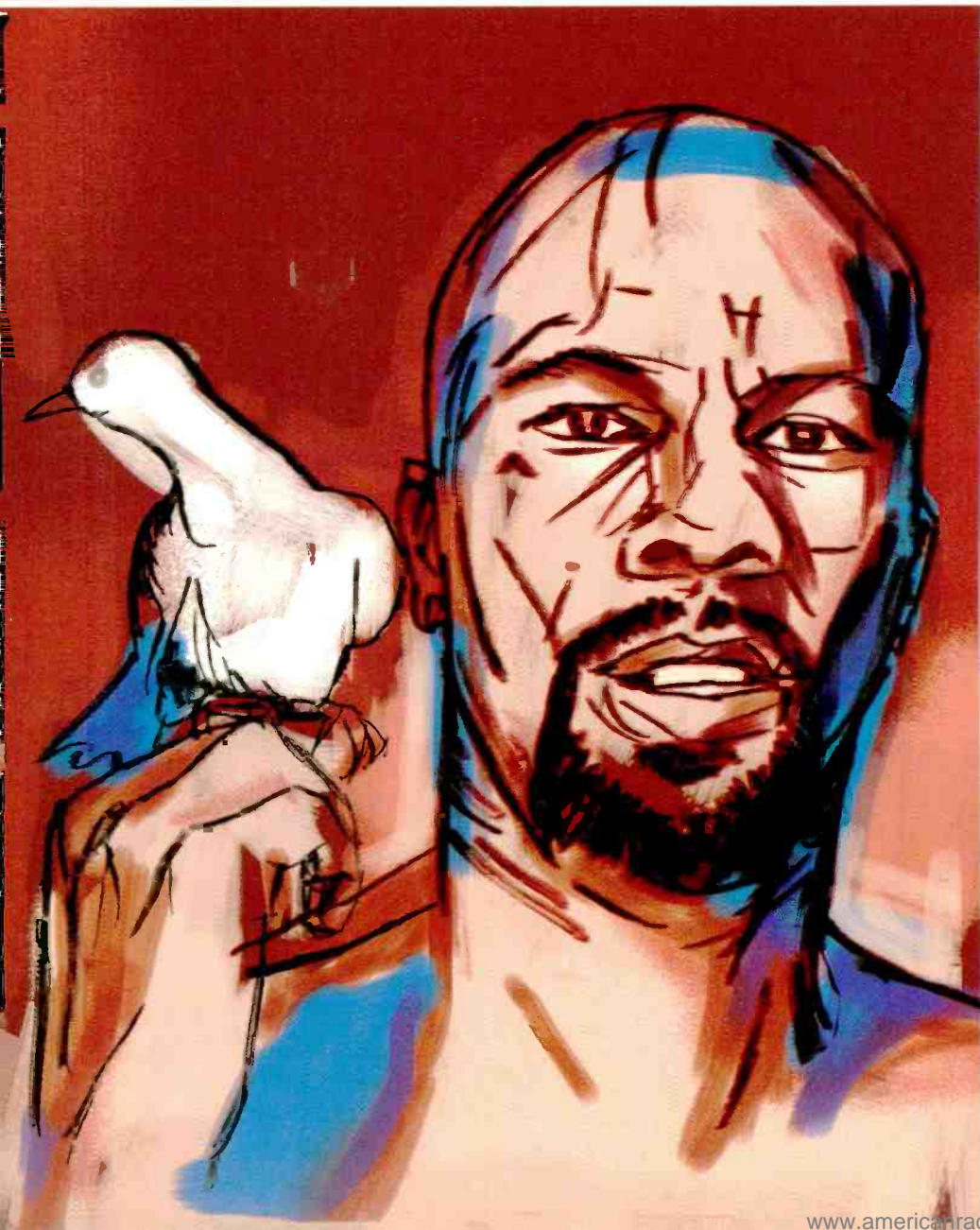
But is there anything that keeps you from having a stronger U.S. presence?

No, there is nothing that keeps us from it. The very simple reason is the very low population of devices that Nokia has in the U.S. market at the moment. We are in the process of improving our distribution methods in the U.S.

WMG is one label voicing concern about MOSH and the ability for users to share content, which led to it not licensing music for the Ovi service. How do you intend to alleviate those concerns?

We are in very constructive and very warm-spirited discussions with all the labels, including Warner.

Mobile phones are becoming the access point for how people are going to live their digital lives.



It's perfectly legal,

but it will still seem to some listeners like the sound of someone making off with England's crown jewels. ¶ On Wu-Tang Clan's new single "The Heart Gently Weeps," a Santana-style rock guitar opening gives way to an almost celestial chorus of something very familiar. There, and throughout the track, is the unmistakable melody of George Harrison's timeless contribution to the Beatles' "White Album" from 1968: "While My Guitar Gently Weeps."

¶ Now, the track is accompanied by Wu-Tang's trademark, uncompromising language, rapping out a gritty street story, even as Harrison's son Dhani plays along. ¶ Meanwhile on the just-finished "Judas," Ja Rule is introducing the rap community to another incongruous musical motif. This is no unthinking appropriation of a classic act's creativity, as has sometimes been the case in rap. As he works at folding the original flavor into the hook of this midtempo treatise on "love, hate, jealousy and betrayal," he's doing so with the help of "Eleanor Rigby."

¶ Forty years and more after the Beatles changed rock music forever, their songs have truly arrived in the 21st century as part of the rap/hip-hop art form—with the express permission of their publishers. Although there are hundreds of covers of "Yesterday," "Something" and the rest, this approach of "interpolation"—essentially rerecording a portion of a song—of the Beatles' compositions represents new access to the most famous catalog in the world. These developments may ultimately signal a fresh attitude toward Beatles masters appearing in everything from commercials to movies.

THE BEATLES FOR SALE

If You Want Licensed
Beatles Music On
Your Rap Track Or
To Sell Your Brand,
It May Be Easier
Than You Think

By Susan Butler
and Paul Sexton

Illustration by
Johanna Goodman

CAN'T BUY ME LOVE

But don't expect to hear samples of the Beatles' original recordings, which remain strictly under lock and key, for now at least. Instead Sony/ATV, which owns all but a handful of the Lennon/McCartney copyrights, is allowing a select few to license some celebrated compositions and reference them in their own, newly recorded material.

The first lucky participants in these interpolations are acts from the arena of hip-hop and rap, with Ja Rule joining Common—who used “She’s Leaving Home” on “Forever Begins” from his current album “Finding Forever” (G.O.O.D./Geffen)—and Jay-Z, who commandeered “I Will” on “Encore” from his 2003 “The Black Album” (Roc-a-Fella/Def Jam) and “Numb/Encore” on his 2004 collaboration “Collision Course” (Machine Shop/Roc-a-Fella/Warner Bros.) with Linkin Park. Meanwhile, Wu-Tang licensed rights from Harrisongs, George Harrison’s publisher, for “While My Guitar Gently Weeps.”

Ja Rule’s “Eleanor Rigby”-appropriating “Judas” will appear on his next album, “The Mirror,” due in first-quarter 2008 on Inc./Universal Motown, while the Wu’s Harrison-referencing “The Heart Gently Weeps” is the first single from its new album “8 Diagrams,” due Dec. 11 in North America on Loud Records. The song features a re-created backing track plus electric guitar by the Red Hot Chili Peppers’ John Frusciante as well as acoustic contributions from Dhani Harrison (Billboard, Dec. 1).

Sony/ATV chief executive Martin Bandier says he’s very much in favor of licensing Beatles songs for things that haven’t been licensed in the past—under certain circumstances. Jay-Z, Common and Ja Rule received Sony/ATV’s blessing because “they’re prominent and well-regarded,” Bandier says, but the way the song is used must also be acceptable.

“If Jay-Z interpolates a Beatles song and his album sells 2 million units, it doesn’t change the economic structure” of the license deal, Bandier says. “It’s wonderful to have that income, but we’re more concerned about the possible repercussions of a bad message and something that we might not find tasteful.”

The ever-sensitive nature of the Beatles’ copyrights is reflected by the reluctance of several key players to participate in this story. Paul McCartney, Dhani Harrison, Jeff Jones (who became Apple Corps’ new CEO in April) and EMI Music U.K. and Ireland chairman/CEO Tony Wadsworth were either “unavailable” or declined to comment.

In fact, Sony/ATV is not contractually required to obtain approval by Lennon’s heir, Yoko Ono, or by McCartney before it can license the compositions, but Bandier says he believes there is a “moral obligation” to speak with them about licensing the songs. In the internecine history of the Beatles’ publishing, John Lennon and McCartney effectively lost control of the group’s song rights even while the group was still a recording entity, in 1969.

That was when Northern Songs, the company established six years earlier solely to publish their joint compositions by English publisher Dick James and Beatles manager Brian Epstein, was sold to British media tycoon Lew Grade’s ATV Music. Ownership of ATV subsequently passed to Australian entrepreneur Robert Holmes à Court and then, in 1985, to Michael Jackson.

“It would not be accurate to intimate that Lennon and McCartney were powerless in ATV’s acquisition of Northern Songs and, otherwise, had no ability to prevent it,” says a source with great historical knowledge of the Beatles’ publishing. “After ATV acquired its initial Northern shares from Dick James and Charles Silver, there were multiple opportunities for Lennon and McCartney to acquire majority and possibly full interests of Northern Songs. However, they failed to capi-



“This one will be in a groovy Jay-Z track.” The Beatles rehearse. From left: RINGO STARR, with his back to the camera; GEORGE HARRISON at the microphone with PAUL MCCARTNEY; and JOHN LENNON.



Sony/ATV head Martin Bandier says he is concerned with tasteful licensing.

talize on these opportunities solely as result of their own actions, partially attributed to their disintegrating relationship and, therefore, solidarity.”

In 1995, Sony came into the picture, forming a joint venture with trusts formed by Jackson, creating a new entity: Sony/ATV Music Publishing. That publishing company includes the Northern Songs catalog that contains 259 copyrights by Lennon and McCartney. These songs essentially represent everything recorded under the Beatles name by Lennon and McCartney, except for five songs: the A- and B-sides of their first U.K. singles (see story, below) and “Penny Lane,” “gifted” by Jackson to Holmes à Court under a specific provision of Jackson’s purchase of the ATV catalog.

“I don’t think the Beatles need to be sampled in order to boost their back catalog, they are what they are,” says John Fogarty, director of Minder Music, which administers the catalogs of Bob Seger and Aaron Schroeder, writer for Elvis Presley, among others. “Having said that, if the interpolations are new recordings of a different genre, I can’t see that it can be bad, but I’m not Paul McCartney. I imagine one thing that will bother him as a composer is that these things are being done out of his control.

“But we all know sales are in decline, so what’s a rights owner going to do? If legitimate sources of income arrive, they’ve got to look at [them].”

THE LONG AND WINDING ROAD

When it comes to the Beatles’ original studio recordings, controlled by EMI-Capitol Records, permission is another matter. After Nike used the Beatles’ original of “Revolution” in 1987 for its “Revolution in Motion” TV commercial campaign (in a licensing deal worth \$250,000 to the label, according to Nike at the time), Apple Corps and Apple Records sued Nike, its advertising agency and EMI-Capitol for \$15 million.

Paul Russell, former chairman of Sony/ATV Music Publishing, recalls, “Once Sony/ATV was formed, any requests for those songs came to Sony/ATV and not to Michael Jackson.

“[When] those requests came in, serious requests for serious

money, for products that we knew were noncontentious, they would come to me and we would form a view, and then we’d go to Michael, even though he didn’t have the right to approve it, and say, ‘We’ve received this request, we think it’s the right price and an OK use, what do you think?’ If somebody had come back to us, either Michael or the Apple people, and said, ‘We really don’t want you to do this,’ we probably wouldn’t have done it.”

According to a 1988 New York Times report, Apple’s attorney Leonard Marks said that “Ono and the [then] three surviving Beatles each own 25% of Apple and that the company required ‘unanimity among the four Beatles’ interests in order to act.’”

In 1989, it was announced that the dispute had been resolved, in a formal statement that all outstanding lawsuits between the Beatles/Apple and EMI-Capitol—some of them dating back 20 years—had been settled. The parties agreed that no further Beatles recordings would be licensed for commercial use, although the Nike commercial can now be seen on YouTube.

Brian Southall, author of “Northern Songs: The True Story of the Beatles’ Publishing Empire,” published in August in the United States by Omnibus Press, says, “There aren’t a lot of Lennon/McCartney songs that appear in adverts since the Nike ad. And you’ll never, ever find the Beatles singing as a back-

ACROSS THE UNIVERSE The Beatles’ Publishing Timeline

1962 Dick James becomes the Beatles’ publisher, just before the release of second single “Please Please Me.”

1963 James, Beatles manager Brian Epstein, John Lennon and Paul McCartney form publishing company Northern Songs. The deal does not include the U.K. versions of the already-released “Love Me Do”/“P.S. I Love You” (published in an early deal by Ardmore & Beechwood and now owned by McCartney’s MPL) or second single “Please Please Me”/“Ask Me Why” (Dick James Music, now administered by Universal Music Publishing).

1965 Northern Songs goes public,

trading on the London Stock Exchange. About 25% of shares are offered to the public; other shareholders are Epstein’s NEMS (7.5%), James and fellow Northern Songs director Charles Silver (18.75% each), Lennon and McCartney (15% each), and George Harrison and Ringo Starr (0.8% each).

1968 Harrison’s agreement with Northern Songs runs out. His subsequent Beatles songs are published by Harrisongs, but remain under the Northern Songs umbrella.

1969 James and Silver sell shares in Northern Songs to Lew Grade, head of Associated Television (ATV), who be-



comes controlling shareholder. Lennon and McCartney sell their shares in Northern Songs, but retain their writers’ share rights to royalties. Harrison and Starr remain shareholders.

1970 McCartney forms publishing company McCartney Music (renamed as

ground to a TV commercial. You could take a song and get it recorded by 'A. N. Other.' But Michael [Jackson]'s attitude in the early days was, "These are the greatest songs ever recorded, and they ain't gonna end up on a cornflakes ad."

Nevertheless, Ono was quoted by Time magazine at the time as saying the "Revolution" commercial was "making John's music accessible to a new generation." That's exactly how Bandier feels today about actively promoting the Beatles via licensing, and others agree that current commercial realities make the eventual appearance of their original recordings in commercials and films much more likely.

"I can imagine it," Fogarty says. "The new owners of EMI [Terra Firma] want to make that company as profitable as they can."

"The minute you allow a song to be used with something that's not suitable, you devalue it," Fogarty continues. "It's that balance of commerciality and creativity. But Martin Bandier has gone into Sony/ATV to do a job. He'll know [that] balance."

The type of licensing that's been the most contentious for music purists is for commercials. But a license for a Lennon/McCartney song—albeit in a cover version—not only drives revenue for the advertiser, publisher and writers, it can convey a message in the most powerful way.

Rob Kaplan, director of music production for New York-based advertising agency MCGarryBowen, has been involved with three commercials using Lennon/McCartney songs licensed from Sony/ATV. In 1998, Europe-based Philips Consumer Electronics had very little brand recognition in the United States, Kaplan says. It was using the tag line, "Let's make things better," and wanted an anthemic song to unify its products and create a corporate identity.

"They needed something that was a big statement, that could cut across generations, was instantly recognizable but also kind of cool and clever," Kaplan says. Since the Beatles recording wasn't available, they had Gomez, then an emerging English band signed to Virgin, record the chorus to "Getting Better," the last seven seconds of which played at the end of every Philips commercial for about three years.

"We literally got thousands of requests from consumers wanting to know where to buy the song," Kaplan says.

MCGarryBowen subsequently licensed Rufus Wainwright's recording of "Across the Universe" for Canon digital cameras in 2004, as well as a version of "All You Need Is Love" for Chase Bank's 2006 campaign for rewards programs and customized credit cards with

partners including Marriott Hotels, Disney and Borders Books & Music.

"What makes a Beatles song special in advertising is that it's one of the few things that you know everybody is going to 'get,' no matter what," Kaplan says. "The lyrics are really clear. There are very few things that cut across every demographic imaginable and are still special. The Beatles really are. There's no comparison."

Such campaigns are even rarer in the Beatles' homeland but in 2000, U.K. bank Halifax used a cover of "Help!" in a six-month TV campaign.

"To get something as anthemic as 'Help!' was a massive coup," recalls Tim Male, the company's head of advertising and media. "We were very surprised when we got it, on the basis that artists like that aren't interested, or the process or cost of doing it makes it prohibitive."

"The thought of a Beatles track being used in anything is abhorrent to certain people," Male adds, "and you've got to be mindful of that."

WE CAN WORK IT OUT

Sony/ATV U.K. says that no applications for British commercial licenses of Beatles songs are in the works, and that the company will take its lead on potential recorded interpolations from the U.S. company. A London representative for Universal Music Publishing Group, which administers "Please Please Me" and "Ask Me Why," says, "We're very selective over any requests and uses of the songs. We would consider commercials if appropriate."

Bandier notes that the publisher's decision to grant a license for a Beatles song can be informed by whether it will take the composition to a new audience. Hence Luvs Diapers' current campaign, which proclaims, "All You Need Is Luvs."

"The thought and the song were ideal for morning TV, when young mothers are watching," Bandier says, adding that the commercial was being aired to young parents who may not know the song or have a sense of the theme. "We thought it was very tasteful."

Since Bandier joined Sony/ATV in March after leaving EMI Music Publishing—which holds rights in Lennon's solo compositions—he has strived to ensure that these classic songs reach the next generation of listeners in a myriad of ways, not just from their parents talking about them.

Seemingly the most successful venture to date is the Las Vegas show "Love," a joint production of Cirque du Soleil and Apple Corps using the original Beatles recordings, remixed by George Martin and son Giles. Since the show opened in June 2006, it has drawn more than 600,000 spectators and generated music publishing fees nearing \$500,000 per month, according to a source close to the show. Worldwide sales of the accompanying "Love" album, released this time last year, stand at 5 million units, according to EMI in London.

Elsewhere, Beatles lyrics are appearing on clothing, after Sony/ATV sealed a deal with Lyric Culture authorizing use of the lyrics on jeans, T-shirts and other items. The publisher is negotiating other merchandising deals.

On the big screen, Julie Taymor's "Across the Universe" (Revolution Studios)—with a plot based on the Beatles songbook and a soundtrack featuring cover versions of Beatles classics—was released this fall. As of Nov. 29, it had grossed \$23.9 million in the United States and Canada as a limited release. Still in the early stages of release outside the States, it has grossed an additional \$1.1 million internationally. (The soundtrack album also just received a Grammy Award nom-

WITH A LITTLE HELP FROM MY FRIENDS

How Hip-Hop Brought The Beatles To A New Audience

Abbey Road in London in 1966 is a mighty long way from a Los Angeles studio in 2007, but that's where Ja Rule found the inspiration for his track "Judas."

"I was in L.A. thinking about a lot of things," he says, "and flipping through my iPod in the studio. I came across 'Eleanor Rigby' and I hear the Beatles singing, 'Ah, look at all the lonely people.' I'm listening and then saying, 'Wow, that's how I feel.' [laughs] It's a real dark, deep record, and I'm thinking, 'You know what? I have that same feeling, but I want to express it in my own way.' So I started creating the record in my brain."

Wu-Tang Clan's RZA says his interpolation of "While My Guitar Gently Weeps" on the Wu's "The Heart Gently Weeps" also came from an admiration for the song.

"The original has a little romantic history to it and I wanted to do something special with it again, something different and awkward," he says. "I love to have moments in my day that are completely to the left."

RZA says he got George Harrison's son Dhani—"a Wu-Tang fan and a friend of mine"—to play acoustic guitar on the track as "a tribute," but still wanted the track to have a hard-hitting message.

"In the last three years, I became a guitar fan and I learned guitar players in the 1970s used lots of drugs," he says. "Dope had this weird effect on American culture. In the song you hear Raekwon rhyming about people using dope, Ghostface rapping about how he's a dope dealer himself. It's a weeping of the

drug effect on America and on guitar players."

While the Beatles' own drug references were more oblique, Ja Rule believes that the Fab Four could have cut it in today's hip-hop climate.

"Their music is timeless, classic," he says. "Some of it is dark, some of it's light. They cover the whole spectrum of emotions, and to me that's what makes a good artist. If you put them on the opposite side of the coin and make them a rap group, they'd be a group that could make hard street records as well as big crossover commercial records. They'd have the best of both worlds, and that's hard to do."

Ja Rule says that the permission to quote "Eleanor Rigby" on his own track "took a minute, but it wasn't that long of a process," adding that he preferred an interpolation over a direct sample "because I just didn't want to take their idea and use it that way. I wanted to make it my own as much as I could."

Nevertheless, he feels that if samples of Beatles tracks were allowed, the hip-hop floodgates would open.

"I'm sure they would sample their music," he says. "But I wouldn't expect or want the Beatles to [allow straight samples]. The way it is now is good."

—Gail Mitchell, Mariel Concepcion and Paul Sexton



RZA calls George Harrison's son Dhani, who plays on a new Wu-Tang track, 'a fan and a friend.'

MPL), which starts to acquire catalogs, including those of Buddy Holly, Frank Loesser and Harold Arlen.

1973 Harrison declines to re-sign to ATV. From this point, Harrison's solo work is published by Harrisongs and self-administered. It's now run by his estate.

1985 Michael Jackson buys ATV for a reported \$47.5 million. The catalog of about 4,000 copyrights includes Northern Songs.

1986 Northern Songs is wound up.

1995 Sony Corp. and Jackson trusts form the Sony/ATV Music Publishing joint venture, with Sony paying Jackson a reported \$95 million. Northern Songs is formally dissolved as it becomes part of Sony/ATV. —SB and PS

iration for best compilation soundtrack album for motion picture, television or other visual media.)

On TV, a special edition of NBC's "The Singing Bee" was recently dedicated to Lennon and McCartney, while the sixth season's final episode of "American Idol" was a Lennon, McCartney and the Beatles special, with the contestants all singing Beatles songs.

"In all of the years that 'American Idol' has been around, there's never been a Lennon and McCartney song performed on that show," Bandier says. "I thought it was preposterous. We were missing an audience of tens of millions of people."

"It's important that the world knows this music," Bandier adds. "It just can't be hidden forever, otherwise you're going to miss generations of music listeners." ♦♦♦

Additional reporting by Mariel Concepcion and Gail Mitchell.



THE FESTIVAL FRENZY

Promoters Big And Small Are Throwing Significant Resources Into The U.S. Festival Market. Will The Investments Pay Off? By RAY WADDELL Photograph by C. TAYLOR CROTHERS

Taking respite from the midday heat on a tour bus behind the scenes at Tennessee's Bonnaroo Music Festival in June, the three principals of C3 Presents were asked why they came to Tennessee for this event, not one of their own. Was it a fact-finding mission or just for fun?

"We came for fun," C3 partner Charles Attal said without hesitation.

Friendly competition is one thing. But the Austin-based C3 is making plenty of noise in its own right in the festival space, an area that may well be the most important part of the live music business in the coming decade.

There's a land rush going on in the U.S. music festival world, and live music producers far and wide are staking their claims in what they hope is prime real estate.

C3 Presents, producers of the successful Austin City Limits (ACL) Festival and Lollapalooza in Chicago, has been a leader in the space, adding a new event to its portfolio with the Vineland (N.J.) Music Festival in partnership with Festival Republic, first tipped Nov. 27 on billboard.biz (and alluded to at Bonnaroo).

More festivals are coming. Billboard has learned of new events for San Francisco, New York, Michigan and Denver in the works by major festival producers, and existing festivals like Bamboozle in New Jersey and Los Angeles and Bumbershoot in Seattle will continue to grow with financial backing from corporate promoters.

AEG Live, the world's second-largest promoter, has been bullish on North America, owning the Coachella and Stagecoach festivals in Indio, Calif., and taking on a producer/promoter role with the venerable Jazzfest in New Orleans and Bumbershoot. "We prefer to build than buy—that's the nature of our company," AEG Live CEO Randy Phillips says.

"A lot of people will start festivals. The good ones will stick around—the ones that are produced great, the ones that are destination festivals—and the ones that aren't produced well will go away," Attal says.

At a time when artists are relying on live music more than ever, festivals are putting up the most impressive numbers of all. The top five U.S. festivals—ACL, Bonnaroo, Coachella, Lollapalooza and the Virgin Mobile Music Festival in Baltimore—grossed a combined \$60 million in ticket sales, with ancillary revenue bringing in millions more.

Touring is a high-risk business, and promoters think fes-

tivals are worth that risk. "Right now, anyone who doesn't have a festival wants one, and anyone who has a festival seems to want more of them," says Seth Hurwitz, president of promoter I.M.P., which produces the Virgin festival.

Festivals have for years defined the summer concert market in Europe, which lacks an amphitheater system similar to the one in the United States. Meanwhile, attendance at sheds has declined, though Live Nation has managed to make them more profitable on a per-show basis. Still, concertgoers have shown they desire a more immersive experience, making the relatively untapped North American festival market ripe for growth.

The U.S. festival market is "still in its early stages. It has a long way to develop, and it's an exciting time," says Jonathan Mayers, president of Superfly Presents, co-producer of Bonnaroo with A.C. Entertainment. "We feel with Bonnaroo that we're just getting started and there's still much room for development. We're going into our seventh year, and when you look at Glastonbury or Jazzfest, and some of the European festivals, they have been around for 30 years."

The Bonnaroo producers, C3, AEG Live and Live Nation are all evaluating new festival opportunities. New York-based Bowery Presents has expressed interest in the market, and no doubt many other independent promoters are surveying it.

"People are anxious to get into the festival business because it has been successful over the last five to seven years," Mayers says. "I think that there is further opportunity there, so people are looking to invest in those opportunities. We're not concerned about it. We're not trying to do everything—we're just trying to pick the things that make the most sense for us that we think will have the most potential."

DIMINISHING RETURNS?

Many consider the explosion of the U.S. music festival business a positive for the music industry at large. "With the record labels struggling to make an impact in breaking new artists, the festivals have become an important part of the equation in developing the next generation of headliners," Creative Artists Agency (CAA) agent Scott Clayton says. "In the last couple of years, the major festivals have had a significant impact on the touring development of many of my artists, including Rodrigo y Gabriela, Kings of Leon and My Morning Jacket."

Hurwitz compares the festival surge to the shed boom of the 1990s. "When [promoters] didn't have amphitheaters, they wanted them, and then they wanted more, and there ended up being a glut," Hurwitz says. "Competition will take care of itself in this case."

Others see a festival overload situation on the horizon. "The American festival market as we know it right now will be the victim of its own success," C3 partner Jones says. "Too many people are going to try and do it too fast, too many [festivals] will be done cheaply or produced in low quality, spread the bands thin, and sure enough there will be several people who get stung. Hopefully, some good ones will make it."

"If this festival thing was so lucrative, Wall Street would have picked up on it years ago," says Bamboozle co-founder John D'Esposito, a talent buyer for Live Nation New York who produces several smaller festivals for the company.

Charlie Walker, the third C in C3, sees an immature U.S. festival market, and C3 will likely create more properties. "When you look at how many festivals they do in Europe compared to how many we do here as to sheer numbers of festivals, there has to be a lot of headroom left before we hit any ceiling over here," he says.

William Morris agent Kirk Sommer says he is "a firm believer in the festival network," but agrees that the law of diminishing returns could kick in at some point. "I would become concerned if too many buyers target the same weekend in a similar geographic region," he says. "Too many bands will be working in a very specific time period and we could potentially experience some oversaturation, which is not good for anyone."

That's why C3 felt that Vineland, about 40 minutes outside of Philadelphia, was a prime location and set a date of Aug. 8-10, the weekend after C3's Lolla. "We sell all of the tickets to these events online and we know where the people are coming from," Jones says. "That's why we felt this market was wide open."

C3 won't "roll out a new festival just to roll one out," according to Walker. "It has to be the right situation."

So what's the right situation? "It could be a lot of things. You're looking for a lack of competition and a large population," Walker says. Attal adds, "You want to go to a heavily populated place where people are actually interested in going

TOP U.S. FESTIVALS IN 2007



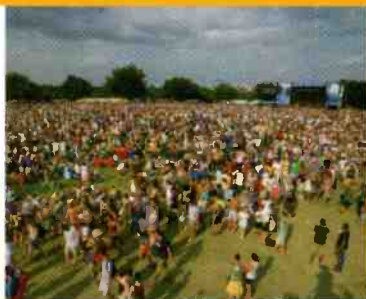
BONNAROO MUSIC FESTIVAL

Site: Manchester, Tenn.
Promoter: Superfly Presents/A.C. Productions
Gross: \$16.8 million
Daily attendance: 80,000



COACHELLA VALLEY MUSIC FESTIVAL

Site: Indio, Calif.
Promoter: Goldenvoice/AEG Live
Gross: \$16.3 million
Daily attendance: 62,212



AUSTIN CITY LIMITS MUSIC FESTIVAL

Site: Austin
Promoter: C3 Presents
Gross: \$11.3 million
Daily attendance: 75,000



LOLLAPALOOZA

Site: Chicago
Promoter: C3 Presents
Gross: \$9.8 million
Daily attendance: 56,000



VIRGIN MOBILE MUSIC FESTIVAL

Site: Baltimore
Promoter: I.M.P.
Gross: \$5.4 million
Daily attendance: 55,636

to see live music. You have to go where the people are.”

“There is probably room for a couple more [festivals],” Phillips says. “You have to be regional and draw from more than one market to be successful.”

The same holds true for the largest events. “The margins in our business are pretty tight, so to lose 5,000 or 10,000 people could mean the difference in whether you’re profitable or not,” Mayers says. “Our philosophy is certainly to be aware of what’s out there in the marketplace and what’s developing, but at the end of the day we just have to stay focused on our properties and making them the best that they can be.”

So even more important than finding a destination market is finding the correct site in that market. “The bigger issue for us is there aren’t a lot of Grant Parks and Zilker Parks that are just perfect sites,” Jones says.

The perfect site can be ruined by heavy-handedness with sponsorships, so this much-needed revenue stream forces producers to walk a tightrope between dollars and aesthetics. Bonnaroo is a great example of perfecting this balancing act, as is ACL.

“When you look at the ticket price on the ACL festival, it’s arguably one of the best music values in the world at \$125-\$145 for three days and 130 bands on eight stages,” Jones says. “If we didn’t have sponsors, it would be a \$300 ticket,” Attal adds.

GROUNDWORK

But building a successful event requires more than available bodies, good taste in music and a dream. Creating a new festival necessitates a multimillion-dollar investment to get up and running (\$10 million or more for the largest events), and a rule of thumb has traditionally been that it can take as long as three years to see black ink. An ill-conceived talent lineup or just plain bad weather can derail a festival permanently.

In addition to the financial stakes, a large, multiday festival requires hundreds of skilled full-time staff and hard-working part-timers, and hours in sweat equity spent appeasing political powers and securing necessary permits and insurance.

The latter is particularly true with such urban festivals as Lollapalooza at Chicago’s Grant Park or ACL at Austin’s Zilker Park. “With urban parks you have noise levels you have to work with, traffic, parking shuttles, city government, different expenses,” Jones says. Asked how many people he had to deal with in the process to resurrect the Lollapalooza brand and bring it to Chicago three years ago, Jones says, “All of them. To get the five-year deal done it took us two-and-a-half years.”

Jones says the process in Chicago began with site evaluations with the parks department, then ongoing meetings with local police, fire and EMT representatives, the mayor’s office, aldermen, neighborhood associations and charitable foundations that deal with the parks.

The “beauty” of a festival, according to Phillips, is the ability for producers to capture ancillary revenue not available

to a regular promoter. “We’re in the arena business, so we know what it is to have that kind of real estate,” Phillips says. “Owning a festival is the equivalent of owning your own building in terms of food and beverage, parking and camping. You get revenue streams that are not available to you in just one-offs.”

INDIE SPIRIT

Given the success of Superfly, A.C. Presents, C3 and I.M.P. in the festival realm, independent promoters have actually been more successful and aggressive in the festival space than corporate promoters. Even C3’s dealings with Live Nation-controlled Festival Republic in Vineland are primarily with Festival Republic managing director and veteran festival promoter Melvin Benn. Walker, formerly a top executive at Live Nation, says the amount of resources a company can focus on festival development makes a difference.

“It takes a lot of time, people and effort to pull [a festival] off, and the bigger companies have their hands full running their core business and haven’t decided to launch a full-scale festival division within their companies,” Walker says. “We’ve got 55 people in our office to make our festivals the best that we can make them so people come back every year.”

The reason festivals are doing well with fans in North America is because the ones that are most successful are well-produced and provide fans value, Hurwitz says. “Having been to Coachella and [C3’s] festivals, I can tell you that those guys have raised the bar on standards of creature comforts at festivals, and we need to uphold the standards they have established,” he says. “But if someone puts on a festival and it’s a bad experience, that will affect us all. My fear is that the standard will not be upheld.”

Hurwitz thinks that saturation will only occur when too many festivals take place in a given region of the country. “My philosophy has always been the less shows there are, the better each one will do,” he says. “That has to apply to festivals—that’s just supply and demand, and physics. The more festivals you have for people to choose from, people are not going to go to all of them.”

From agent Clayton’s perspective, there is room for growth in the North American festival landscape—to a point. “There are still a number of markets and regions that are not currently serviced by a major festival, so there still seems to be room for more growth,” he says. “Having said that, too much

‘Anyone who doesn’t have a festival wants one, and anyone who has a festival wants more.’
—SETH HURWITZ, I.M.P.

of a good thing seems to be the American way these days, so I am sure we will hit that saturation point in the near future.”

Mayers says Bonnaroo producers will continue to seek new opportunities, and not just in the festival business. “We’ve learned so many good business principles from what we’ve done on the festival end, but we’ll probably venture into other ends of the business, too,” he says. As for Bonnaroo offshoot Vegoose in Las Vegas, which has an uneven three-year history, the jury’s still out on its future.

“[Vegoose] hasn’t been the immediate success that Bonnaroo was, though we were actually successful the first year financially,” Mayers says. “For me, this is all part of the process. If you’re going to be in this, you’re going to have shows that make money and some that don’t make money. So we evaluate each one after they’re done to see if it makes sense to keep investing the time and money into the property.”

In Europe, some two dozen major festivals in many ways define the European concert summer.

While Live Nation’s numerous European offices have a strong foothold in that region’s festival market, including the top-grossing festival of 2007 in Download at Castle Donington, England, and a controlling interest in U.K. festival promoter Festival Republic (Leeds, Reading, Glastonbury), AEG Live seems ahead of the game for U.S. corporate promoters. “When you look at [Live Nation] and their business model in the U.K. and parts of Europe, their most profitable ventures are festivals,” AEG Live’s Phillips says. “They haven’t had the penetration in North America—we got there first. We have in Coachella and Jazzfest probably two of the foremost festivals in North America.”

Live Nation International CEO Alan Ridgeway has this to say about Live Nation’s European operation: “It’s actually the venue’s part of our business that operates with the highest margins, but festivals are a very important part of our business over here.” Live Nation has a 50.1% share of Festival Republic, but it seems the latter’s role in Vineland is directed more by Benn than Live Nation’s influence.

Even so, Live Nation has rolled out some domestic festivals, including a U.S. version of Download, and is growing the Bamboozle brand, with L.A. and London events under development. “I think there’s room for growth, [but] the next three or four years will weed out the strong from the weak,” D’Esposito says. “A guy like myself, rather than attempt to do an 80,000-attendance festival, I’m trying to start smaller and incubate them. We have to price ourselves strategically; my goal is to keep ticket prices under \$1 a band.”

One thing remains clear: Festivals remain a crucial artist development tool. “The right festival slot can be a pivotal moment in a young band’s career,” CAA’s Clayton says. “For more established artists, a major festival appearance can be a great tool to launch a new touring and/or record cycle, as well as a great opportunity to connect to a new audience.”

“Competition is always nice when you are a supplier,” agent Sommer adds. “The poorly planned festivals will come out in the wash.”

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GOSPEL BY DEBORAH EVANS PRICE

IN YOUR CORNER

Gospel Titan Offers Compassion To Fans Fighting The Good 'Fight'

Kirk Franklin has forged a successful career creating cutting-edge gospel music that hits his audiences where they live. He does so again on "The Fight of My Life," due Dec. 18 on Fo Yo Soul/Zomba Gospel.

Franklin says the album's title sums up the way a lot of people are feeling. "A lot of people are trying to stay above water. People are fighting for their peace of mind and to keep their homes from being foreclosed or fighting for their children," he says. "I want people to know they aren't in it by themselves."

"The Fight of My Life" is Franklin's second release on his own Fo Yo Soul imprint, which is marketed and distributed via a partnership with Zomba Gospel.

The artist has won five Grammy Awards and 13 Gospel Music Assn. Dove Awards, the most recent one was the 2007 urban recorded song of the year honor for "Imagine Me," from his 2005 album "Hero." That effort has shifted 909,000 copies in the United States, according to Nielsen SoundScan.

For "The Fight of My Life," he enlisted guest turns from Rance Allen, Da' T.R.U.T.H., Donovan Owens and the Williams Brothers. Franklin also teamed with tobyMac for "I Am God," which they recorded in Nashville.

"When black people play rock music, it sounds like black rock," he says. "And what I wanted to do is have it sound very authentic. That's why I used Toby's band. We had it all [done] in a day."

Franklin also enjoyed working with Allen, one of gospel music's pioneers. "I just love him and his music," he says.

The album's first single, "Declaration (This Is It!)," is already saturating gospel and mainstream urban AC stations. The track "Jesus" is getting strong radio feedback, and "Help Me Believe" is a powerful song Franklin thinks will make an impact.

"The first verse [says], 'I want to believe, but I'm having a hard time. I want to be

FRANKLIN

free, but every time I try to fly, I realize I don't know how,'" Franklin says. "That's an honest plea to God."

Zomba Gospel is mounting a major campaign to generate awareness. "We are doing a lot of things that are generally reserved for mainstream artists," Zomba Gospel/Sony BMG senior director of marketing Damon Williams says. "We have billboards in Kirk's top markets, and we're doing a sniping campaign in New York. That is one of the most aggressive ways that hip-hop artists and mainstream pop artists market and advertise their releases. This is the first time a Zomba Gospel artist has had sniping exposure."

Williams says the billboards were up for Black Friday in Los Angeles, Atlanta, Chicago and Franklin's hometown of Dallas, and will remain through the Christmas season. "They

are strategically placed around some of the mega-churches," he adds.

Franklin will also have a great deal of TV visibility, including a Dec. 21 appearance on NBC's "Today." The release will also be heavily exposed on BET, where the artist hosts the weekly series "Sunday Best" and will guest on the network's New Year's Eve countdown.

In-store appearances are on tap at select retail outlets, and Williams says retail will be provided with point-of-purchase materials that capitalize on the "fight" theme of the album, including posters that look like boxing posters from the Muhammad Ali era.

For Zomba, the album is "absolutely perfectly timed," according to Williams. "Everybody is fighting for something, so this record speaks directly to whatever the fight of your life may be."

Tour plans for 2008 are still coming together, but Franklin, who this year played in Italy, Nigeria, the Netherlands and Jamaica, is hoping to expand his international base.

"[Those] audiences are great because it's not something they get a lot of," he says of gospel music. "So when they do get it, they are very receptive and they are very excited."

PUTTIN' ON THE HITS

Kirk Franklin has enjoyed a remarkable run on Billboard's Top Gospel Albums chart since his 1993 debut. Below, a breakdown on his lengthy stay at the chart's summit.

1993: "Kirk Franklin and the Family," No. 1 (36 weeks)

1995: "Kirk Franklin and the Family Christmas," No. 1 (8)

1996: "Whatcha Lookin' 4," No. 1 (30)

1997: "God's Property (God's Property From Kirk Franklin's Nu Nation)," No. 1 (43)

1998: "The Nu Nation Project," No. 1 (49)

2002: "The Rebirth of Kirk Franklin," No. 1 (29)

2005: "Hero," No. 1 (34)

2006: "Songs From the Storm, Volume 1," No. 1 (2)

>>>THE THRILL AIN'T GONE

Michael Jackson will celebrate the 25th anniversary of his iconic "Thriller" album with a new edition of the set, due Feb. 12 via Epic/Legacy Recordings. It will include remixes by Kanye West, Akon and will.i.am, plus rare and unreleased material from the time period. "Thriller" will include a bonus DVD with the "Thriller," "Beat It" and "Billie Jean" videos, plus Jackson's performance of "Billie Jean" during the 1983 NEC special "Motown 25: Yesterday, Today, Forever."

>>>'MOUNTAIN' SONGS

After a six-year absence, the Breeders will return April 8 with a new album, "Mountain Battles." The 4AD set features sisters Kim and Kelley Deal flanked by Jose Medeles on drums and bassist Mando Lopez. "Mountain Battles" is the follow-up to 2002's "Title TK." Since then, Kim Deal has been on tour and recording with the reunited Pixies. The Breeders will play South by Southwest and Coachella next spring.

>>>EVERYTHING 'HERE'

Daniel Lanois will digitally release his new album, "Here Is What Is," Dec. 15 via RedFloorRecords.com. According to a representative, this is the first digital download release being made available as CD-quality WAV files. "Here Is What Is" features Lanois in collaboration with drummer Brian Blade and the Band keyboardist Garth Hudson. Snippets of conversations with longtime collaborator Brian Eno are woven through the songs.

>>>DANCE TO THE MUSIC

Julianne Hough, who won the past two seasons of ABC's "Dancing With the Stars" with celebrity partners Apolo Ohno and Helio Castroneves, has signed with Universal Music Group's Mercury Nashville. She's expected to release a new single in early 2008; an album will be produced by David Malloy. Hough released a country single, "Will You Dance With Me," in May via iTunes.

Reporting by Jonathan Cohen and Ken Tucker.

POP BY MICHAEL D. AYERS

Revenge Of The Nerds

Hot Chip Cultivates Its Personality

The five members of U.K. electro-pop outfit Hot Chip have become successful in two very different ways.

On one hand, they're sought-after remixers, twisting tracks by such pop stars as Amy Winehouse, Gorillaz and Queens of the Stone Age into extended club hits. But they've also garnered a reputation for their stellar live show, which incorporates the best elements of dance music while retaining the feel of a live band.

These attributes, and an endearingly nerdy persona in the vein of Devo and Kraftwerk, have helped Hot Chip break out internationally with tracks like "Over and Over" and "Boy From School" from last year's "The Warning."

"Often people get confused, because they think we're electronic. But we play instruments," frontman Alexis Taylor says. "You dance, but you also have songs. It's like the most confusing thing in the world. I've never been someone who makes it on the computer and then re-creates



it on the computer."

For its third album, "Made in the Dark" (Astralwerks, Feb. 5), Hot Chip attempted to re-create that onstage chemistry in the studio.

"I was interested in changing the acoustic space from song to song, so you didn't know where it was coming from," Taylor says, citing Bob Dylan's "Self Portrait" as an inspiration. "Not just changing the style of song, but the way it's being recorded. I wanted to

jump a bit between the two versions within the song, so you're literally playing it live, then it goes sequenced. This is really interesting to me."

Hot Chip wastes no time incorporating this technique on the new album. On opener "Out at the Pictures," the first portion is taken from a live recording at San Francisco's Fillmore, before abruptly shifting into the band's studio take. Elsewhere, there's a return to the balladry that early listeners heard

on the group's first EP, "Mexico."

While fielding a flurry of remix requests, Hot Chip will be on the road for the majority of 2008, beginning in February.

"It's actually great that Hot Chip straddle the line of electronic and pop so well, as we feel there is appeal for the band in both worlds," Astralwerks GM Glenn Mendlinger says.

Hot Chip's visual flair is key to the online marketing plan. "We plan to exploit this heavily," Mendlinger says. "There will be multiple videos, which we will promote through viral marketing and video players." Astralwerks also plans to package exclusive remixes with various digital music retailers, along with seeking film and TV placements. "The band's music lends itself well to this environment, so we expect results in this area," Mendlinger adds.

Thus, Hot Chip has developed a manageable, yet noticeable identity crisis. Is it an electronic band that plays pop or a pop band that dabbles in electronica? The band doesn't really know the answer, but it's been able to gather a fan base as diverse as its sound.

Taylor says, "We were just trying to become a different band in how we've ever written and recorded music." ■■■



Global Pulse

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Unchained

Willits And Sakamoto Find Mutual Magic

San Francisco-based avant garde guitarist **Christopher Willits** never intended to make an album with Japanese keyboardist/composer **Ryuichi Sakamoto**. But the pair discovered musical common ground when Willits remixed a track for Sakamoto's "Chain Music" project, an international online collaboration with 22 other artists (site-sakamoto.com/chainmusic).

The result of their mutual discovery is "Ocean Fire," released Oct. 17 by the Commons label, Sakamoto's joint-venture label with Tokyo-based Avex.

"We felt very comfortable with each other and decided to record some improvisations in Sakamoto's New York City studio," Willits recalls. "We had no idea that it would turn into 'Ocean Fire.'"

New York-based 12K will release the album internation-

ally in January. Publishing is through Tokyo-based Kab Music and Willits' own Overlap Music.

Willits only made his recording debut in 2000, but has worked on multiple collaborations during the past two decades, ranging from bands to sound installations and film/video projects. He and Sakamoto are considering playing live shows in late January in New York. —*Steve McClure*

STICK IT: Having made an immediate impact in the United Kingdom with its distinctive blend of grime (a London-specific style of rap) and indie rock—a sound that has been tagged "grindie"—British band **Hadouken** is scoring success via a similarly innovative approach to distribution.

Opting to release its first "mix" album, "Not Here to Please You"

(Surface Noise/Atlantic), exclusively on USB format, the collection entered the U.K. Compilation Chart at No. 29 one week after its Nov. 12 release.

The album includes new and previously released Hadouken songs alongside its remixes of tracks by **Bloc Party** and **Plan B**. Atlantic U.K. marketing manager **Stacey Tang** says the decision to distribute the record exclusively on USB was a gamble. "No. 1, Hadouken are a new band. Secondly, it's an unknown format. Are the fans going to buy it? But they did," she says. "We shipped 8,500, and we sold over half of that."

The band is recording its debut full-length for an April international release through Warner and plans extensive European touring in the spring, booked by London-based Primary Talent. Although a U.S.

deal is not yet in place, stateside dates are being considered for the fall. Hadouken is published by Universal Music Publishing.

—*Richard Smirke*



TALK TALK: The rise of Montreal's **Land of Talk** has yielded mixed results lately, singer/principal songwriter **Lizzie Powell** says. On the plus side, the hotly tipped band recently inked deals with One Little Indian in the United Kingdom and the Rebel Group in the United States. Less fruitful was a recent New Jersey show after which the band's equipment was stolen.

The act just completed a 12-date North American tour with San Francisco's **Film School**. Powell says that Land of Talk has played more than 300 shows since forming in 2006, but constant touring makes it tough to gain perspective on any success

to date. "Our success is more day to day, in terms of playing shows," she says. "Beyond that, it's hard to get a sense of things."

Regardless of Powell's perception, the band's edgy, guitar-based, angular rock seems on the rise. 2006 EP "Applause Cheer Boo Hiss" was expanded and appeared in October as a 10-track album in the United Kingdom. A full-length set is due mid-2008, preceded by U.K. single "Speak to Me Bones" in January.

The band is booked through California-based High Road Touring (United States) and the Agency Group (United Kingdom).—*Robert Thompson*

Surf's Still Up

Indie Trio Enjoying Second Life After Fluke '90s Hit

F. Scott Fitzgerald may have depressingly opined that "there are no second acts in American lives," but Nada Surf is certainly making the case for second acts in indie rock.

The band had an accidental alt-rock radio hit in 1996 with "Popular," only to be signed and then summarily dropped by Elektra. This sort of rise and fall would spell the end for many bands, but Nada Surf decided to keep on going, buying back and reissuing its shelved major-label album, "The Proximity Effect," in 1998.

Since then, the band released two more records on Seattle-based indie Barsuk: 2003's "Let Go," which has sold 70,000 units in the United States, ac-

ording to Nielsen SoundScan, and 2005's "The Weight Is a Gift," which has shifted 67,000.

Nada Surf is now gearing up for the release of "Lucky," which hits stores Feb. 8.

"When 'Popular' happened, it was so out of the blue; it wasn't meant to be a single and we didn't ever expect it to get big," guitarist/vocalist Matthew Caws says. "We certainly don't expect anything like that to ever happen again. We have since let go of this notion that getting a song on the radio is integral to our success. Radio is pretty closed now, anyway."

That doesn't mean that the band has given up on releasing singles. "We always put out singles, but I'm more interested in



putting out songs that are hits," Caws says. "I don't mean radio or MTV hits, but the type of hits that get lots of downloads or kids singing along to at every show."

Getting kids to come to the shows has proved to be surprisingly easy for the band, which made sure to keep its expectations in check post-hit. "We didn't think that kids who knew us because of one song would be longtime fans," Caws says. "We rebuilt our audience by touring and focusing on all-

ages shows, really grass-roots type of stuff."

The band has also endeared itself to fans by releasing quality music; both Barsuk records were met with critical acclaim and early listens to "Lucky" suggest it will be similarly well-received.

Death Cab for Cutie's Ben Gibbard shows up on opener "See These Bones," which could be a lost track from his own band's 2005 Atlantic debut, "Plans." On other songs like

"Beautiful Beat," Nada Surf is upbeat and melodic, and there's even a better-than-average obligatory political tune, "The Fox."

For his part, Caws says the record represents another step forward for the band. "We are always asking ourselves, 'Can we make another good record?'" he says. "I feel like this album is strong, and I'm glad we made it."

As Barsuk sketches out its marketing plan, the TV writers' strike is a factor. While the

label is planning on a robust press schedule and making videos and an interactive Web site to accompany the album, Barsuk president Josh Rosenfeld worries the strike may mean missed opportunities.

"This is a band with a great licensing history, and we wanted placement on TV shows to be part of the album's rollout," Rosenfeld says. "We were also hoping to do the usual late-night shows, but all that is up in the air if the strike continues." ...



Beatbox

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Beat Happenings

Tiësto, House Make Grand Statements In '07

The dance music industry is polarized into pop and underground factions that would dispute even those distinctions. An informal year-end poll of leaders from both camps yielded the usual contradictions. Some called 2007 in dance "depressing"; others, "on the verge of exploding." Some dubbed minimal techno the "sound of the year"; others decried its mainstream inaccessibility.

But, surprisingly, there were two things everyone agreed on: the return of house music and DJ Tiësto.

In 2007, "Tiësto had the most heat," Robbins Entertainment VP of A&R/dance promotion John Parker says. "The big story was his tour and all the people talking about it for weeks after he left their city. That was very encouraging to see and hear."

The Dutch DJ/producer's "Elements of Life" (Ultra) has moved roughly 72,000 units since its April release, according to Nielsen SoundScan. His spectacular same-named tour—smartly scalable for arenas, as well as for smaller club venues in developing markets—featured sky-high video screens, pyrotechnics and trippy appearances by Blue Man Group. With a lighter-hoisting rock scope and a "concert-style" set programmed to match the visual onslaught, the tour blazed a new trail for DJ performance. And the fans who attended in droves were dedicated, not casual; singing every word of the vocals and recognizing the instrumentals at first bleep.

A world away from paint-peeling Dutch trance was the still-energetic, yet more sophisticated house of French imports like

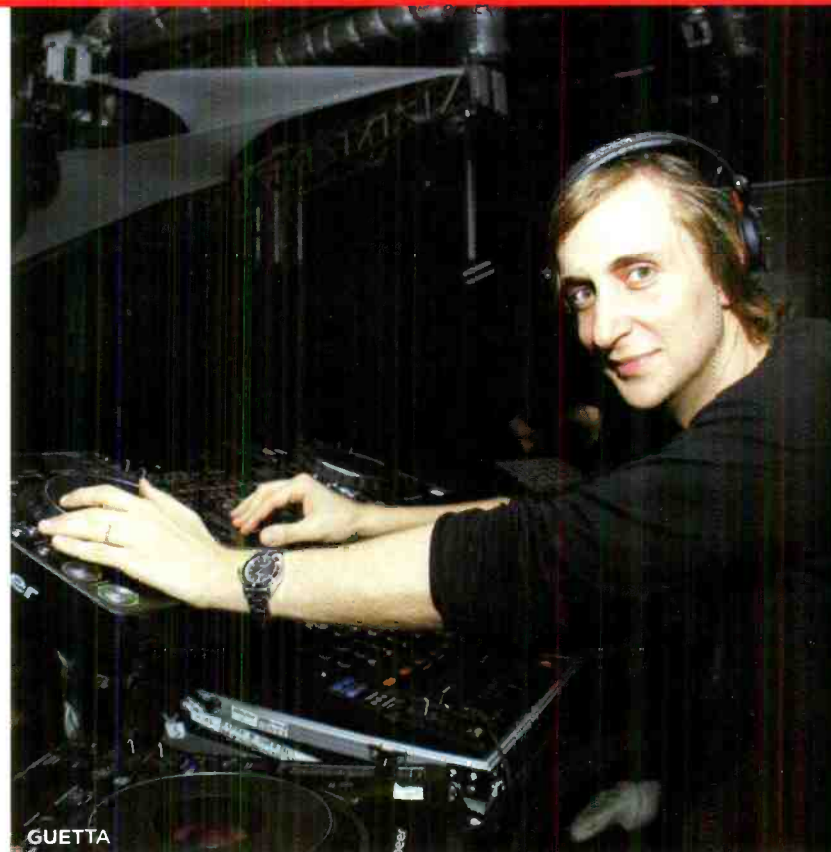
David Guetta and Bob Sinclar and U.S. originals like Kaskadee and Roger Sanchez.

"House tracks laced with vocals are making a smashing comeback, getting airplay and creating quite a buzz," says Jessica Risling-Sholl, Ultra's new director of marketing.

Already familiar to existing dance fans, yet willing and able to pen songs in pop structure and length, these DJ/producers are spearheading a new movement that is already merging the old dance factions. Hosh Gureli of new mainstream-leaning download site Masterbeat.com named Sinclar his artist of the year. And Brad Roulier, founding partner of Beatport.com—the DJ download site where the most cryptic of dance music gets sold—predicts "a big comeback for house music and fun" in '08.

We here at Beatbox couldn't agree more with our schizoid panel. While its components were nothing new, the energy at Tiësto's shows, the sheer enthusiasm of the twentysomethings on the floor—who were so pumped during the post-opening-act lull that they erupted into spontaneous soccer chants—had the promise of something even bigger and grander in the years to come for the artist.

And Guetta's recent stop at tiny New York club Cielo was the single most shocking thing this writer has seen in her 10 years on



this beat: The well-heeled crowd—out on Thanksgiving night, no less—pawed at the lanky DJ like he was Elvis reincarnated, climbing banquettes to snap his photo, gazing at him with the kind of devotion usually reserved for teen idols. And they didn't let up, even an hour into his set. His manager said that the scene was the same the night before in Los Angeles, at much larger venue Vanguard. And it would be repeated the following weekend in Miami.

All the in-fighting, rigidity and narrow thinking in the world can't counteract a fan's true passion. If we follow where the people lead in '08, dance might just have a banner year. ...



Rhythm & Blues

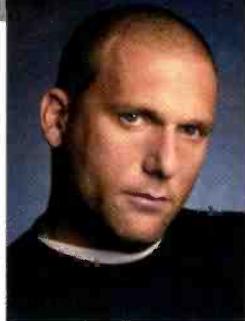
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State Of The Nation

Panelists Say It Straight At R&B/Hip-Hop Conference



BIG JON PLATT, left, and JOHNNTA AUSTIN pulled no punches during a panel at Billboard's R&B/Hip-Hop Conference, which featured a keynote from STEVE RIFKIND (inset).



On the final day of Billboard's eighth annual R&B/Hip-Hop Conference (Nov. 28-30) in downtown Atlanta, two key executives summed up the state of the music industry with telling comments.

Conference Q&A keynoter and SRC chairman Steve Rifkind pointed the finger at industry executives for their music business woes. "We have to develop artists and have patience," he said. "I don't blame the music, I blame the executives."

Later that afternoon, EMI Music Publishing president for the West Coast Big Jon Platt had this to say during the ASCAP-sponsored session, "The Ear Behind the Music," with interviewer/ASCAP songwriter of the year Johnnta Austin: "There's a reality that a lot of people have to come to grips with: This is a dying business economically but not creatively. We just have to figure out a way to get [consumers] to pay for it."

"What also troubles me are the number of artists who, after a couple of hits on an album, can't get a hit again," he said. "Waiting two years until the next album is the old way. I'd do nine months in between with a strong album or EP; keep hitting consumers so they [don't forget]."

Those perspectives are definitely food for thought as 2007 comes to a close. Throughout this year, one frequent lament I heard concerned the lack of strong, repeat-play material when it came to 2007 releases. And those releases that did contain memorable material—Alicia Keys' "As I Am" and Kanye West's "Graduation"—proved sales-wise that if you build it (that is, give consumers good music), they will come.

That light-at-the-end-of-the-tunnel sentiment permeated this year's conference. It started with the full house at Wednesday's late-afternoon kickoff, the "New Faces New Artists" boot camp session, sponsored by Face2Face. Touting the talent waiting to be tapped on the indie circuit, the session was designed to help new artists better understand how to network within the various facets of the industry.

Another hopeful note was sounded during the "Word Up!" gospel session when panelists, including Gospel Music Channel senior direc-

tor of music Alvin Williams, noted the gospel industry has not peaked: "It's a business where a lot of opportunities have yet to be tapped." The word "balance" also cropped up in conversations throughout the conference, with panelists exhorting the radio and record industries to give consumers a chance to hear the range of musical voices beyond the major-label juggernaut: indie artists, conscious rap and inspirational music.

While there was plenty to bemoan (hip-hop's sales downturn, the N-word controversy) and celebrate (R&B is having a strong year, outselling rap by 18%), there is also plenty to look forward to in 2008 as the industry continues to adjust to the scary, yet adventure-filled digital frontier. With that in mind, my Christmas wish list includes the following:

- That industry executives pay real attention to what consumers want. They're tired of paying for CDs that contain only one or two passable songs. Artist development and A&R should be the watchwords in 2008.
- That radio stations more concerned about pumping the hits instead consider adding special programming segments giving listeners the chance to hear—and share opinions about—music from underexposed sectors like inspirational/gospel music and indie R&B/soul.
- That artists get smarter about learning the business and not just throw their hopes in the major-label bins. It was the entrepreneurial spirit of early Motown, Geffen, A&M and other labels that helped build this industry. And that spirit is set to emerge big-time again.

That said, I'd like to thank all the participants and sponsors who made Billboard's R&B/Hip-Hop Conference another success. We couldn't do it without you.

For more on the R&B/Hip-Hop Conference, see page 12.



Jazz Notes

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A Different Drummer

Sanabria Caps Busy 2007 By Teaching Youngsters

The biggest compliment Bobby Sanabria received in 2007 came when he was hanging out at an outdoor concert in the Nuyorican Fort Apache district of the South Bronx. He noticed a guy selling illegally reproduced CDs who had Sanabria's fire-storming new album, "Big Band Urban Folktales," prominently displayed.

"He kept telling me that this was some bad shit and that I needed to buy a copy, until he recognized that it was me on the cover," the Bronx-based drummer/percussionist/bandleader says. "You know you've made it when someone in the 'hood is bootlegging your stuff."

Sanabria's Latin jazz CD, released this year on the Jazzheads label, ranks as one of the most overlooked and underappreciated albums of

2007. In the liner notes, Yale University's Dr. Robert Far-
ris Thompson underscores the album's importance by writing that "the mantle of Tito Puente now falls on [Sanabria's] broad, hardworking shoulders."

Indeed, the gusto of Sanabria's clave-driven music explodes with a Puente-like gusto, and launches into new rhythmic and harmonic territory. He not only pays homage to the Latin jazz tradition with new compositions by himself and band members, but he also expands the repertoire to include Brazilian tunes, including two by Hermeto Pascoal and even a brilliant rendition of Frank Zappa's "Grand Wazoo," humorously delivered with kazoos and turkey gobblers.

As for the Puente compar-

ison, Sanabria is humbled. He recalls seeing the maestro play in front of his Melrose project in the Bronx for free and becoming smitten by the rhythm. "How could you not fall in love with this music?" he asks. "There was Tito, leading the band like he was Hannibal conquering Italy. It was a religious experience, and it still is. It's all about possession, an out-of-the-body experience."

Puente became a mentor and colleague. "Tito always supported everything I did, and we became close friends and colleagues," Sanabria says. They did a series of duets called "Two Generations" on Sanabria's debut 1993 album "NYC Aché!" (Flying Fish/Rounder), marking the first time the timbales elder performed with another percussionist.



Real Talk

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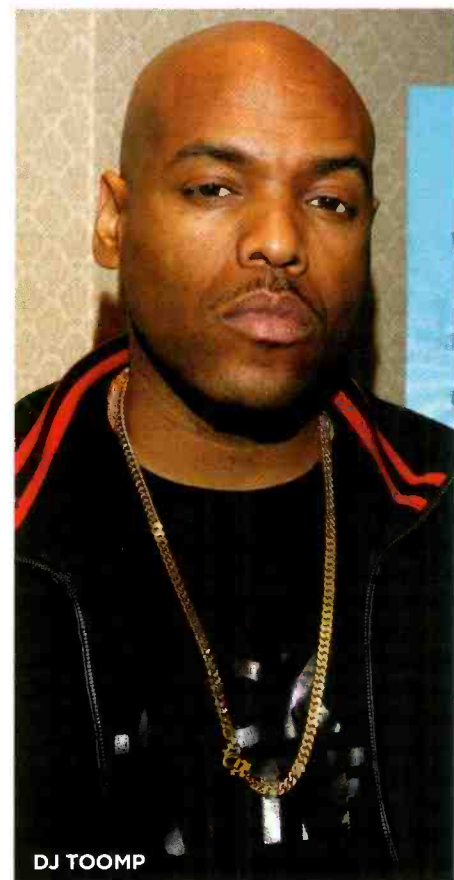
Toomp's On Top

Producer Keeps Scoring Hits, But Will He Mend Fences With Grand Hustle?

Since this is my last column of 2007, I decided to highlight DJ Toomp, the producer who shifted the career of this year's top single-week seller, Kanye West.

For two years straight, Toomp has produced my songs of the year. In 2006 it was T.I.'s "What You Know," which spent six weeks atop Billboard's Hot R&B/Hip-Hop Songs chart and three at No. 1 on The Billboard Hot 100. This year, he unveiled West's "Can't Tell Me Nothing," which didn't reach No. 1 but certainly gave West the street credibility he needed to cross over to hip-hop's core audience.

"Kanye actually admitted that I made him street with 'Can't Tell Me Nothing,'" DJ Toomp says. "We were really just experimenting in the studio, Kanye and I, and decided to remix a song I'd originally made for Jeezy called 'I Got Money.' We sent it



DJ TOOMP



SANABRIA

"Tito inspired me in the sense that he proved to me that drummer/percussionists could be accomplished musicians. He was a total artist: a virtuoso player, an accomplished bandleader, composer, arranger and a good dancer," says Sanabria, whose résumé includes a big-band stint with **Mario Bauzá**, the Godfather of Afro-Cuban jazz, and a Grammy Award nomination in the best Latin jazz album category for his 2000 CD, "Afro-Cuban Dream ... Live & In Clave" (Arabesque).

Inducted in 2006 into the Bronx Walk of Fame—which includes such Latin jazz notables as **Eddie Palmieri** and **Ray Barretto**—Sanabria serves as the Latin jazz big-band instructor at the Manhattan School of Music and New York's New School for Jazz and Contemporary Music.

On Nov. 15, Sanabria directed the **New School Afro-Cuban Jazz Orchestra** in a rousing concert at Tishman Auditorium. "The music is demanding," he says. "I gave the

students music beyond their capacity, but they didn't know that. So, it's gratifying to see how they mastered it."

Sanabria's commitment to the tradition in the classroom and on the bandstand is so unrelenting that "Folktales" trombonist **Joe Fiedler** told him he's the only guy he knows who's willing to get into a fistfight with someone to play the music right. Sanabria laughs and says, "Now, that was the second-biggest compliment I got in 2007." ...

to Jeezy but he didn't really like it because it was so different."

And the rest is history. West and Toomp worked on several more songs from West's "Craduation," including "Big Brother" and "Good Life," which is No. 7 on the Hot 100 this issue. Toomp also has his own R&B group, **620**, in the wings for 2008 and placements on new albums from **Mariah Carey** and **Ludacris**.

"I really programmed myself to try to win a Grammy every year," DJ Toomp says. "I just nailed a hit song on Mariah Carey's new record. I've got a song on **Lloyd's** new album. I want to bring that **Quincy Jones/Michael Jackson** feel to his record. I've got a lot of R&B artists in my scope because I've already worked with all of the big guys in hip-hop. But I've also got songs on Jeezy and Ludacris' next albums and I did 'Say Hello' on **Jay-Z's** 'American Gangster.' Jay stuck his head in the studio a few times while Kanye and I were working on 'Big Brother.'"

But the biggest question is whether Toomp will work with longtime friend T.I. anytime soon. It was rumored the pair parted ways over money during the recording of "T.I. vs. T.I.P." but Toomp says that wasn't the whole story.

"I don't want to say it was about money," DJ Toomp says. "It was really about my sta-

tus in that Grand Hustle situation. Don't treat me like a side producer when I'm the foundation of your company and you have admitted that to me but would never admit it on paper.

"I'm the third partner of this company, Grand Hustle, the ears and eyes," he adds. "I know what albums should sound like, and after a few things start lining up, they could move around without having to borrow money from me anymore. I started off executive-producing, then I wasn't, and somewhere the music got crazy. My placements were down from five songs to two songs, and I'm saying, 'I hope I make the album.' Our situation was more of a respect thing."

Toomp says that he's "not sure" if he'll work on T.I.'s next album, but he and the Grand Hustle team have been talking.

"I will admit that it felt good to read the comments from people who heard the last record," DJ Toomp says. "When people said, 'Thumbs down, Toomp, where were you?,' it definitely felt good to be missed."

A Grand Hustle representative had no comment at press time.

Either way, I'm just hoping the pair get together on "Paper Trail," the record T.I.'s recording while under house arrest in Atlanta. Like **Snoop** and **Dr. Dre**, it's always better when the original team is together. ...

BILLBOARD EXCLUSIVE

BY CORTNEY HARDING

LIVING ROOM ROCK

New Cable Show Captures Music In Unconventional Venues

A converted 19th-century synagogue, a 700-acre farm and the Los Angeles County Museum of Natural History might not seem like usual venues for rock concerts, but producers of a new show called "Live From the Artists Den" are hoping to broaden viewers' ideas of where live music can happen.

"One of my main inspirations for starting the show was realizing just how awful traditional venues are," the show's producer Mark Lieberman says. Lieberman started out putting on living room concerts and says that he "saw magic in the room" when people were allowed to experience musicians in nontraditional settings.

"One of the main things I wanted to address was the issue of music discovery waning after a certain age," Lieberman says. "People who were big fans still love music, but they can't stay out in smoky clubs until the middle of the night. This brings the music to them in a new, innovative way."

To deliver the shows, Lieberman part-

testing and building a microsite for the show," Slava says. After the premiere episode Jan. 13, featuring KT Tunstall at the fully restored, early-20th-century-era Prince George Ballroom in Manhattan, the show will settle into a regular Thursday 8 p.m. time slot.

Other artists and venues featured will include Crowded House at the Masonic Hall Grand Lodge in New York, Fountains of Wayne on a 100-year-old ship at New York's South Street Seaport, the Swell Season at the Good Shepherd Center Chapel in Seat-



GRIFFIN



FINN



TUNSTALL

nered with cable network Ovation TV a 10-year-old channel that was resurrected last year. "Even though I personally don't like TV, I felt like Ovation was smart and curated, and the mission fit was spct-on," Lieberman says.

According to the channel's senior VP of programming Kris Slava, Ovation is available in 16 million homes nationwide and has a presence on DirecTV. "The channel's focus is the arts, but we have a very broad definition of art," Slava says. "We run everything from classical concerts to artist profiles to pieces on photography and ballet."

The network has commissioned eight concerts from the "Artists Den" and plans an aggressive marketing campaign to coincide with the first airings in January. "We are doing a print campaign in cooperation with Grey Goose Entertainment, some interactive con-

tle and Patty Griffin at the Angel Orensanz Foundation for the Arts on Manhattan's Lower East Side.

"We were in the frame of mind that in an unusual space you do an unusual show, and we did," Crowded House's Neil Finn says. "We were quite expansive and loose with the format. At TV tapings, it can sometimes feel a bit formal, but it didn't feel very formal in there at all. People were really digging it. I think every aspect of it turned out brilliantly!" ...

PLATT, AUSTIN; NOSE/ROBINSON/WIREIMAGE.COM; SANABRIA, JEFF SACKS; DJ TOOMP, BEN ROSE/WIREIMAGE.COM; FINN, GRIFFIN, TUNSTALL, ZACHARY BAKO

THE BILLBOARD REVIEWS

ALBUMS

R&B/HIP-HOP

BEANIE SIGEL

The Solution

Producers: various
Roc-a-Fella/Def Jam

Release Date: Dec. 11

▶ This Philadelphia-based MC, one of several Jay-Z protégés who have yet to attain that level of fame, describes in more detail than most rappers the criminal demimonde that gangsta rap alternately glorifies and laments. And Beanie Sigel knows what he's talking about: In addition to three previous studio discs, his résumé reflects several run-ins with the law, including a recent one-year prison sentence on a federal gun charge. Sigel's familiarity with the dark side unquestionably gives "The Solution" the air of realism gangsta rap fans prize. Yet thanks to a production tapestry long on mournful soul-music sounds (as well as a surprisingly effective sample of James Blunt's "No Bravery"), the album is also a downer, with little of the high-life swagger Jay uses as a drugs-and-guns counterweight. Depressing but arresting.—MW

R&B

BOW WOW & OMARION

Face Off

Producers: various
T.U.G./Columbia

Release Date: Dec. 18

▶ Full-length pairups between R&B and rap/hip-hop artists are nothing new. (See R. Kelly and Jay-Z's "Unfinished Business.") On this outing, teen heartthrobs and tour mates Bow Wow and Omarion team for an album that builds on their 2005 hit merger "Let Me Hold You." The result doesn't disappoint. One of the strongest tracks is the engaging groove of lead single "Girlfriend," on which the two artists rhythmically and lyrically draw portraits of their romantic ideals. Omarion's tender tenor perfectly complements Bow Wow's energetic rap as they trade off on the equally catchy "He Ain't Gotta Know" and "Can't Get Tired of Me." A couple of tracks sound derivative, but for the most part fans of the duo will embrace this album as well as the twosome's maturing sound.—GM

MARIO

Go

Producers: various
J

Release Date: Dec. 11

▶ Mario is certainly a fine singer, and his 2004 ballad "Let Me Love You" remains a modern R&B classic. Problem is, he's failed to consistently hold our attention. While third album "Go" shows a nec-

WU-TANG CLAN

8 Diagrams

Producers: various
Loud/Universal

Release Date: Dec. 11

The biggest revelation on Wu-Tang's first record in six years isn't the Beatles "reinterpolation" "The Heart Gently Weeps" or even that the album actually came out. It's that the project is as strong as it is—for all the years of obligatory infighting there's a cohesion and strength to these "8 Diagrams." RZA keeps his foot in the sludgy gutter beats and extended chopsocky decoration of Wu-Tang past, but he's also expanding his reach. George Clinton cameos on the nodding "Wolves," and "Rushing Elephants" rolls on a shimmering string section from hell. Ghostface Killah is as wickedly esoteric as ever, Method Man sounds reinvigorated and snapped out of his recent slump, and Raekwon, who's been on record decrying "8 Diagrams," is ice-pick sharp. The absence of ODB is felt more than you'd expect, although the obituary "Life Changes" provides a sense of closure in an album that feels more like a next step.—JV



essary maturation, the disc is short on standouts. At 21, Mario still struggles to find his adult sound, hitting dead ends with cuts like "Kryptonite" and the preachy "Do Right." Artistic progress is better-reflected on lead single "How Do I Breathe," "Right and a Wrong Way"—where the singer sports a Maxwell-ian falsetto—and the Polow Da Don-crafted "Crying Out for Me," which makes great use of his begging vocals. Mario wants to "Go" forward, and it seems like he's ready. He's just not sure where he's headed.—CH

Rickman is memorably creepy as the pedophilic judge, and as the title character, Johnny Depp is pretty much perfect, selling the vocally strident "Epiphany" ("They all deserve to die") and savoring Stephen Sondheim's tricky wordplay. Often-covered Sondheim classics like "Pretty Women" and "Nothing's Gonna Harm You" are here too, but once heard in the context of the gory plot, you'll never be able to listen to Barbra Streisand sing them again.—KM

ROCK

DAVE MATTHEWS BAND

Live at Piedmont Park

Producer: Dave Matthews
Bama Rags/RCA

Release Date: Dec. 11

▶ As strong a representation as you'll find anywhere in Dave Matthews Band's burgeoning catalog of concert releases, "Live at Piedmont Park" is notable for the ferocity of the band's playing on tracks like the seriously funky "Louisiana Bayou," a Latin-tinged "You Might Die Trying" and "Cornbread," one of three new songs here. There's also a jazzy rendition of "Too Step" and neatly segued couplings of "So Much to Say" into "Too Much" and "#40" into

"Warehouse." Warren Haynes of the Allman Brothers Band, which opened the Atlanta benefit show, laces electric guitar into a sinewy take on "What Would You Say," while Greg Allman sings his own "Melissa" to the obvious delight of a partisan Southern crowd. Proceeds from the gig raised more than \$1 million to expand the titular park.—GG

THURSDAY

Kill the House Lights

Producer: Sal Villanueva
Victory

Release Date: Oct. 30

★ This collection of Thursday material well-serves its likely purposes of keeping the band top of mind in the fourth quarter while giving screamo fans a new favorite thing for Christmas. Three new songs and nine previously unreleased ones, plus a documentary/concert DVD, make "Kill the House Lights" worth exploring. Instead of throwing in anything the vault offered, the CD is a cohesive play that flitters through a variety of beats, timings and moods. Among the best angst flailings are "Ladies and Gentlemen: My Brother, the Failure," "Signals Over the Air," "Panic on the Streets of Health Care City" and "Paris in Flames." Topping this one-off for former label home Victory is a

12-song sampler of Victory acts in the same vein as Thursday (Aiden, Driver Side Impact) that takes care to catch them at their best angles.—CLT

POP

RUFUS WAINWRIGHT

Rufus Does Judy at Carnegie Hall

Producers: Phil Ramone,
Rufus Wainwright

Geffen

Release Date: Dec. 4

This song-by-song recreation of Judy Garland's iconic 1961 Carnegie Hall performance, staged there by Rufus Wainwright in 2006, seems better-suited to a cabaret act. Wainwright tries valiantly, but his persona is too affected to do what Garland did with this material: all standards, but rearranged for maximum drama and sung by the troubled star like battle songs. But really, could anyone pull this off? The performance was a time and place—in America, in music, in Garland's life and career—and making an interesting redo would require either very creative thinking or total theater, neither of which Wainwright supplies. The highlight is Lorna Luft, Garland's "other daughter," joining Wainwright on "Swanee" and providing a more fitting tribute to her mother's legacy.—KM

THE DREAM

LoveHate

Producers: various
Island Def Jam

Release Date: Dec. 11

R&B rookie the Dream has already proved adept at penning ultra-catchy tunes. Exhibit A: Rihanna's "Umbrella." Exhibit B: J. Holiday's "Bed." The same elements that made those songs such irresistible hits are what make this singer/songwriter's debut so impressive: lingering melodies, plenty of "ehs" and even a few "ellas." Realizing that repetition is the key to catchiness, Dream transforms the simplest phrases ("Playin' in her hair," "Shawty is a 10!") into memorable, sometimes unconventional hooks, bound by steady drums and "FutureSex" synthesizers. Such cuts as "Falsetto" and "Purple Kiss" reflect his sultry side. And like labelmate Ne-Yo, Dream knows to avoid cliché. Where others might go the nursery rhyme route, he opts for multisyllable mouthfuls and metaphors. Minus the last two tracks, one a Rihanna duet, "LoveHate" is a disc sure to stick in your head.—CH



SOUNDTRACK

VARIOUS ARTISTS

Sweeney Todd—Original Motion Picture Soundtrack

Producers: Tim Burton,
Robert Hurwitz

Nonesuch

Release Date: Dec. 18

▶ At first slice, the musical tale of a murderous barber doesn't seem like appropriate Hollywood fodder. But if you think of it as Tim Burton's answer to the stage-to-film adaptation craze that gave us John Travolta in drag, it makes some kind of sense. Helena Bonham Carter as the meat-pie-making Mrs. Lovett sings more like Little Bo Peep than the cockney wench Angela Lansbury originated in 1979. But Alan

GHOSTFACE KILLAH

The Big Doe Rehab

Producers: various
Def Jam

Release Date: Dec. 4

Even while the Wu-Tang Clan was most active, Ghostface Killah was quietly establishing himself as one of the wickedest, least predictable MCs of this era. This is his third album in 18 months. But if there's a bottom to Ghost's lyrical well, he's nowhere near it on "The Big Doe Rehab," which is jammed full of dense, smoggy New York chaos. For street-gutter crime stories, it's hard to beat "Walk Around," whose blaxploitation horns belie the surprisingly compelling narrative within. For the club, there's "Supa GFK" and "We Celebrate," a hot-tempered party jam based on a left-field Rare Earth sample. And for the fan of fictional party rhymes, there's "White Linen Affair (Toney Awards)," where Ghost lines up the current roster of hip-hop royalty and takes his place strong in the middle of it.—JV



THE BILLBOARD REVIEWS

SINGLES

JAZZ

HORACIO 'EL NEGRO' HERNANDEZ Italuba II

Producer: Horacio Hernandez
Cacao Musica

Release Date: Nov. 27

★ Venezuelan audiophile label Cacao Musica makes a U.S. debut with a quintet of releases, including this terrific disc from percussionist Horacio "El Negro" Hernandez. He has gigged with everyone from Carlos Santana to Chucho Valdes and Michael Brecker, but on "Italuba II" he dons the role of quartet leader on 11 tasty Afro-Cuban feasts. The album opens in dramatic fashion with the montuno vibe of "Last Minute." The ballad "Afternoon at the Boulevard" is another appealing number, showcasing trumpeter Amik Guerra Lig Long and keyboardist Iván Bridón Nápoles via beautifully articulated solos. For a nice uptempo jolt, plug into the hectic syncopation of "Sentimiento en Re-sol," then back off a bit with Long's supple horn sound on "Deseo."—*PVV*

DVD

R. KELLY

Trapped in the Closet Chapters 1-22: The Big Package

Producer: none listed
Jive/Zomba

Release Date: Dec. 11

▶ Though it reveals the remarkable complexity of R. Kelly's groundbreaking R&B soap opera, ingesting all 22 chapters of "Trapped in the Closet" in one sitting doesn't necessarily do any favors to the material. Kelly's haunting

score actually holds up, but by the halfway point the story's glorious absurdities begin to wear off, which doesn't happen when you catch a few bizarre chapters at a time. Still, you had to assume Kelly would find a way to make this deluxe package worth your while, and he does in the DVD's commentary track, where we see him sitting in front of a movie screen (à la "Mystery Science Theater 3000") dispensing hilarious anecdotes about the filmmaking process while smoking a cigar.—*MW*

NEW & NOTEWORTHY

BEN'S BROTHER

Beta Male Fairytales

Producers: Martin Terefe,
Jemie Hartman
Relentless/Virgin

Release Date: Dec. 4

Ben's Brother frontman Jamie Hartman says he titled the debut by his London-based pop/rock outfit "Beta Male Fairytales" because he always felt like he was living in the shadow of his cricket-star sibling. But Ben isn't the only guy casting a shadow over "Beta Male"—these 13 tracks also bear the influence of such triple-A radio heavyweights as the Fray, Travis and Five for Fighting, whose mellow acoustic tunecraft seems to have provided the template for Hartman's writing about being a dreamer who has trouble falling asleep. Highlights include closer "Stuttering," whose truth-in-advertising vocal hook actually earned a spot on Madison Avenue: It's currently helping to hawk Dentyne Ice.—*MW*

AC

KELLY KING

I Don't Wanna Sing That Song (4:28)

Producers: Charles Calello,
Zach Zisken

Writers: S. Crooks, J. Rich,
R. Rosen

Publisher: Warner Bros.
CMG

▶ She looks a bit like Celine Dion in pictures, she sounds somewhat like Mariah Carey—but ultimately Kelly King stands on her own with single "I Don't Wanna Sing That Song." Touring with Michael Bolton, the Nashville-bred and current New Yorker King was taken under the wing of Charles Calello, nominated for 30 Grammy Awards and responsible for hits by Neil Diamond, Barbra Streisand, Frankie Valli and Frank Sinatra. The lovely, melodic song opens with a captivating falsetto hook that carries throughout, alongside a chugging midtempo ballad full of ingratiating heartache: "I just want to cry for all I'm worth, I don't wanna feel all right/All I wanna to do is hurt tonight." King's vocal is totally pro, beautifully layered and oh-so-ready for radio. AC is slovenly in embracing new artists; if Kelly Sweet was 2007's breakthrough, then the new year is the time to crown the next King.—*CT*

DANCE

ERIKA JAYNE

Stars (6:47)

Producers: Peter Rafelson,
Eric Kupper

Writers: P. Rafelson,
E. Kupper

Publisher: not listed
RM

▶ Budding dance artist Erika Jayne follows sexually charged debut "Roller Coaster," which topped Billboard's Hot Dance Club Play chart in July, with the more frothy "Stars," already catapulting into the stratosphere on dancefloors. Written and produced by Peter Rafelson (Madonna, Berlin, Britney Spears, Stevie Nicks) and Eric Kupper (Frankie Knuckles' "The Whistle Song," Billie Ray Martin)—superstar names in the community—the track also has bragging rights with remixes

from the fashionistas Moto Blanco, Mike Rizzo, Escape/Vicious, Steve Mac, Tony Moran and Cagedbaby, enough rerubs to carry the track from midnight to dawn. Jayne is among the rare dance artists who will actually have an album to carry her hits: Look for "Beautiful Mess" in '08.—*CT*

ROCK

ANBERLIN

The Unwinding Cable Car (4:17)

Producer: Aaron Sprinkle
Writers: Stephen Christian,
Joseph Milligan

Publishers: Noise in National
Music/Thirsty Moon River,
ASCAP

Tooth & Nail Records

Anberlin backs off from the vigorous pacing that rules its stellar "Cities" album for midtempo single "The Unwinding Cable Car." The recording's pristine tone makes every guitar note resonate and every drumbeat a tight slap, with Stephen Christian's impassioned but mellow voice the multitracked focal point. Even when Anberlin takes it easy on the tempo, its intensity remains evident in its lyrics—which center on trust and betrayal—and the song's persistent timing.

SPOON

Don't You Evah (3:36)

Producers: Mike McCarthy, Britt Daniel, Jim Eno

Writers: J. Tepper, M. Tepper,
D. Vockins

Publisher: Beat Beat Beat, ASCAP
Merge Records

Spoon's Britt Daniel was right to compare "The Uncerdog," the first single off "Ga Ga Ga Ga Ga," to a fiesta. Dominated by a horn section, the exuberant Jon Brion-produced track is a staple at triple A and modern rock radio. "Don't You Evah," the Austin-based band's follow-up, further demonstrates its versatility and not-quite-pop craftsmanship. Produced by Daniel, drummer Jim Eno and Mike McCarthy, the song is a more understated, funkier affair than "Urderdog." Although written by former tour mates the Natural History for an unreleased album, it bears the distinctive Spoon stamp: rawer elements—like inclusion of in-studio snippets—are part of an overall approach that embraces precision and eclecticism. The bass-driven "Don't You Evah" opens with an inside joke among producers, but unfolds slowly with perfectly placed bursts of guitar and tambourine.—*AC*



"Cable Car" will do fine for evening programming on rock outlets, and AC stations should also slip it into their playlists. The track is a solid bet, but we're copping a plea to Tooth & Nail on bended knee: Let "Dismantle.Repair" be next at bat. It's a fervent monster straining to be unleashed as a single.—*CLT*

CHRISTMAS

Among the holiday singles at radio now are:

CHRISTOPHER CROSS

The Best Christmas (4:10)

Christopher Cross Records

KIMBERLEY LOCKE

Frosty the Snowman (2:25)

Curb

DARYL HALL & JOHN OATES

Take Christmas Back (4:49)

DKE/Icon/U-Watch/Dream On

KELLIE PICKLER

Santa Baby (3:13)

BNA

JOSH GROBAN & FAITH HILL

The First Noel (4:33)

Reprise

ANNE MURRAY

Winter Wonderland (3:14)

Manhattan

MELISSA ETHERIDGE

Christmas in America (4:21)

Island

JOSS STONE

All I Want for Christmas (3:13)

Virgin

EMMY ROSSUM

Carol of the Bells (2:38)

Geffen

CASCADA

What Hurts the Most (3:38)

Producers: L. Manuel Reuter,
Yann Pfeiffer

Writers: S. Robson, J. Steele

Publishers: various
Robbins

For all of the dancefloor fairy dust cast by Cascada's delectable output—"Everytime We Touch," "Truly Madly Deeply," "Miracle"—the German Eurodance trio of Natalie Horler, DJ Manian and Yann Pfeiffer (this year's World Music Award winner as that nation's best-selling act) reaches a new inspirational peak with a cover of ubiquitous "What Hurts the Most," which in 2006 took Rascal Flatts to No. 1 at country and AC and No. 6 on The Billboard Hot 100. Like "Everytime We Touch," which propelled Cascada into top 40's top 10 in '06, this track is remixed into a frothy uptempo anthem, complete with requisite percussive thump and an exulted vocal (with 12 mixes in all) that leaves the lyric's potential heartbreak in the dust. The first single from upcoming sophomore full-length "Perfect Day" has already topped out at No. 5 in Sweden. Wouldn't it be wondrous if American programmers renewed their vow in 2008 to put variety on the airwaves—or do we really need a fifth entry in the top 10 from T-Pain?—*CT*



LEGEND & CREDITS

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

CONTRIBUTORS: Alexandra Cahill, Clover Hope, Gary Graff, Kerri Mason, Gail Mitchell, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel, Mikael Wood

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

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

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

COUNTRY BY KEN TUCKER

From The Heart

BILLBOARD EXCLUSIVE

Hallmark To Exclusively Sell New McEntire Release

Reba McEntire's new "Love Revival" will be sold exclusively at Hallmark Gold Crown stores in January and February, making her the latest in a string of top artists to release holiday-related albums through the retailer, Billboard has learned. Josh Groban, Michael Bubl  and Martina McBride have put out Valentine's Day sets, while George Strait, Michael McDonald and James Taylor have done Christmas releases. Barry Manilow's "In the Swing of Christmas" is currently available at the independently owned stores.

Ann Herrick, VP of strategic music alliances for Kansas City, Mo.-based Hallmark, says that artists targeted for the projects are carefully chosen. "We do pretty extensive research to determine who our artists are," she says, noting that the company surveys its core consumers and those who it would like to attract into its stores. McEntire, Herrick says, "actually came out on the top of our list."

And while McEntire agreed to participate, there was a hitch. "I said, 'I'd love to,'" she recalls, "but the problem is, I didn't have that many love songs that I've recorded during my 31-year



McENTIRE

career, believe it or not." Cliff Williams, who works for McEntire, went through her back catalog and found what they were looking for.

The set includes McEntire's 1993 duet with Vince Gill, "The Heart Won't Lie," which spent two weeks at No. 1 on Billboard's Hot Country Songs chart. The title cut is an amped-up gospel-style piano thumper that first appeared on her 2003 set "Room to Breathe." "Somebody," a 2004 No. 1, is also included.

In addition, the album contains four songs recorded exclusively for Hallmark, among

them a stellar version of Restless Heart's 1987 No. 1 single "I'll Still Be Loving You." "That's one of my all-time favorite songs," McEntire says.

Also included are three songs—"Bad for My Own Good," "With You I Am" and "Big Blue Sky"—that McEntire had considered, but never wound up using, for previous projects. She produced the new songs with Tony Brown.

In addition to focused in-store marketing, Hallmark will utilize national TV, network radio and direct-to-database marketing to promote the album's availability.

At the 3,700 Hallmark Gold Crown stores nationwide, "Love Revival" will be priced at \$7.95 with the purchase of three Hallmark cards.

The collaboration with Hallmark "really targets the mood," McEntire says. "If you go into Hallmark and are looking for romantic, sentimental, seasonal music, then you're going to find it there."



THE NATIONAL

NATIONAL ANTHEMS: CRITICS' POLLS AND PRICING CAMPAIGN BOOST INDIE ROCKERS' SALES

Album sales industry-wide are down 12% this week, from the week containing Black Friday. But Brooklyn indie rock band the National's latest album, "Boxer," shoots up 45% and has a 51% gain in digital sales, according to Nielsen SoundScan. The album, which was released in May on Beggars Banquet, sold 2,000 copies in the week ending Dec. 2 and has sold 69,000 in total.

Beggars Group CEO Lesley Bleakley attributes the jump to a recently launched competitive pricing campaign and the band's appearance on a number of year-end critics' polls. Paste magazine selected "Boxer" as the year's best album and put the band on the cover of its December issue, which hit newsstands Nov. 26, and Stylus magazine put the record at No. 5 on its list. In addition, British publication Uncut placed the album at No. 34.

"We anticipated the timing of the year-end polls," Bleakley says, "and made sure to coincide them with the timing of the price cut."

This isn't the first time the National has done well in critics' polls. Its 2005 album, "Alligator," came in at No. 38 on that year's Village Voice's Pazz and Jop critics' poll, with 321 out of 795 critics picking it as among the year's 10 best. —Cortney Harding

CHRISTIAN ARTIST PLUMB CROSSES OVER TO TOP OF THE DANCE CHART

Mixing church and beats has paid off for Christian artist Plumb, whose "In My Arms" (Curb) shoots to the top (6-1) of Hot Dance Airplay this issue, becoming her first No. 1 on a Billboard chart.

"We're always looking for ways to expose any of our artists to a bigger format," Curb VP of A&R Bryan Stewart says. "I love dance music, and I'm her A&R person, so it ends up happening a lot. We've remixed everything from LeAnn Rimes to Tim McGraw."

Plumb, whose real name is Tiffany Arbuckle Lee, first hit the Christian album chart 10 years ago. She writes grey melodies in the Evanescence vein, but has an expressive, warm voice

that recalls Sarah McLachlan. The track, a mother's cautionary lullaby (she's pregnant with her third child), appears in ballad form on her sixth album, "Blink," which debuted at No. 23 in October on the Top Christian Albums chart.

It's not Plumb's first dance format success: "Cut," another ballad off her 2006 "Chaotic Resolve" set, hit No. 5 on Hot Dance Airplay.

"With a lot of dance music, the lyrics are more generic, where Plumb's really writing about people's stories," Stewart says. "People relate to her lyrics." —Kerri Mason and Gary Trust



PLUMB

POP BY CRISTINA BLACK

KYLIE'S KOMMUNITY

Pop Star's New Social Networking Platform Unites Fans Over Their Phones

Kylie Minogue fans now have a new way to indulge their obsessions—via mobile phone. Created by London firm New Visions Mobile in partnership with Minogue's U.K. label Parlophone and combining universal handset access with the concept of an Internet fan community, Kylie Konnect may well be the first artist-based social networking platform of its kind.

Kyliekonnect.com launched Nov. 2 to coincide with the digital release of her single "2 Hearts." The site has drawn more than 10,000 users. The Australian pop star's new album, "X," meanwhile, enters the U.K. album chart at No. 4 this week on the strength of 82,000 copies sold.

At press time, a U.S. release had not yet been scheduled. Minogue's last regular-issue studio album, "Body Language," hit No. 42 on The Billboard 200 and has sold 170,000 copies stateside, according to Nielsen SoundScan. Her biggest U.S. release, 2002's "Fever," has scanned 1.1 million copies and reached No. 3.

After joining kyliekonnect.com, members can create a profile, write blogs, upload photos, download content and connect with other fans all over the world by mobile phone or Web browser. Minogue, a community member herself, maintains her own Kylie Konnect profile where fans can ac-

cess regularly updated news items, blog posts and a photo gallery.

"The people that buy our music cluster very quickly around releases," EMI U.K. senior VP of digital Simon Gunning says. "What we want to do is bring those clusters into connected communities." Gunning says it's too early to say how Kylie Konnect is affecting album sales, and the label is still making plans for utilizing the new fan club. "The next step is to find a way to reward the consumers and give them incentive to stay inside the community."

For now, Parlophone will keep the site updated with exclusive features and content, including music, video, news, tour information and contests. Kylie Konnect furthers the concept of the Lily Allen Loyalty Club, a mobile-access fan site that Parlophone and New Visions launched in 2006, which offers members points toward exclusive prizes.

New Visions business development director Julia McNally says the benefits of artist-based mobile networking are potentially great, if still largely theoretical.

"There's an opportunity here for the labels to sell content directly to the fans," McNally says, contrasting the new model with existing deals where labels license mobile networks to distribute content for them. "The application could be transferred to any artist, club or event where the mobile phone might be used as a marketing tool."



MINOGUE

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

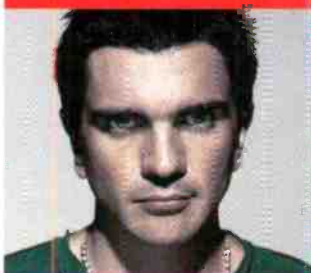


LET ME ROLL IT

>> Paul McCartney's vinyl EP "Amoeba's Secret"—recorded during his in-store stint June 27 at Amoeba's Hollywood location and sold only in independent stores—enters Top Tastemakers at No. 15. The core-panel chart garners sales data from indie stores and regional chains.

HER HOLIDAY

>> It's Kimberley Locke's most wonderful time of the year again, as "Frosty the Snowman" becomes her third Adult Contemporary No. 1 in three years; all three are holiday titles. It also marks the 100th song to top the chart since it switched to Nielsen BDS data in July 1993.



NEW CHAMP

>> Juanes' "Me Enamora" holds at No. 1 for a 12th straight week on Hot Latin Songs, the longest reign atop the list in 2007. He moves ahead of Enrique Iglesias' "Dime lo," which led the page for 11 nonconsecutive weeks.



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Post-Turkey Blues; Groban Approaches Elvis

In case you're wondering, 2000 is when a certain holiday tide turned. Since then, the fourth quarter has been less fun for merchants who sell music.

Although it marked the fattest year of album sales tracked in Nielsen SoundScan history, including the biggest sales week ever measured during the Christmas frame, 2000 was also a year when a troubling trend began.

Prior to that year, volume would spike during Thanksgiving week and then continue to build each week from then through the Christmas stanza. Even in years when the week after Thanksgiving was void of top 10 starts by new releases on The Billboard 200—as was the case in each year from 1995 to 1997 and again in 1999—volume for the post-turkey frame managed to eclipse the album sales clocked during the November holiday's frenzy.

But, in every year from 2000 on, the week after Thanksgiving represents a speed bump on the way to the Christmas week's peak—a streak maintained by the numbers posted on Market Watch, seen below on this page.

Even in 2003, when the week after Thanksgiving brought a then-career-high frame of 618,000 for Alicia Keys as "The Diary of Alicia Keys" bowed at

No. 1, or a year later when 368,000 made a No. 1 start for Jay-Z and Linkin Park's "Collision Course," volume lagged behind the holiday week's pace.

One cause for the shift has to be the increased focus on Black Friday sales, which finds discount-driven music sellers like Wal-Mart and Circuit City slashing some high-profile releases to as little as \$5. With those kinds of sales spiking Thanksgiving-week traffic, a step down in volume becomes inevitable, especially in a week like that chronicled this issue, when the Hot Shot Debut starts as low as No. 50.

THE HIGHEST BOUGH: Celine Dion, Christina Aguilera, Garth Brooks, Harry Connick Jr., Whitney Houston and Sarah McLachlan. That's just a few of the multiplatinum artists whose Christmas albums failed to reach No. 1 on The Billboard 200 between 1994, when Kenny G's "Miracles—The Holiday Album" rang the bell, and last week, when Josh Groban's "Noel" became the first since then to do so.

Groban returned to "The Oprah Winfrey Show" in the same week he visited "Good Morning America" and NBC's "Christmas From Rockefeller Center" special, while ABC used his treatment

of "I'll Be Home for Christmas" to accompany a montage of messages from troops stationed in Iraq. All that TV exposure generates Greatest Gainer honors with an increase of 134,000.

More than that, Groban's new total of 539,000 copies represents one of the largest weeks logged by a holiday album since Nielsen SoundScan set up shop in 1991. Kenny G's "Miracles" topped Groban's current total for three weeks, the largest of those being 819,000. No other Christmas album in SoundScan history clocked a week as large as Groban's sum.

If he holds on to No. 1 next week—



as Nielsen SoundScan's Dec. 5 Building chart strongly suggests—his "Noel" will be the first to lead Billboard's album chart for three consecutive weeks since Elvis Presley's "Elvis' Christmas Album" did so in the last three issues of 1957.

Finally, Groban's half-million-plus week brings volume for the top 100 holiday albums to 1.92 million, the best frame for that category since the week ending Dec. 14, 2003 (1.96 million), when Connick's "Harry for the Holidays" led with 129,000.

GLOBAL EXPANSION: Billboard.biz broadens its international scope with the addition of digital tracks charts from a dozen European markets, provided by Nielsen SoundScan International.

Joining the Web site's weekly menu are lists from Belgium, Denmark, Finland, France, Greece, Ireland, Italy, the Netherlands, Norway, Portugal, Spain and Sweden, which will be updated each Thursday with the rest of Billboard's charts.

In the magazine, Hits of the World will soon be redesigned so that we can rotate one of the new charts each week to complement the Euro Digital Tracks log.

CHART BEAT

>> When Garth Brooks' "More Than a Memory" entered Hot Country Songs at No. 1, it became the first song in the history of this chart to debut at the top. Now, Fred Bronson reveals the song may be setting another unique record. Since "More" has never fallen out of the top 10 and is in its 14th week on the tally, it could become the first song in this chart's existence to spend its entire run inside the top 10. The full explanation can be found at Chart Beat online.

>> Bronson also congratulates the folks at Curt Records for their first No. 1 on Hot Dance Airplay, courtesy of Humb (see story, page 38).

>> Plus, there's chart news about Justin Timberlake's latest achievement.

Read Fred Bronson every week at billboard.com/fred

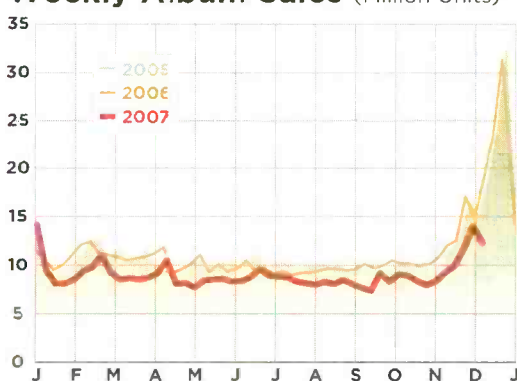
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	12,265,000	1,033,000	15,173,000
Last Week	13,961,000	1,063,000	16,742,000
Change	-12.1%	-2.8%	-9.4%
This Week Last Year	14,757,000	759,000	11,351,000
Change	-16.9%	36.1%	33.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	500,471,000	428,018,000	-14.5%
Digital Tracks	513,992,000	750,615,000	45.0%
Store Singles	3,438,000	2,015,000	-41.4%
Total	1,017,901,000	1,180,648,000	16.0%
Albums w/TEA*	551,870,200	503,079,500	-8.8%

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

ALBUM SALES



SALES BY ALBUM FORMAT

CD	469,646,000	381,949,000	-18.7%
Digital	28,935,000	44,867,000	55.1%
Cassette	1,051,000	261,000	-75.2%
Other	839,000	941,000	12.2%

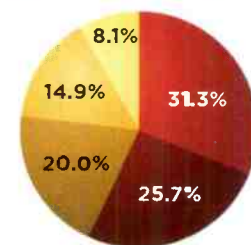
For week ending Dec. 2, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

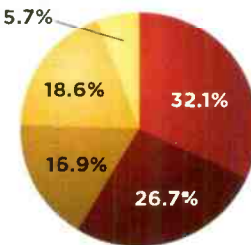
Distributors' Market Share: 11/05/07-12/02/07

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



DEC 15 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	8	#1 GREATEST 2 WEEKS GAINER JOSH GROBAN	Noel	2	1
2	5	6	EAGLES	Long Road Out Of Eden	3	1
3	2	1	ALICIA KEYS	As I Am	1	1
4	3	4	VARIOUS ARTISTS	NOW 26	1	1
5	4	5	GARTH BROOKS	The Ultimate Hits	1	1
6	6	14	SOUNDTRACK	High School Musical 2	2	1
7	12	15	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	2	1
8	8	3	CELINE DION	Taking Chances	3	1
9	7	9	CARRIE UNDERWOOD	Carnival Ride	1	1
10	21	19	MANNHEIM STEAMROLLER	Christmas Song	1	10
11	9	10	CHRIS BROWN	Exclusive	1	1
12	13	16	TAYLOR SWIFT	Taylor Swift	1	1
13	16	7	LED ZEPPELIN	Mothership	1	1
14	20	21	RASCAL FLATTS	Still Feels Good	1	1
15	24	31	JONAS BROTHERS	Jonas Brothers	1	1
16	18	18	COLBIE CAILLAT	Coco	1	1
17	14	8	JAY-Z	American Gangster	1	1
18	10	2	JORDIN SPARKS	Jordin Sparks	1	10
19	11	2	KEITH URBAN	Greatest Hits	1	11
20	25	22	SUGARLAND	Enjoy The Ride	2	4
21	23	20	REBA MCENTIRE	Reba Duets	1	1
22	36	47	SOUNDTRACK	Hannah Montana	3	1
23	44	48	TOBY KEITH	A Classic Christmas	2	23
24	30	25	ROBERT PLANT / ALISON KRAUSS	Raising Sand	1	1
25	22	11	DANE COOK	Rough Around The Edges: Live From Madison Square Garden	1	11
26	75	85	PACE SETTER JUSTIN TIMBERLAKE	FutureSex/LoveSounds	3	1
27	28	17	JAMES TAYLOR	One Man Band	1	17
28	27	26	KEYSHIA COLE	Just Like You	1	1
29	26	38	FERGIE	The Dutchess	2	1
30	37	24	ANDREA BOCELLI	The Best Of Andrea Bocelli: Vivere	1	1
31	35	46	SOUNDTRACK	High School Musical	4	1
32	45	43	VARIOUS ARTISTS	Disney Channel Holiday	1	32
33	29	13	GEORGE STRAIT	22 More Hits	1	13
34	47	42	VARIOUS ARTISTS	Stockings By The Fire	1	34
35	17	2	ONEREPUBLIC	Dreaming Out Loud	1	17
36	32	29	SOULJA BOY TELL'EM	souljaboytellem.com	1	1
37	33	49	DAUGHTRY	Daughtry	3	1
38	43	39	NICKELBACK	All The Right Reasons	7	1
39	48	2	SOUNDTRACK	Enchanted	1	39
40	50	77	SOUNDTRACK	Hairspray	1	40
41	41	23	BRITNEY SPEARS	Blackout	1	1
42	54	59	LARRY THE CABLE GUY	Christmastime In Larryland	1	42
43	57	40	PAUL POTTS	One Chance	1	23
44	49	32	JOSH TURNER	Everything Is Fine	1	1
45	34	28	KID ROCK	Rock N Roll Jesus	1	1
46	88	2	TAYLOR SWIFT	Sounds Of The Season: The Taylor Swift Holiday Collection (EP)	1	46
47	19	60	BEYONCE	B'Day	3	1
48	39	34	KANYE WEST	Graduation	2	1
49	40	44	KENNY CHESNEY	Just Who I Am: Poets & Pirates	1	1
50	HOT SHOT DEBUT	1	PITBULL	The Boatlift	1	50



The album shifts 539,000 this week (up 33%) following trio of TV appearances.



At No. 2, the Eagles fly with 313,000 and a 70% spike after "60 Minutes" profile on Nov. 20 (see Between the Bullets, page 48).



The set zooms with a 120% increase after it was reissued last week with additional tracks and a DVD.



Mannheim Steamroller (No. 10) collects its third top 10 album as its latest jumps by 24% in the march towards Christmas.



Mudvayne's latest debuts at No. 51 with 22,000. A fan-directed odds'n'sods collection, it includes a cover of the Police's "King of Pain."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	NEW	1	MUDVAYNE	By The People, For The People	1	51
52	55	37	BRUCE SPRINGSTEEN	Magic	1	1
53	65	2	SOUNDTRACK	This Christmas	1	53
54	46	12	THE KILLERS	Sawdust	1	12
55	59	52	LINKIN PARK	Minutes To Midnight	2	1
56	15	2	MERCYME	All That Is Within Me	1	15
57	78	87	KIDZ BOP KIDS	The Coolest Kidz Bop Christmas Ever!	1	57
58	51	27	BOYZ II MEN	Motown: A Journey Through Hitsville USA	1	27
59	72	84	MICHAEL W. SMITH	It's A Wonderful Christmas	1	59
60	58	70	PARAMORE	RIOT!	1	16
61	38	64	CASTING CROWNS	The Altar And The Door	1	2
62	68	72	CARRIE UNDERWOOD	Some Hearts	6	1
63	64	45	MATCHBOX TWENTY	Exile On Mainstream	1	3
64	52	50	TIMBALAND	Timbaland Presents Shock Value	1	5
65	83	71	MICHAEL BUBLE	Call Me Irresponsible	1	1
66	67	51	J. HOLIDAY	Back Of My Lac'	1	5
67	70	68	MAROON 5	It Won't Be Soon Before Long	1	1
68	62	66	50 CENT	Curtis	1	2
69	71	63	FOO FIGHTERS	Echoes, Silence, Patience & Grace	1	3
70	96	80	ERIC CLAPTON	Complete Clapton	1	14
71	53	76	RIHANNA	Good Girl Gone Bad	1	2
72	74	61	BON JOVI	Lost Highway	1	1
73	56	78	VARIOUS ARTISTS	WOW Hits 2008	1	56
74	76	91	AVRIL LAVIGNE	The Best Damn Thing	1	1
75	63	33	GOO GOO DOLLS	Greatest Hits Volume One The Singles	1	33
76	79	56	SEETHER	Finding Beauty In Negative Spaces	1	9
77	89	81	BRAD PAISLEY	5th Gear	1	3
78	152	192	VARIOUS ARTISTS	WOW Gospel Christmas	1	78
79	170	2	ELLIOTT YAMIN	Sounds Of The Season: The Elliott Yamin Holiday Collection (EP)	1	79
80	42	2	FREWAY	Free At Last	1	42
81	110	127	ELVIS PRESLEY	Home For The Holidays	1	81
82	142	2	VARIOUS ARTISTS	Hear Something Country: Christmas	1	82
83	80	67	VAN MORRISON	Still On Top - The Greatest Hits	1	48
84	92	55	SANTANA	Ultimate Santana	1	1
85	NEW	1	VARIOUS ARTISTS	Christmas Number 1's	1	85
86	102	69	LEANN RIMES	Family	1	4
87	91	95	THE NAKED BROTHERS BAND	The Naked Brothers Band (Soundtrack)	1	23
88	84	57	JILL SCOTT	The Real Thing: Words And Sounds Vol. 3	1	4
89	82	86	AMY WINEHOUSE	Back To Black	1	5
90	81	58	AVENGED SEVENFOLD	Avenged Sevenfold	1	4
91	98	90	FINGER ELEVEN	Them Vs. You Vs. Me	1	31
92	119	119	MANNHEIM STEAMROLLER	Christmas: Traditions	1	92
93	61	2	AMY WINEHOUSE	Frank	1	61
94	129	143	TRANS-SIBERIAN ORCHESTRA	Trans-Siberian Orchestra (EP)	1	94
95	105	136	VARIOUS ARTISTS	Disney's Karaoke Series: Hannah Montana	1	95
96	97	145	RELIENT K	Let It Snow Baby... Let It Reindeer	1	36
97	85	60	VARIOUS ARTISTS	NOW Party Hits!	1	50
98	69	41	WISIN & YANDEL	Wisin Vs. Yandel: Los Extraterrestres	1	14
99	108	2	SOUNDTRACK	August Rush	1	99
100	94	74	GARY ALLAN	Living Hard	1	3

THE BILLBOARD 200 ARTIST INDEX

50 CENT	63	ANGELS AND AIRWAVES	124	THE BEATLES	151	JIM BRICKMAN	104	CASTING CROWNS	61	MILEY CYRUS	7	SARA EVANS	114
AC/DC	164	RODNEY ATKINS	142	BEYONCE	47	BROOKS & DUNN	139	CELTIC WOMAN	173	DAUGHTRY	37	FALL OUT BOY	102
YOLANDA ADAMS	171	AVENGED SEVENFOLD	90	BIG & RICH	47	GARTH BROOKS	5	THE CHEETAH GIRLS	185	DETHKLOK	163	FEIST	22
AKON	167	AVENTURA	144	JAMES BLUNT	116	CHRIS BROWN	11	KENNY CHESNEY	49	CELINE DION	8	FERIE	29
JASON ALDEAN	104	BON JOVI	72	ANDREA BOCELLI	30	MICHAEL BUBLE	65	ERIC CLAPTON	70	DURAN DURAN	158	FINGER ELEVEN	91
GARY ALLAN	104	CHRIS BOTTI	106	BON JOVI	72	BUCKCHERRY	172	COHEED AND CAMBRIA	165	BOB DYLAN	177	FLYLEAF	117
ALTER BRIDGE	194	BOYS LIKE GIRLS	148	COLBIE CAILLAT	16	JIMMY BUFFETT	154	COMMON	25	JOHN FOGERTY	119	JOHN FOGERTY	119
ALY & AJ	184	BOYZ II MEN	58	CASSIDY	146	DANE COOK	25	DANE COOK	25	FOO FIGHTERS	69	ARETHA FRANKLIN	105

Billboard HOT 100

DEC 15 2007

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 NO ONE ALICIA KEYS (IMB/KJ/RMG)
2	2	12	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
3	3	12	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
4	4	12	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)
5	5	13	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)
6	6	12	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	10	7	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
8	13	10	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)
9	11	15	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
10	18	7	CLUMSY FERGIE (WILL I AM/A&M/INTERSCOPE)
11	7	19	BED J. HOLIDAY (MUSIC LINE/CAPITOL)
12	17	18	PARALYZER FINGER ELEVEN (WIND-UP)
13	9	12	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/DJMG)
14	8	25	THE WAY I ARE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
15	16	26	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)
16	26	7	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
17	12	14	SHAWTY IS A 10 THE-DREAM (DEF JAM/DJMG)
18	14	21	CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
19	15	20	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
20	20	15	OVER YOU DAUGHTRY (RCA/RMG)
21	19	15	BABY DON'T GO FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/DJMG)
22	23	9	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANV/GEFFEN)
23	21	21	WHO KNEW PINK (LAFACE/ZOMBA)
24	25	14	DON'T BLINK KENNY CHESNEY (BNA)
25	27	7	TATTOO JORDIN SPARKS (JIVE/ZOMBA)

311 stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin and Christian formats. Are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	2	24	WHO KNEW PINK (LAFACE/ZOMBA)
3	3	18	OVER YOU DAUGHTRY (RCA/RMG)
4	4	20	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)
5	5	18	WAKE UP CALL MARDON 5 (A&M/OCTONE/INTERSCOPE)
6	6	9	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
7	7	12	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
8	8	19	PARALYZER FINGER ELEVEN (WIND-UP)
9	9	19	PICTURES OF YOU THE LAST GOODNIGHT (VIRGIN)
10	11	31	FIRST TIME LIFEHOUSE (GEFFEN)
11	10	26	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)
12	12	18	HER EYES PAT MONAHAN (COLUMBIA)
13	14	15	LOVE SONG SARA BAREILLES (EPIC)
14	13	20	DREAMING WITH A BROKEN HEART JOHN MAYER (AWARE/COLUMBIA)
15	15	31	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
16	17	8	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)
17	16	11	LOST HIGHWAY BON JOVI (MERCURY/ISLAND/DJMG)
18	18	6	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
19	19	19	CALLING YOU BLUE OCTOBER (UNIVERSAL MOTOWN)
20	20	11	BREATHE IN BREATHE OUT MAT KEARNEY (HOLLYWOOD/AWARE/COLUMBIA)
21	22	4	WHAT EVER IT TAKES LIFEHOUSE (GEFFEN)
22	24	4	TATTOO JORDIN SPARKS (JIVE/ZOMBA)
23	23	5	THE WAY I AM INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
24	21	13	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)
25	27	3	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	10	3	#1 FROSTY THE SNOWMAN KIMBERLEY LOCKE (CURB/REPRISE)
2	13	3	DO YOU HEAR WHAT I HEAR CARRIE UNDERWOOD (BNA/ARISTA NASHVILLE)
3	15	2	I'LL BE HOME FOR CHRISTMAS JOSH GROBAN (143/REPRISE)
4	1	23	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)
5	3	18	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	2	30	HOME DAUGHTRY (RCA/RMG)
7	4	21	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
8	5	22	WAIT FOR YOU ELLIOTT YAMIN (HICKORY/RED)
9	6	33	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
10	8	33	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
11	7	25	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/DJMG)
12	17	2	COMING HOME FOR CHRISTMAS JIM BRICKMAN WITH RICHIE MCCONALDO (SLG)
13	12	17	WHO KNEW PINK (LAFACE/ZOMBA)
14	19	2	WINTER WONDERLAND WYNNONA (CURB/REPRISE)
15	14	11	TAKING CHANCES CELINE DION (COLUMBIA)
16	11	15	HOW LONG EAGLES (ERC)
17	-	1	MISTLETOE COLBIE CAILLAT (UNIVERSAL REPUBLIC)
18	21	5	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
19	16	16	BAND OF GOLD KIMBERLEY LOCKE (CURB/REPRISE)
20	18	15	FIRE AND RAIN KENNY "BABYFACE" EDMONDS (MERCURY/DJMG)
21	20	7	DREAMING WITH A BROKEN HEART JOHN MAYER (AWARE/COLUMBIA)
22	-	1	WHITE CHRISTMAS DAVE KOZ FEAT. KELLY SWEET (CAPITOL)
23	-	1	HAVE YOURSELF A MERRY LITTLE CHRISTMAS BARRY MANILOW (HALLMARK)
24	22	10	LOST FAITH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)
25	23	12	SOMEbody'S ME ENRIQUE IGLESIAS (INTERSCOPE)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	4	#1 LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	1	12	NO ONE ALICIA KEYS (IMB/KJ/RMG)
3	3	18	APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	4	7	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
5	6	7	CLUMSY FERGIE (WILL I AM/A&M/INTERSCOPE)
6	5	21	CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
7	8	10	TATTOO JORDIN SPARKS (JIVE/ZOMBA)
8	9	21	PARALYZER FINGER ELEVEN (WIND-UP)
9	7	20	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	24	18	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY (COLUMBIA)
11	10	19	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
12	14	7	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
13	11	13	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)
14	16	5	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
15	17	15	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
16	13	14	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE (DAYLIGHT/DEF JAM)
17	12	19	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
18	19	9	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
19	15	12	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)
20	41	5	PIECE OF ME BRITNEY SPEARS (JIVE/ZOMBA)
21	21	26	THE WAY I ARE TIMBALAND FEAT. KEH HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
22	20	10	OUR SONG TAYLOR SWIFT (BIG MACHINE)
23	22	9	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)
24	18	12	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)
25	42	2	MISTLETOE COLBIE CAILLAT (UNIVERSAL REPUBLIC)

Data for week of DECEMBER 15, 2007 | For chart reprints call 646.654.4633

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 THE PRETENDER FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	14	FAKE IT SEETHER (WIND-UP)
3	3	12	EMPTY WALLS SERJ TANIAN (SERJICAL STRIKE/REPRISE)
4	4	14	BIG CASINO JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)
5	9	9	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
6	8	20	I GET IT CHEVELLE (EPIC)
7	5	25	BLEED IT OUT LINKIN PARK (WARNER BROS.)
8	6	42	PARALYZER FINGER ELEVEN (WIND-UP)
9	7	28	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
10	10	15	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD) THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
11	12	13	EVERYTHING'S MAGIC ANGELS AND AIRWAVES (SURETONE/GEFFEN)
12	11	19	WELL THOUGHT OUT TWINKLES SILVERSN PICKUPS (DANGERS/RED)
13	14	8	HARD SUN EDDIE VEDDER (MONKEY WRENCH/J/RMG)
14	15	9	ALMOST EASY AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
15	21	6	LONG ROAD TO RUIN FOO FIGHTERS (ROSWELL/RCA/RMG)
16	13	22	MISERY BUSINESS PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
17	16	16	BECOMING THE BULL ATREYU (HOLLYWOOD)
18	17	9	BELIEVE THE BRAVRY (ISLAND/DJMG)
19	18	26	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)
20	20	10	THE RUNNING FREE COHEED AND CAMBRIA (COLUMBIA)
21	19	19	THRASH UNREAL AGAINST ME! (SIRE/REPRISE)
22	22	7	SHADOWPLAY THE KILLERS (ISLAND/DJMG)
23	23	23	THE GOOD LEFT UNDONE RISE AGAINST (GEFFEN)
24	27	3	CRUSHCRUSHCRUSH PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
25	24	20	ISLAND (FLOAT AWAY) THE STARTING LINE (VIRGIN)

Go to www.billboard.biz for complete chart data | 43

DEC 15 2007 POP Billboard

POP 100™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. #1 APOLOGIZE by Timbaland feat. OneRepublic.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. DON'T STOP THE MUSIC by Rihanna.

POP 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. #1 APOLOGIZE by Timbaland feat. OneRepublic.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. TAKE YOU THERE by Sean Kingston.

126 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems...

HOT SINGLES SALES™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. #1 CHRISTMAS OH CHRISTMAS by Heartbeat Boys.

HITPREDICTOR

Table with columns: TITLE, ARTIST, SCORE, CHART RANK. Includes POP 100 AIRPLAY and ADULT CONTEMPORARY charts.

SALES DATA
COMPILED BY

n.l.s.e.n
SoundScan

Billboard R&B/HIP-HOP

DEC
15
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	3	#1 ALICIA KEYS	JIVE 08537/ZO MBA (18.98)	As I Am	1	1
2	2	5	RAY-Z	FOC-A-FELLA/DEF JAM 010229/JOJMG (13.98)	American Gangster	1	1
3	3	4	CHRIS BROWN	JIVE 12045/ZO MBA (18.98)	Exclusive	1	1
4	5	0	KEYSHIA COLE	CONFIDENTIAL/JANI/GEFFEN 009475*/IGA (13.98)	Just Like You	1	1
5	4	3	VARIOUS ARTISTS	EMI/SO 4/BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZO MBA 1C765/CAPITOL (18.98)	NOW 26	1	1
6	29	27	GREATEST JUSTIN TIMBERLAKE	JIVE 88062*/ZO MBA (18.98)	FutureSex/LoveSounds	3	1
7	11	2	SOUNDTRACK	JIVE 19C75/ZC MBA (18.98)	This Christmas	1	1
8	13	10	J. HOLIDAY	MUSIC LINE 1805*/CAPITOL (12.98)	Back Of My Lac'	1	1
9	2	2	FREEWAY	ROC-A-FELLA/DEF JAM 004353*/IDJMG (13.98)	Free At Last	5	1
10	10	6	BOYZ II MEN	DECCA 00344 (17.98)	Motown: A Journey Through Hitsville USA	1	1
11	7	12	KANYE WEST	ROC-A-FELLA/DEF JAM 003541*/IDJMG (13.98)	Graduation	2	1
12	14	2	SOJLJA BOY TELLEM	COLLUMPAR/INTERSCOPE 909962*/IGA (13.98)	soujiboytellem.com	4	1
13	HOT 330	1	PITBULL	FAMOUS ARTISTS 2960*/TVT (18.98)	The Boatlift	13	1
14	15	8	JILL SCOTT	HIDDEN EACH 00050 (8.98)	The Real Thing: Words And Sounds Vol. 3	2	1
15	9	59	BEYONCE	CC-UMBA 90920*/SONY MUSIC (18.98)	B'Day	3	1
16	19	14	CHRISTE MICHELE	DEF JAM 008774*/IDJMG (10.98)	I Am	5	1
17	17	15	50 CENT	SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis	2	1
18	25	7	ARETHA FRANKLIN	ARISTA 78668/RMG (18.98)	Jewels In The Crown: Duets With The Queen	7	1
19	19	9	TREY SONGZ	SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day	1	1
20	20	36	VARIOUS ARTISTS	VERITY/WORD-CURE/EMI CMG 95761/EMI GOSPEL (20.98)	WOW Gospel Christmas	20	1
21	23	21	PLIES	BIG 3ATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	1	1
22	18	11	CASSIDY	FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story	2	1
23	21	35	TIMBALAND	MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	1	1
24	12	25	RIHANNA	SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	1	1
25	24	7	ANGIE STONE	STAX 30146/CONCORD (18.98)	The Art Of Love & War	1	1
26	62	42	PACE SETTER PATTI LABELLE	DEF SOUL CLASSICS 009871*/IDJMG (13.98)	Miss Patti's Christmas	26	1
27	1	10	CHAKA KHAN	BURGUNDY 09022/SONY BMG (17.98)	Funk This	1	1
28	33	5	WILL DOWNING	PEAK 30221/CONCORD (18.98)	After Tonight	1	1
29	32	17	SOUNDTRACK	DEF JAM 010200/IDJMG (13.98)	American Gangster	1	1
30	31	2	MARVIN SAPP	VERITY 09433/ZO MBA (17.98)	Thirsty	30	1
31	27	13	COMMON	G.O.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever	1	1
32	NEW	1	ELLIOTT YAMIN	NBC 70011 5X/HICKORY (6.98)	Sounds Of The Season: The Elliott Yamin Holiday Collection (EP)	32	1
33	37	10	QUEEN LATIFAH	FLAVOR UNIT/VERVE 009203/VG (13.98)	Travlin' Light	6	1
34	39	10	JAGGED EDGE	SO SO DEF/ISLAND URBAN 009493/JOJMG (13.98)	Baby Makin' Project	3	1
35	6	4	YOLANDA ADAMS	COLUMBIA 09432/SONY MUSIC (18.98)	What A Wonderful Time	35	1
36	36	5	PLAYAZ CIRCLE	DTP/DEF JAM 010083/IDJMG (13.98)	Supply & Demand	1	1
37	31	25	DJ KHALED	TERROR SQUAD 4229/KOCH (17.98)	We The Best	1	1
38	28	2	MIKE JONES	ICE AGE/SWISHHOUSE/ASYLUM 368764/WARNER BROS. (15.98 CD/OVD)	The American Dream (EP)	28	1
39	1	4	VARIOUS ARTISTS	SONY BMG CUSTOM MARKETING GROUP 19530/TIME LIFE (14.98)	Love's Holiday: A Gospel Christmas	30	1
40	24	36	AMY WINEHOUSE	UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	5	1
41	42	66	VARIOUS ARTISTS	CAPITOL 02273 (18.98)	Slow Jams For Christmas	1	1
42	15	23	T.I.	GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	1	1
43	25	31	NE-YO	DEF JAM 008697*/IDJMG (13.98)	Because Of You	1	1
44	31	53	SEAN KINGSTON	BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	1	1
45	31	6	HURRICANE CHRIS	POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet	1	1
46	35	3	BONE THUGS-N-HARMONY	RUTHLESS 8808 (13.98)	T.H.U.G.S.	13	1
47	50	32	SOUNDTRACK	ATLANTIC 307772/AG (18.98)	Tyler Perry's Why Did I Get Married?	7	1
48	26	2	AMY WINEHOUSE	UNIVERSAL REPUBLIC 008926*/UMRG (13.98)	Frank	26	1
49	4	10	GORILLA ZOE	BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo	1	1
50	4	29	PROJECT PAT	HYPNOTIZE MINDS 5023/KOCH (17.98)	Walkin' Bank Roll	1	1
51	78	3	THE ISLEY BROTHERS FEATURING RONALD ISLEY	DEF SOUL CLASSICS 009913/IDJMG (13.98)	I'll Be Home For Christmas	51	1
52	47	26	T-PAIN	KONVICT/NAPPY BOY/JIVE 08719/ZO MBA (18.98)	Epiphany	1	1
53	4	5	BABY BASH	ARISTA 05784/RMG (17.98)	Cyclone	1	1
54	53	55	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	3	2
55	58	47	LEDISI	VERVE 008909/VG (10.98)	Lost & Found	10	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
56	48	48	ROBIN THICKE	STAR TRAK/INTERSCOPE 006146*/GA (13.98)	The Evolution Of Robin Thicke	1	1
57	56	45	GUCCI MANE	BIG CAT 4000/TDMMY BOY (13.98 CD/DVD)	Trap-A-Thon	1	1
58	63	52	R. KELLY	JIVE 08537/ZO MBA (18.98)	Double Up	1	1
59	61	44	UGK	UGK/JIVE 02633/ZO MBA (18.98)	Underground Kingz	1	1
60	60	29	TANK	BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain	1	1
61	54	57	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
62	NEW	1	COMMON	LEGACY 19238/RELATIVITY (13.98)	Thisisme Then: The Best Of Common	1	1
63	59	3	VARIOUS ARTISTS	EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZO MBA 10767/CAPITOL (18.98)	NOW Party Hits!	1	1
64	64	14	YUNG JOC	BLACKGROUND/80° SOUTH 157180*/AG (18.98)	Hustler omic\$	1	1
65	78	51	FANTASIA	J 78962/PMG (18.98)	Fantasia	3	1
66	64	20	VARIOUS ARTISTS	UNIVERSAL/EMI/SONY BMG/ZO MBA 009055/UMRG (18.98)	NOW 25	1	1
67	69	15	TALIB KWELI	BLACKSMITH 277244*/WAFNER BROS. (13.98)	Eardrum	1	1
68	80	8	JENNIFER LOPEZ	EPIC 97754/SONY MUSIC (18.98)	Brave	7	1
69	85	10	MARY J. BLIGE	MATRARCH GEFFEN 005722*/IGA (13.98/8.98)	The Breakthrough	3	1
70	60	6	LUTHER VANDROSS	LEGACY/EP C/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	1	1
71	64	5	NAS	HILL W.L.L./COLUMBIA 09550/SONY MUSIC (18.98)	Greatest Hits	2	1
72	74	5	TRAE	G-MAAB/PAP-A-LOT 4 LIFE 307388/ASYLUM (7.98)	Life Goes On	17	1
73	76	33	VARIOUS ARTISTS	MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Soul R&B	51	1
74	53	57	BIRDMAN & LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	1
75	71	25	FABOLOUS	DESERT STORM/DEF JAM 003182*/IDJMG (13.98)	From Nothin' To Somethin'	1	1

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.	PEAK POSITION
1	1	4	#1 STEVIE RAY VAUGHAN & FRIENDS	LEGACY/EPIC 87321/SONY BMG	Solos, Sessions & Encores	1	1
2	3	49	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1	1	1
3	2	15	JOE BONAMASSA	J & R ADVENTURES 63283	Live Gin	1	1
4	4	4	ANA POPOVIC	ELECTIC GROOVE 501/DELTA GROOVE	Still Making History	1	1
5	5	40	SOUNDTRACK	NEW WEST 6105	Black Snake Moan	1	1
6	5	10	BETTIE LAVETTE	ANTI- 86873*/EPITAPH	The Scene Of The Crime	1	1
7	13	10	THE DEREK TRUCKS BAND	COLUMBIA 92844/SONY MUSIC	Songlines	1	1
8	7	4	KENNY WAYNE SHEPHERD	REPRISE 49294*/WARNER BROS. (13.98)	10 Cays Out: Blues From The Backroads	1	1
9	8	1	OMAR KENT DYKES & JIMMIE VAUGHAN	RUF 1122	On The Jimmy Reed Highway	1	1
10	3	4	DION	THE ORCHARD/VERVE FJRECAST 0101*/3/VG	Son Of Skip James	1	1
11	1	90	ETTA JAMES	HIP-O/CHRONICLES 004010/UME	The Definitive Collection	1	1
12	12	1	KEB' MO'	ONE HAVEN/EPIC 77621/RED INK	Suitcase	1	1
13	1	17	ROBBEN FORD	CONCORD 230234	Truth	1	1
14	RE-ENTRY	1	FLOYD TAYLOR	MALACO 7531	You Still Got It	1	1
15	19	1	TAB BENOIT WITH LOUISIANA'S LEROUX	TELARC BLUES 83654/TELARC	Power Of The Pontchartrain	1	1

BETWEEN THE BULLETS rgeorge@billboard.com

R&B LIST VOID OF TOP 10 STARTS

For the 12th time this year, the week's top debut falls short of the top 10 on Hot R&B/Hip-Hop Albums. Pitbull's "The Boatlift" lands at No. 13, also marking the first time he misses the top 10.

"Money Is Still a Major Issue" offered his highest grade at No. 4 in 2005. Sales of 22,000 copies place "Boatlift" at No. 50 on The Billboard 200, down more than 50% from the opening sum of last year's



Pitbull set, "El Mariel." With four weeks left in the year, the chart has already matched the number of weeks in '06 without top 10 debuts.

This one occurs during the holiday drive, while the last such frame last year came in September. But relief is on the way, as the coming weeks will see debuts from Wydef Jean, Ghostface Killah, Wu-Tang Clan and Mary J. Blige.

—Raphael George

DEC 15 2007 R&B/HIP-HOP Billboard

AIRPLAY MONITORED BY nielsen BDS SALES DATA COMPILED BY nielsen SoundScan

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)	★
2	4	17	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	★
3	2	16	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	★
4	3	13	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	★
5	5	37	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	★
6	7	13	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	★
7	10	10	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN)	★
8	8	20	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	★
9			LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	★
10			I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	★
11			SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	★
12			SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	★
13			BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	★
14			SOULJA GIRL	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	★
15			ROC BOYS (AND THE WINNER IS)...	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	★
16			MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	★
17			FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	★
18			POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	★
19			INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM)	★
20			HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	★
21			LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	★
22			TEACHME	MUSIQ SOULCHILD (ATLANTIC)	★
23			CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	★
24			SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	★
25			GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26			NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	★
27			WHEN I SEE U	FANTASIA (J/RMG)	★
28			SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN)	★
29			I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN)	★
30			ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	★
31			DO YOU	NE-YO (DEF JAM/IDJMG)	★
32			HATE ON ME	JILL SCOTT (HIDDEN BEACH)	★
33			HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
34			BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	★
35			CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	★
36			LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	★
37			HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	★
38			FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	★
39			GIVIN' ME A RUSH	TYRA B (WARNER BROS.)	★
40			MY LOVE	JOE (JIVE/ZOMBA)	★
41			IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	★
42			HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	★
43			INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	★
44			CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	★
45			DEY KNOW	SHAWTY LO (DAL/ASYLUM)	★
46			PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	★
47			MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	★
48			WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	★
49			BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	★
50			FLY LIKE ME	CHINGY FEAT. AMERIE (OTP/DEF JAM/IDJMG)	★

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	14	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)	★
2	2	18	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	★
3	4	37	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	★
4	3	20	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	★
5	5	17	MY LOVE	JOE (JIVE/ZOMBA)	★
6	6	14	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	★
7	7		IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	★
8	8		CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	★
9	9		LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	★
10	10		PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	★
11	11		HATE ON ME	JILL SCOTT (HIDDEN BEACH)	★
12	12		JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN)	★
13	13		NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	★
14	14		WHEN I SEE U	FANTASIA (J/RMG)	★
15	15		HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	★
16	16		ALRIGHT	LEDIS (VERVE FORECAST/VERVE)	★
17	17		AFTER TONIGHT	WILL OWNING (PEAK/CONCORD)	★
18	18		I APOLOGIZE	ANN NESBY (IT'S TIME CHILD/SHANACHIE)	★
19	19		DO YOU FEEL ME	ANTHONY HAMILTON (DEF JAM/IDJMG)	★
20	20		BRUISED BUT NOT BROKEN	JOSS STONE (VIRGIN/CAPITOL)	★
21	21		DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	★
22	22		STOP BREAKING MY HEART	RAHSAAN PATTERSON (ARTISTRY)	★
23	23		MY LOVE	JILL SCOTT (HIDDEN BEACH)	★
24	24		WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	★
25	25		I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN)	★

HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	5	38	#1 INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	★
2	3	5	I'M WIT IT	FASHO' (JMG)	★
3	17	10	SHAKE THAT BODY	P! FEAT. ELEPHANT MAN (TRACK PUSHA)	★
4	4	9	SHE'S HOT	ROGUE SOULJAHZ (STICO & DA BANDIT) (IMAGINATION)	★
5	9	9	BIG GIRL (NOW)	SILVA JAGUAR (RPM)	★
6	2	3	MORE THAN A LOVE SONG	PRYSLEZZ FEAT. DWELE (KING APE)	★
7	1	28	OOH WEE	AYANNA (ELESSE)	★
8	11		BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)	★
9			THROW SOME D'S	RICH BOY FEAT. POWOW DA DON (ZONE 4/INTERSCOPE)	★
10			I GET IT IN	CHADS-THA COMMUNITY SERVA (FAM FIRST)	★
11			BOUNCE IT, SHAKE IT	MEEKO (FENIX/RPM)	★
12			CALL ON ME	JANET & NELLY (VIRGIN)	★
13			I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	★
14			UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	★
15			BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	★
16			NO ONE	ALICIA KEYS (MBK/J/RMG)	★
17			BLUE MAGIC	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	★
18			LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	★
19			KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	★
20			BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	★
21			STRONG ARM	J-MIZZ (TZ/STREET PRIDE)	★
22			FALLEN IN LOVE	DARLENE MCCOY (EMI GOSPEL)	★
23			I'M GETTIN MONEY	SOSA FEAT. JIM JONES (JUNGLE)	★
24			DEY DON'T KNOW	PLATINUM SOULS (PLATINUM SOULS)	★
25			GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	★

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	12	#1 KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	★
2	2	12	NO ONE	ALICIA KEYS (MBK/J/RMG)	★
3			LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	★
4			GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	★
5			HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
6			APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	★
7			CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	★
8			BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	★
9			DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	★
10			HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	★
11			CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	★
12			BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	★
13			SOULJA GIRL	SOULJA BOY TELLEM FEAT. I-15 (COLLIPARK/INTERSCOPE)	★
14			SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	★
15			GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	★
16			GET BUCK IN HERE	BJ FELLI FEEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	★
17			UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	★
18			CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	★
19			WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	★
20			STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	★
21			SWEETEST GIRL (DOLLAR BILL)	WYBLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	★
22			FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	★
23			ROC BOYS (AND THE WINNER IS)...	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	★
24			HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	★
25			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

TREY SONGZ Can't Help But Wait ATLANTIC (75.0) 2

KEYSHIA COLE INTRODUCING AMINA Shoudda Let You Go GEFFEN (89.0) 6

MARY J. BLIGE Just Fine GEFFEN (70.0) 7

ALICIA KEYS Like You'll Never See Me Again RMG (78.6) 9

J. HOLIDAY Suffocate CAPITOL (76.3) 12

SOULJA BOY TELLEM FEAT. I-15 Soulja Girl INTERSCOPE (65.8) 14

JAY-Z Roc Boys (And The Winner Is) ... IDJMG (65.5) 15

KANYE WEST FEAT. DWELE Flashing Lights DJMG (73.5) 17

BIRDMAN FEAT. LIL WAYNE Pop Bottles UNIVERSAL MOTOWN (67.5) 18

RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8) 20

MARIO Crying Out For Me RMG (86.3) 23

BOW WOW & OMARION Girlfriend COLUMBIA (75.0) 25

KEYSHIA COLE I Remember GEFFEN (80.9) 29

TYRA B Givin' Me A Rush WARNER BROS. (65.4) 39

★ LIFE JENNINGS Cops Up COLUMBIA (75.7) 70

DEAR JAYNE Ram CAPITOL (81.4) -

RHYTHMIC AIRPLAY

ALICIA KEYS No One RMG (74.0) 2

TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (81.9) 6

BOW WOW & OMARION Girlfriend COLUMBIA (75.5) 15

DJ FELLI FEEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Buck In Here ROCK-A-LUL (70.2) 16

TREY SONGZ Can't Help But Wait ATLANTIC (75.0) 18

CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (67.4) 25

SEAN KINGSTON Like You There EPIC (58.5) 26

KANYE WEST FEAT. DWELE Flashing Lights DJMG (65.7) 27

FERGIE Clumsy INTERSCOPE (68.2) 28

DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLIES I'm So Hood KOCH (71.4) 29

J. JOLICAUFF Suffocate CAPITOL (74.5) 31

KEYSHIA COLE INTRODUCING AMINA Shoudda Let You Go GEFFEN (86.3) 32

ALICIA KEYS Like You'll Never See Me Again RMG (77.7) 33

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	18	#1 SO SMALL <small>3 WEEKS</small> M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		1
2	2	14	MORE THAN A MEMORY A. FEYNOLD (L. BRUCE, K. JACOBS, E. MONTANA)	Garth Brooks PEARL/BIG MACHINE		1
3	3	15	DON'T BLINK B. CANNON, E. CHESNEY (C. BEATHARD, C. WALLIN)	Kenny Chesney BNA		1
4	5	7	FIRECRACKER F. REDGERS (TURNER, R. S. CAMP, P. MCLAUGHLIN)	Josh Turner MCA NASHVILLE		4
5	4	5	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait MCA NASHVILLE		4
6	7	9	GREATEST GAINER OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		6
7	9	8	FALL K. FTEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker ASYLUM-CURB		5
8	10	20	WHAT DO YA THINK ABOUT THAT M. YRUGHT, STEELS (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA		8
9	6	6	LWIN' OUR LOVE SONG D. NEHMAN, J. M. C. ROLL, G. MITCHELL, T. GALLOWAY	Jason Michael Carroll ARISTA NASHVILLE		6
10	12	13	STAY B. ALLIANCE, K. BLUSH, J. NETTLES, J. O. NETTLES	Sugarland MERCURY		10
11	13	14	WINNER AT A LOSING GAME D. HUFF, RASCAL FLATS (G. LEVOX, J. DEMARCUS, J. D. ROONEY)	Rascal Flatts LYRIC STREET		11
12	11	11	EVERYBODY D. HUFF, K. URBAN (S. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE		11
13	14	12	AS IF J. HANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans RCA		12
14	15	15	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, E. SHEREMET, D. BROWN)	LeAnn Rimes ASYLUM-CURB		14
15	17	18	LETTER TO ME F. OGBERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		15
16	18	16	READY, SET, DON'T GO F. COLLIN, A. ARMAO, T. JAMES (B. F. CYRUS, C. BEATHARD)	Billy Ray Cyrus With Miley Cyrus WALT DISNEY/LYRIC STREET		16
17	16	17	WATCHING AIRPLANES M. YRUGHT, J. ALLAN (J. BEAVERS, L. SINGLETON)	Gary Allan MCA NASHVILLE		16
18	19	20	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA		18
19	20	22	THE MORE I DRINK B. ROWAN (D. DUBCIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton WARNER BROS./WRN		19
20	22	24	AIR POWER CLEANING THIS GUN (COME ON IN BOY) THE WITT, R. ATKINS (C. BEATHARD, M. CANNON, G. CODMAN)	Rodney Atkins CURB		20
21	23	23	INTERNATIONAL HAFVSTER C. MORGAN, P. O'DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW		21
22	26	27	GET MY DRINK ON T. EITH (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		22
23	24	26	WHAT KINCA GONE S. HENDRICKS, C. C. GLE (C. CAMEFON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		23
24	25	25	HOW LONG E. GILES (J. D. SOUTH)	Eagles EAGLES/LOST HIGHWAY/MERCURY		24
25	21	21	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDIS (C. MILLS, T. SILLERS)	Trisha Yearwood BIG MACHINE		19
26	30	34	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		26
27	28	31	GOD MUST BE BUSY T. BROWN, F. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE		27
28	27	28	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVELACE, A. GORLEY)	Jason Aldean BROKEN BOW		26
29	31	30	I'MS GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET		29
30	29	29	FED UMBRELLA B. SALLIM, R. F. HILL (A. MAYD, C. LINDSEY, B. WARREN, B. WARREN)	Faith Hill WARNER BROS./WRN		28



Up 2.2 million impressions, third single from self-titled set claims Greatest Gainer. With 27.1 million in audience, it re-enters The Billboard Hot 100.



Singer claims Airpower honors with fourth single from "If You're Going Through Hell" album. Draws 11.2 million impressions at 108 monitored stations.



Oklahoman revisits Brenda Lee's 1957 Christmas standard, with 1.1 million impressions at 39 monitored stations.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	32	32	YOU STILL OWN ME K. FOLEY, B. ALLEN (J. REID, N. GORDON, P. DDLGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION		31
32	34	33	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA		32
33	33	35	ROLLIN' WITH THE FLOW J. RITCHEY (L. HAYES)	Mark Chesnut LOFTON CREEK		33
34	35	37	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. ASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH		34
35	36	36	I'M WITH THE BAND W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADS, P. SWEET, J. WESBROOK)	Little Big Town EQUITY		32
36	37	38	LOVE DON'T LIVE HERE P. WOLFE, V. HAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE		36
37	51	-	SUSPICIONS B. GALLMOR (D. MALLOY, R. M. CORMICK, E. RABBITT, E. STEVENS)	Tim McGraw CURB		37
38	38	39	THE STRONG ONE J. STODOL, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY		38
39	39	41	SOMETHIN' ABOUT A WOMAN J. RITCHEY (L. OWEN, B. FEGAN, J. RITCHEY)	Jake Owen RCA		38
40	41	44	FOR THESE TIMES M. MCBRIDE (L. SATCHEL)	Martina McBride RCA		40
41	40	40	TAKIN' OFF THIS PAIN B. CANNON (S. SHEPERC)	Ashton Shepherd MCA NASHVILLE		40
42	48	-	LAST CHRISTMAS N. CHAPMAN (G. MICHAEL)	Taylor Swift BIG MACHINE		42
43	42	45	JUST GOT STARTED LOVIN' YOU J. RICH (J. DITTO, L. FEMINO, D. V. WILLIAMS)	James Otto WARNER BROS./WRN		42
44	43	43	WE WEREN'T CRAZY B. JAMES (J. BRANT, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		43
45	44	47	MAYBE SHE'LL GET LONELY J. STOVER, D. LANCIO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)	Jack Ingram BIG MACHINE		44
46	56	59	SHIFTWORK B. CANNON (S. CHESNEY, T. JONES)	Kenny Chesney BNA		42
47	49	-	SANTA BABY B. CHANCEY (J. JAVITS, P. SPRINGER, T. SPRINGER)	Kellie Pickler BNA		47
48	50	60	IN MY NEXT LIFE G. FUNDIS (T. CLARK, J. COLLIN, J. T. SHAPIRO)	Terri Clark BNA		48
49	53	-	DO YOU HEAR WHAT I HEAR M. BRIGHT (S. SHAYNE, J. REFFEY)	Carrie Underwood BNA/ARISTA NASHVILLE		49
50	45	46	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice ASYLUM-CURB		45
51	HO-SHOT DEBUT	1	ROCKIN' AROUND THE CHRISTMAS TREE T. KEITH, R. SCRUGGS (J. MARKS)	Toby Keith SHOW DOG NASHVILLE		51
52	46	51	WE RODE IN TRUCKS J. STEVENS (S. BRYAN, P. MURFAH, J. MCCORMACK)	Luke Bryan CAPITOL NASHVILLE		48
53	57	-	FALLING INTO YOU C. DOWNS (E. RANDY, WHISKEY FALLS, J. WICKINGS, J. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)	Whiskey Falls MIDAS/NEW REVOLUTION		53
54	47	49	MAKE YOU MINE M. KNOX (R. LAYSON, J. STONE)	Crossin Dixor BROKEN BOW		47
55	52	50	DEVIL AND THE CROSS B. GILLIMORE (T. MCCRAW, J. DOWELL)	Halfway To Hazard STYLEDISC/MERCURY		50
56	NEW	1	CHRISTMAS WHEN YOU WERE MINE N. CHAPMAN (T. SWIFT, L. ROSE, N. CHAPMAN)	Taylor Swift BIG MACHINE		56
57	55	56	LOUD B. KENNY (J. F. CH. K. MANNA, O. R. PERLOZZI, O. MYRICK)	Big & Rich WARNER BROS./WRN		56
58	NEW	1	ALL-AMERICAN GIRL M. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		58
59	55	53	TILL WE AIN'T STRANGERS ANYMORE D. HUFF (J. BON JOVI, R. SAMBORA, B. JAMES)	Bon Jovi Featuring LeAnn Rimes ISLAND/CURB/MERCURY		47
60	RE-ENTRY	2	GIRL NEXT DOOR M. WRIGHT, E. RUTHERFORD (C. DEGGS, M. GEIGER, T. MATTHEWS)	Cole Deggs & The Lonesome COLUMBIA		58

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. *ellow indicates recently entered title, ☆ indicates New Release

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	16	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	32
JOSH TURNER Firecracker MCA NASHVILLE (88.6)	4	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	17	MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (85.4)	33
GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	5	CHUCK WICKS Stealing Cinderella RCA (76.3)	18	PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	34
TAYLOR SWIFT Our Song BIG MACHINE (85.1)	6	BLAKE SHELTON The More I Drink WARNER BROS. (81.2)	19	☆ TIM MCGRAW Suspicions CURB (83.6)	37
CLAY WALKER Fall ASYLUM-CURB (90.3)	7	RODNEY ATKINS Cleaning This Gun (Come On In Boy) BNA (75.1)	20	CLINT BLACK The Strong One EQUITY (82.5)	38
MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (83.7)	8	☆ TOBY KEITH Get My Drink On SHOW DOG NASHVILLE (75.2)	22	☆ MARTINA MCBRIDE For These Times RCA (82.9)	40
SUGARLAND Stay MERCURY (87.4)	10	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	23	☆ JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	43
RASCAL FLATS Winner At A Losing Game LYRIC STREET (83.2)	11	☆ ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1)	26	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	44
KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	12	BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (83.5)	27	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	45
LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	14	JASON ALDEAN Laughed Until We Cried BROKEN BOW (84.3)	26	BON JOVI FEAT. LEANN RIMES Till We Ain't Strangers Anymore MERCURY (83.3)	59
BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.8)	15	EMERSON DRIVE You Still Own Me MIDAS (86.6)	31		

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BETWEEN THE BULLETS wjessen@billboard.com

SUGARLAND STIRS DUO'S SEVENTH TOP 10 SONG

After taking home the Country Music Assn. duo of the year trophy last month, Sugarland claims its seventh top 10 with "Stay," the fourth single from sophomore album "Enjoy the Ride."

The new track aggregates 22.4 million audience impressions, with spins detected at each of the 109 stations Nielsen BDS monitors for this chart (12-10).

Along with Emerson Drive and Big & Rich, Sugarland is one of three acts to achieve its first chart-topping singles in the

2007 chart year, which began in the Dec. 2, 2006, issue. Sugarland led for two weeks with "Want To" last December, then spent one week at No. 1 with "Settin'" in the May 19 issue.

Carrie Underwood's fourth No. 1 leads for a third week, as "So Small" logs 29 million impressions. Meanwhile, "All-American Girl"—a second track from her sophomore album, "Carnival Ride"—bows at No. 58 with 628,000 impressions at 14 tracked stations.

—Wade Jessen



SUGARLAND

DEC 15 2007 LATIN Billboard

HOT LATIN SONGS

Table of Hot Latin Songs chart. Columns include: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Imprint/Promotion Label, Peak Position. Top entry: #1 ME ENAMORA by Juanes.



Duo scores 15th Hot Latin top 10 on a 104% audience gain as track explodes in New York, Los Angeles, Dallas and Chicago. Moves to No. 1 on Regional Mexican.

Reggaeton star grabs chart's highest new entry on a 30% gain with second single from "It's My Time," currently No. 7 on Latin Rhythm Albums.



R&B songstress scores her first Hot Latin Songs entry as current Hot 100 chart-topper enters on a 27% audience gain.

Continuation of Hot Latin Songs chart. Columns include: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Imprint/Promotion Label, Peak Position. Top entry: NO SE ME HACE FACIL by Alejandro Fernandez.

TOP LATIN ALBUMS

Table of Top Latin Albums chart. Columns include: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entry: WISIN & YANDEL - Wisin Vs. Yandel: Los Extraterrestres.

Continuation of Top Latin Albums chart. Columns include: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entry: ALEXIS & FIDO - Sobrenatural.

Continuation of Top Latin Albums chart. Columns include: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entry: DON OMAR - King Of Kings Live.

LATIN

Billboard DANCE

DEC 15 2007

LATIN AIRPLAY		
POP™		
THIS WEEK	LAST WEEK	TITLE
1	1	ME ENAMORA JUANES (UNIVERSAL LATINO)
2	2	ALGUIEN SOY YO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	3	LA TRAVESIA JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
4	4	INALCANZABLE RBD (EMI TELEVISIA)
5	10	NO ESTAMOS SOLOS EROS RAMAZZOTTI & RICKY MARTIN (SONY BMG NORTE)
6	5	OJALA PUDIERA BORRARTE MANA (WARNER LATINA)
7	7	TODO CAMBIO CAMILA (SONY BMG NORTE)
8	6	SI NOS QUEDARA POCO TIEMPO CHAYANNE (SONY BMG NORTE)
9	8	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
10	9	NO SE ME HACE FACIL ALEJANDRO FERNANDEZ (SONY BMG NORTE)
11	11	BAILA MI CORAZON BELANOVA (UNIVERSAL LATINO)
12	17	POR AMARTE PEPE AGUILAR (EMI TELEVISIA)
13	12	ME DUELE AMARTE REIK (SONY BMG NORTE)
14	13	INTOCABLE ALEKS SYNTEK (EMI TELEVISIA)
15	15	QUIERO RICARDO ARJONA (SONY BMG NORTE)

LATIN ALBUMS		
POP™		
THIS WEEK	LAST WEEK	TITLE
1	1	RBD EMPEZAR DESDE CERO (EMI TELEVISIA)
2	2	JUANES LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
3	3	MARCO ANTONIO SOLIS LA MEJOR... COLECCION (FONOVISIA/UG)
4	4	CAMILA TODO CAMBIO (SONY BMG NORTE)
5	6	ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
6	7	JUAN GABRIEL & ANA GABRIEL LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
7	5	VARIOUS ARTISTS NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI TELEVISIA)
8	8	MANA AMAR ES COMBATIR (WARNER LATINA)
9	9	VARIOUS ARTISTS TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
10	10	ROCIO DURCAL CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)
11	15	ALEJANDRO FERNANDEZ VIENTO A FAVOR (SONY BMG NORTE)
12	13	EROS RAMAZZOTTI E2 (SONY BMG NORTE)
13	11	RICKY MARTIN RICKY MARTIN LIVE BLACK AND WHITE (SONY BMG NORTE)
14	12	RICARDO ARJONA QUIEN DIJO AYER (SONY BMG NORTE)
15	15	KANY GARCIA CUALQUIER DIA (SONY BMG NORTE)

RHYTHM™		
THIS WEEK	LAST WEEK	TITLE
1	1	SEXY MOVIMIENTO WISIN & YANDEL (MACHETE)
2	4	AYER LA VI DON OMAR (VI/MACHETE)
3	2	QUITARTE TO TEGO CALDERON (WARNER LATINA)
4	7	PERDONAME LA FACTORIA (UNIVERSAL LATINO)
5	5	ME ENAMORA JUANES (UNIVERSAL LATINO)
6	3	NO TE VEO CASA DE LEONES (WARNER LATINA)
7	13	TE QUIERO FLEX (EMI TELEVISIA)
8	9	YO TE QUIERO WISIN & YANDEL (WY/MACHETE)
9	6	5 LETRAS ALEXIS & FIDO (SONY BMG NORTE)
10	10	ELLA ME LEVANTO DADDY YANKEE (EL CARTEL/INTERSCOPE)
11	14	EL TRA TITO "EL BAMBINO" (EMI TELEVISION)
12	11	CARITA DE ANGEL INVASION FEATURING ANGEL & KHRIZ (VI/MACHETE)
13	12	CANCION DE AMCR DON OMAR (VI/MACHETE)
14	8	ZUN DADA ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)
15	16	GO GIRL PITBULL FEAT. YOUNG BOSS & TRINA (FAMOUS ARTISTS/TV)

RHYTHM™		
THIS WEEK	LAST WEEK	TITLE
1	1	WISIN & YANDEL WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)
2	2	IVY QUEEN SENTIMIENTO (UNIVISION/UG)
3	3	ALEXIS & FIDO SOBRENATURAL (SONY BMG NORTE)
4	5	VOLTIO EN LO CLARO (SONY BMG NORTE)
5	4	DADDY YANKEE EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/GA)
6	6	DON OMAR KING OF KINGS LIVE (VI/MACHETE)
7	7	TITO "EL BAMBINO" IT'S MY TIME (EMI TELEVISION)
8	8	CALLE 13 RESIDENTE O VISITANTE (SONY BMG NORTE)
9	10	DON OMAR KING OF KINGS (VI/MACHETE)
10	9	JAE-P ATREVETE (UNIVISION/UG)
11	13	HECTOR "EL FATHER" THE BAD BOY (VI/MACHETE)
12	14	ZION THE PERFECT MELODY (BABY/CMG/SRC/UNIVERSAL MOTOWN/UNRG)
13	11	WISIN & YANDEL TOMANDO CONTROL: LIVE (MACHETE)
14	12	VARIOUS ARTISTS LOS VAQUEROS: WIL0 WILD MIXES (WY/MACHETE)
15	15	TEGO CALDERON EL ABAYARDE CONTRAATACA (WARNER LATINA)

REGIONAL MEXICAN™		
THIS WEEK	LAST WEEK	TITLE
1	14	SIN QUE LO SEPAS TU LOS TEMERARIOS (FONOVISIA)
2	1	ESTOS CELOS VICENTE FERNANDEZ (SONY BMG NORTE)
3	3	SOBRE MIS PIES LA ARRULLADORA BANDA EL LIMON (DISA/EDIMONSA)
4	7	PAZ EN ESTE AMOR FIDEL RUEDA (MACHETE)
5	6	VOLE MUY ALTO LOS HURACANES DEL NORTE (UNIVISION)
6	2	LAGRIMAS DEL CORAZON GRUPO MONTEZ DE DURANGO (DISA)
7	4	CHUY Y MAURICIO EL POTRO DE SINALOA (MACHETE)
8	5	A TI SI PUEDO DECIRTE EL CHAPO DE SINALOA (DISA)
9	11	QUE BONITO BANDA EL RECODO (FONOVISIA)
10	8	POR AMARTE ASI ALACRANES MUSICAL (UNIVISION)
11	9	TE PIDO QUE TE JUEDES LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
12	12	DE TI EXCLUSIVO LA ARRULLADORA BANDA EL LIMON (DISA/EDIMONSA)
13	10	BASTO INTOCABLE (EMI TELEVISIA)
14	13	AHORA QUE ESTUVISTE LEJOS JENNI RIVERA (FONOVISIA)
15	16	UN BUEN PERDEJOR K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)

REGIONAL MEXICAN™		
THIS WEEK	LAST WEEK	TITLE
1	2	VICENTE FERNANDEZ PARA SIEMPRE (SONY BMG NORTE)
2	1	K-PAZ DE LA SIERRA CAPAZ DE TODO POR TI (DISA/UG)
3	3	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	9	GRUPO MONTEZ DE DURANGO AGARRESE! (DISA/UG)
5	4	LOS TEMERARIOS RECUERDOS DEL ALMA (AFG SIGMA/FONOVISIA/UG)
6	5	ALIADOS DE LA SIERRA CON LOS OJOS CERRADOS (ASU/MACHETE)
7	8	LA ARRULLADORA BANDA EL LIMON Y QUE QUEDE CLARO (DISA/UG)
8	6	LOS PRIMOS DE DURANGO VOY A CONVENCERTE (ASU/MACHETE)
9	18	EL POTRO DE SINALOA EL PRIMER TIEMPO (MACHETE)
10	7	GRUPO EXTERMINADOR NUESTRAS ROMANTICAS (FONOVISIA/UG)
11	13	GRUPO MONTEZ DE DURANGO EN DIRECTO DE MEXICO A GUATEMALA (DISA/UG)
12	-	VALENTIN ELIZALDE VENCEDOR (UNIVERSAL LATINO)
13	11	JENNI RIVERA LA OIVA EN VIVO!! (FONOVISIA/UG)
14	-	VALENTIN ELIZALDE HOMENAJE A UNA VIDA VOL. 1 (UNIVERSAL LATINO)
15	-	LOS BUKIS 30 RECUERDOS INOLVIDABLES (FONOVISIA/UG)

HOT DANCE CLUB PLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	3	GIMME MORE BRITNEY SPEARS (JIVE/ZOMBA)	#1
2	2	KEEP YOUR BODY WORKING TONY MORAN FEAT. MART-A WASH DANCE MUSIC PRODUCTIONS	
3	5	NO, NO, NO ONO MIND TRAIN	
4	9	KINGDOM DAVE GAHAN MUTE/VIRGIN	
5	10	BAND OF GOLD KIMBERLEY LOCKE CURB/REPRISE	
6	11	SOMEBODY'S ME ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE	
7	1	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM/10JMG	
8	4	DO IT WELL JENNIFER LOPEZ EPIC	
9	6	AMAZING SEAL WARNER BROS.	
10	19	STARS ERIKA JAYNE RM RECORDS	
11	17	LIFT YOUR VOICES GEORGIE PORGIE MUSIC PLANT	
12	20	BABY ANGIE STONE FEATURING BETTY WRIGHT STAX/CORCOR	
13	12	SOMEWHERE BEYOND MICHAEL GRAY FEAT. STEVE EDWARDS THRIVE/DANCE/THRIVE	
14	18	HUSTLER SIMIAN MOBILE DISCO INTERSCOPE	
15	24	BABY LOVE NICOLE SCHERZINGER FEATURING WILL I AM INTERSCOPE	
16	6	TWO TIMES BLUE DEBBIE HARRY VS. SOULSEEKERZ FIVE SEVEN/ELEVEN SEVEN	
17	22	LIKE SOMETHING 4 PORNO! FELIX DA HOUSECAT NETTWERK	
18	12	D.A.N.C.E. JUSTICE VICE/DOWNTOWN/ATLANTIC/LAVA	
19	34	TAKING CHANCES CELINE DION COLUMBIA	
20	16	CROCODILE UNDERWORLD SIDE OME	
21	13	YOUR LOVE IS MINE CORINNE BAILEY RAE SAVOY JAZZ WORLD WIDE/SAVOY JAZZ	
22	14	BE WITH YOU TAXI DOLL WWW.TAXIDOLL.COM	
23	30	BUSY CHILD THE CRYSTAL METHOD GEFEN	
24	32	NOTHIN' BETTER TO DO LEANN RIMES CURB	
25	29	SOUND OF YOUR VOICE ALTAR FEATURING AMANNA MAMA HOUSE	

TOP ELECTRONIC ALBUMS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	NINE INCH NAILS #1	2 WKS. Y34RZ3R3R3M330 N071RKG/INTERSCOPE 010331/REMG
2	3	M.I.A. KALA XL/INTERSCOPE 009659*/IGA	
3	2	GORILLAZ D-SIDES VIRGIN 1055#	
4	NEW	ARMIN VAN BUUREN UNIVERSAL RELIGION 2008 ULTRA 1621	
5	4	PAUL OAKENFOLD GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	
6	6	TREVOR SIMPSON & CATO K ULTRA 2008 ULTRA 1596	
7	5	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
8	7	TIESTO IN SEARCH OF SUNRISE 6 IBIZA BLACK HOLE 30759/NETWERK	
9	18	METRO STATION METRO STATION RED INK 10521	
10	10	DEPECHE MODE THE BEST OF DEPECHE MODE (VOLUME 1) SRP/REPRISE 4056/WARNER BROS.	
11	13	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
12	15	JUSTICE CROSS ED BANGER/BECAUSE 224892/WIDE	
13	8	DAFT PUNK MUSIQUE VOL. 1 1993-2005 VIRGIN 58405	
14	9	DAVE GAHAN HOURGLASS MUTE 06721*/VIRGIN	
15	14	LCD SOUNDSYSTEM 45.33 DFA 02163*/CAPITOL	
16	12	BLAQK AUDIO CEXCELLS TINY EVIL/INTERSCOPE 0095*/2/IGA	
17	16	UNDERWORLD OBLIVION WITH BELLS SIDE ONE 21581*/	
18	20	LOUIE DEVITO LOUIE DEVITO PRESENTS PACHA NEW YORK ULTRA 51609	
19	RE-ENTRY	LCD SOUNDSYSTEM SOUND OF SILVER DF 85114*/CAPITOL	
20	11	CSS CANSEI DE SER SEXY SUB POP 717	
21	17	PAUL VAN DYK IN BETWEEN MUTE 9364*	
22	RE-ENTRY	THE STARLITE SINGERS BEST OF DISCO MADACY SPECIAL PRODUCTS 52228/MADACY	
23	24	CASCADA EVERYTIME WE TOUCH ROBBINS 75064	
24	25	THE HAPPY BOYS DANCE PARTY 2008 F0810NS 76077	
25	21	THE CHEMICAL BROTHERS WE ARE THE NIGHT FREESTYLE (JUST 94158*/ASTRAL WERKS)	

HOT DANCE AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / NUMBER / PROMOTION LABEL
1	6	IN MY ARMS #1	1 WK. PLUMB CURB
2	1	CARRY ME AWAY CHRIS LAKE FEATURING EMMA HEWITT NERVOUS	
3	8	CALABRIA 2008 ENUR FEATURING NATASJA ULTRA	
4	3	I WANT YOUR SOUL ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA	
5	7	RELAX, TAKE IT EASY MIKA CASABLANCA/UNIVERSAL REPUBLIC	
6	5	AMAZING SEAL WARNER BROS.	
7	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/10JMG	
8	2	GIMME MORE BRITNEY SPEARS JIVE/ZOMBA	
9	11	THE WAY I ARE TIMBALAND FEAT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
10	15	LET ME THINK ABOUT IT IDA CORR LIFTED/KICK/DISCO-WAX	
11	16	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
12	10	FEELS LIKE HOME MECK FEATURING DINO YOSHITOSHI/DEEP DISH	
13	9	AGAIN KIM LEONI ROBBINS	
14	12	WITH EVERY HEARTBEAT KLEERUP WITH ROBYN KONICHIWA	
15	3	GET DOWN TODD TERRY STRICTLY RHYTHM	
16	14	WHO KNEW PINK LAFAGE/ZOMBA	
17	21	ANTHEM FILO & PERI FEATURING ERIC LUMIERE VANDIT	
18	17	I WANT TO LIVE DEEPAACE RED STICK/STRICTLY RHYTHM	
19	18	LOVESTONED JUSTIN TIMBERLAKE JIVE/ZOMBA	
20	19	I WISH YOU WOULD MARTIJN TEN VELDEN ROBBINS	
21	20	HANDS UP OUT OF OFFICE NERVOUS	
22	20	RISE UP YVES LAROCK MAP DANCE	
23	RE-ENTRY	LET GO PAUL VAN DYK FEATURING REA GARVEY MUTE	
24	RE-ENTRY	YOU ARE THE ONE SHINY TOY GUNS UNIVERSAL MOTOWN	
25	RE-ENTRY	EVERYBODY DANCE (CLAP YOUR HANDS) OEBORAH COX DECO	

HITS OF THE WORLD **Billboard**

JAPAN		SINGLES		(SOUNDSCAN JAPAN)		DECEMBER 2, 2007	
THIS WEEK	LAST WEEK						
1	2	SEI NARU YORUNI/FUYU MONOGATARI	KETSUMEISHI TOYS FACTORY/J-STORM				
2	NEW	RED RIBBON SPIRITUAL SONG UMARE KUKU...	AIDS CHARITY PROJECT WARNER				
3	NEW	AI-SHITE NAI (COMPLETE LTD VERSION)	ACID BLACK CHERRY AVEX TRAX				
4	NEW	SEISYUN (FIRST LTD VERSION A)	TOKIO UNIVERSAL				
5	NEW	DESTINATION NOWHERE (FIRST LTD VERSION)	ERIKA SONY				
6	5	KISS SHITE	KOH+ UNIVERSAL				
7	1	KEEP THE FAITH (FIRST LTD VERSION CD/DVD)	KAT-TUN J-STORM				
8	NEW	SILENT LOVE OPEN MY HEART/BE WITH U	MAI KURAKI NORTHERN				
9	NEW	I SHOULD BE SO LUCKY/AI-KOTOKO (FIRST LTD VERSION)	MIIHIMARU GT UNIVERSAL				
10	NEW	SEISYUN (FIRST LTD VERSION B)	TOKIO UNIVERSAL				

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)		DECEMBER 2, 2007	
THIS WEEK	LAST WEEK						
1	1	BLEEDING LOVE	LEONA LEWIS SYCO				
2	2	HEARTBROKEN	T2 FT JODIE AYSHA AATW/MNB				
3	9	CALL THE SHOTS	GIRLS ALoud POLYDOR				
4	3	RULE THE WORLD	TAKE THAT POLYDOR				
5	4	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE				
6	5	VALERIE	MARK RONSON FT. AMY WINEHOUSE COLUMBIA				
7	7	NO ONE	ALICIA KEYS J				
8	6	BREATHLESS	SHAYNE WARD SYCO				
9	8	2 HEARTS	KYLIE MINOGUE PARLOPHONE				
10	12	HOME	WESTLIFE S				

GERMANY		SINGLES		(MEDIA CONTROL)		DECEMBER 4, 2007	
THIS WEEK	LAST WEEK						
1	1	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE				
2	5	STARK	ICH + ICH POLYDOR				
3	3	DU HAST DEN SCHOENSTEN ARSCH...	ALEX C. FT. YASS POLYDOR				
4	4	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM				
5	6	NO ONE	ALICIA KEYS J				
6	2	AN DEINER SEITE (ICH BIN DA)	TOKIO HOTEL ISLAND				
7	8	ABOUT YOU NOW	SUGABABES ISLAND				
8	7	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD				
9	NEW	AND NO MATCHES	SCOOTER EDEL				
10	NEW	EY DJ	CULCHA CADELA URBAN				

EURO DIGITAL TRACKS				(NIELSEN SOUNDSCAN INTERNATIONAL)		DECEMBER 15, 2007	
THIS WEEK	LAST WEEK						
1	1	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE				
2	2	BLEEDING LOVE	LEONA LEWIS SYCO				
3	3	CALL THE SHOTS	GIRLS ALoud POLYDOR				
4	5	NO ONE (RADIO EDIT)	ALICIA KEYS MBK/J				
5	6	HEARTBROKEN	T2 FT JODIE AYSHA AATW/MNB				
6	8	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM				
7	4	RULE THE WORLD	TAKE THAT POLYDOR				
8	7	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLI/O/COLUMBIA				
9	14	NO ONE	ALICIA KEYS MBK/J				
10	11	ABOUT YOU NOW	SUGABABES ISLAND				
11	9	BREATHLESS	SHAYNE WARD SYCO				
12	13	HATE THAT I LOVE YOU	RIHANNA FT. NE-YO SRP/DEF JAM				
13	RE	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY COLUMBIA				
14	10	ME ENAMORA	JUANES UNIVERSAL				
15	12	HOT STUFF (LET'S DANCE) (ORIGINAL VERSION)	CRAIG DAVID SIRE/WARNER				
16	19	1973 (ALBUM VERSION)	JAMES BLUNT CUSTARD/ATLANTIC				
17	18	ROCKSTAR	NICKELBACK EMI				
18	NEW	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE				
19	16	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA				
20	17	FLUX	BLOC PARTY WICHITA				

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE)		DECEMBER 4, 2007	
THIS WEEK	LAST WEEK						
1	1	QUELQUE PART	SHERYFA LUNA ULM				
2	NEW	PARLE A MA MAIN	FATAL BAZOOKA FT YELLE ET CHRI UP				
3	2	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM				
4	3	TOURNER MA PAGE	JENIFER MERCURY				
5	4	GARCON	KOXIE AZ				
6	6	ALIVE	MONDOTEK MERCURY				
7	5	ALWAYS	JOHNNY HALLYDAY WARNER				
8	7	JACQUES A DIT	CHRISTOPHE WILLEM VOGUE				
9	NEW	WHINE UP	KAT DELUNA EPIC				
10	14	PETIT PAPA NOEL	TINO ROSSI M6 INT/SCORPIO				

AUSTRALIA		SINGLES		(ARIA)		DECEMBER 2, 2007	
THIS WEEK	LAST WEEK						
1	1	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE				
2	NEW	HERE I AM	NATALIE GAUCI SONY BMG				
3	3	CLUMSY	FERGIE A&M				
4	2	THE WAY I ARE	TIMBERLAND FT. KERI WILSON INTERSCOPE				
5	4	INTO THE NIGHT	SANTANA FT. CHAD KRUEGER ARIOLA				
6	5	NO ONE	ALICIA KEYS J				
7	6	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD				
8	7	HOOK ME UP	THE VERONICAS WARNER				
9	8	2 HEARTS	KYLIE MINOGUE MUSHROOM				
10	9	HOW FAR HAVE WE COME	MATCHBOX TWENTY ATLANTIC				

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN BDS/SOUNDSCAN)		DECEMBER 15, 2007	
THIS WEEK	LAST WEEK						
1	1	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL				
2	3	NO ONE	ALICIA KEYS MBK/J/SONY BMG				
3	2	BUBBLY	COLBIE CALLLAT UNIVERSAL REPUBLIC/UNIVERSAL				
4	7	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM UNIVERSAL				
5	4	INTO THE NIGHT	SANTANA FT. CHAD KRUEGER ARISTA/SONY BMG				
6	5	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL				
7	6	CLUMSY	FERGIE WILL.I.AM/A&M/INTERSCOPE/UNIVERSAL				
8	8	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE/UNIVERSAL				
9	15	KISS KISS	CHRIS BROWN FT. T-PAIN JIVE/SONY BMG				
10	10	HOT	AVRIL LAVIGNE ARISTA/SONY BMG				

ITALY		SINGLES		(FIMI/NIELSEN)		DECEMBER 3, 2007	
THIS WEEK	LAST WEEK						
1	1	NON SIAMO SOLI	EROS RAMAZOTTI/RICKY MARTIN ARIOLA				
2	7	NO ONE	ALICIA KEYS J				
3	5	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA				
4	10	STO CON TE	LUCA ANCESCHI CRISLER				
5	2	2 HEARTS	KYLIE MINOGUE PARLOPHONE				
6	3	VASCO EXTENDED PLAY	VASCO ROSSI CAPITOL				
7	4	LIVING DARFUR	MATTAFIX VIRGIN				
8	14	THE SINGLES COLLECTION TOUR EDITION	VASCO ROSSI CAPITOL				
9	6	FALLING DOWN	DURAN DURAN EPIC				
10	9	LOVE TODAY	MIKA CASABLANCA/ISLAND				

SPAIN		SINGLES		(PROMUSICAE/MEDIA)		DECEMBER 5, 2007	
THIS WEEK	LAST WEEK						
1	2	2 HEARTS	KYLIE MINOGUE PARLOPHONE				
2	3	HEADLINES (FRIENDSHIP NEVER ENDS)	SPICE GIRLS VIRGIN				
3	5	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL				
4	4	Y AHORA VOY A SALIR (RANXEIRA)	MANGO DE OZ DRD				
5	19	ONLY YOU	ATROCITE FT. MOQUE HOUSE WORKS				
6	7	IMAGINATION	KILLINGZOO MATINEE/DIVUCSA				
7	9	LOS RAPEROS NUNCA NUEREN	SHOTTA BOA				
8	NEW	KINGDOM	DAVE GAHAN VIRGIN				
9	6	GUARDAME UN SECRETO	COOPER ELEPHANT				
10	NEW	RISE UP	DJ DISCIPLE BLANCO Y NEGRO				

BRAZIL		ALBUMS		(BIMSA)		DECEMBER 5, 2007	
THIS WEEK	LAST WEEK						
1	1	SOUNDTRACK	HIGH SCHOOL MUSICAL 2 WALT DISNEY				
2	2	MARIA RITA	SAMBA MEU WARNER				
3	5	CESAR MENOTTI & FABIANO	COM. VOCE UNIVERSAL				
4	4	VANESSA DA MATTA	SIM SONY BMG				
5	8	VARIOUS ARTISTS	AS MUSICAS DO PROGRAMA AMAURY JR. UNIMAR				
6	9	IVETE SANGALO	IVETE NO MARACANA MULTISHOW AO VIVO... UNIVERSAL				
7	NEW	VARIOUS ARTISTS	TROPA DE ELITE EMI				
8	6	BRITNEY SPEARS	BLACKOUT JIVE/ZOMBA				
9	39	VARIOUS ARTISTS	SAMBAS DE ENREDO 2008 - RIO DE JENEIRO UNIVERSAL				
10	11	PAULINHO DA VIOLA	ACUSTICO MTV SONY BMG				

WALLONIA		SINGLES		(ULTRATOP/GFK)		DECEMBER 5, 2007	
THIS WEEK	LAST WEEK						
1	2	GARCON	KOXIE AZ				
2	3	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM				
3	1	JACQUES A DIT	CHRISTOPHE WILLEM VOGUE				
4	35	TOURNER MA PAGE	JENIFER MERCURY				
5	5	1973	JAMES BLUNT ATLANTIC				

ALBUMS							
THIS WEEK	LAST WEEK						
1	4	JOHNNY HALLYDAY	LE COEUR D'UN HOMME WARNER				
2	2	JENIFER	LUNATIQUE MERCURY				
3	6	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND				
4	3	CELINE DION	TAKING CHANCES COLUMBIA				
5	4	PASCAL OBISPO	LES FLEURS DE FOREST EPIC				

SWITZERLAND		SINGLES		(MEDIA CONTROL)		DECEMBER 4, 2007	
THIS WEEK	LAST WEEK						
1	2	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE				
2	1	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM				
3	3	NO ONE	ALICIA KEYS SONY BMG				
4	6	EIN STERN (DER DEINEN NAMEN TRAGT)	DJ QETZ/NIK P POLYDOR				
5	4	AMAZING	SEAL WARNER				

ALBUMS							
THIS WEEK	LAST WEEK						
1	2	CELINE DION	TAKING CHANCES COLUMBIA				
2	5	AMY WINEHOUSE	BACK TO BLACK ISLAND				
3	1	ALICIA KEYS	AS I AM J				
4	NEW	ZUCCHERO	ALL THE BEST POLYDOR				
5	6	LED ZEPPELIN	MOTHERSHIP RHINO				

FINLAND		SINGLES		(YLE)		DECEMBER 5, 2007	
THIS WEEK	LAST WEEK						
1	1	INDIAN	STURM UND DRANG HELSINKI RECORDS				
2	5	DEAD INSIDE	WIDESCREEN MODE DARK SENTIMENTS				
3	4	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM				
4	8	LASTEN LIKENNELAULU	ER ESITAJIA VL				
5	6	PAUHAAVA SYDAN	LAURI TAHKA & ELONKERJU UNIVERSAL				

ALBUMS							
THIS WEEK	LAST WEEK						
1	NEW	MOKOMA	LUHIN JA YTIMIN SAKARA				
2	1	SAMULI EDELMANN	VIRSIA EPIC				
3	5	PMMP	PUIHEVONEN RCA				
4	3	VESA-MATTI LOIRI	INARI WARNER				
5	7	LAURI TAHKA & ELONKERJU	TUHANNEN RIEMUS UNIVERSAL				

PORTUGAL		ALBUMS		(ZWI.ZEK PRODUCENTOW AUDIO VIDEO)		DECEMBER 5, 2007	
THIS WEEK	LAST WEEK						
1	NEW	JUST GIRL	JUST GIRL FAROL				
2	1	JORGE PALMA	VOO NOCTURNO EMI				

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. DECEMBER 5, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	APOLIGIZE	TIMBALAND FT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
3	3	NO ONE	ALICIA KEYS J
4	4	BLEEDING LOVE	LEONA LEWIS SYCO
5	5	2 HEARTS	KYLIE MINOGUE PARLOPHONE
6	6	QUELQUE PART	SHERYFA LUNA ULM
7	9	HEARTBROKEN	T2 FT. JOOIE AYASHA JATW/MNB
8	7	RULE THE WORLD	TAKE THAT POLYDOR
NEW		PARLE A MA MAIN	FATAL BAZOOKA FT. YELLE ET CHRIS UP
35		CALL THE SHOTS	GIRLS ALoud POLYDOR
8		GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
12	12	ABOUT YOU NOW	SUGABABES ISLAND
13	13	DU HAST DEN SCHOENSTEN ARSCH...	ALEX C. FT. YASS POLYDOR
14	29	STARK	ICH + ICH POLYDOR
15	10	TOURNER MA PAGE	JENIFER MERCURY

ALBUMS

DECEMBER 5, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	EAGLES	LONG ROAD OUT OF EDEN POLYDOR
2	1	CELINE DION	TAKING CHANCES COLUMBIA
3	4	LED ZEPPELIN	MOTHERSHIP FINO
4	7	AMY WINEHOUSE	BACK TO BLACK ISLAND
NEW		KYLIE MINOGUE	X PARLOPHONE
6	3	ALICIA KEYS	ASI AM J
5	5	DIE ARZTE	JAZZ IST ANDERS HOT ACTION
6	6	LEONA LEWIS	SPIRIT SYCO
9		ANDREA BOCELLI	VIVERE SUGAF
10	12	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
11	8	EROS RAMAZZOTTI	E2 ARIOLA
NEW		SHAYNE WARD	BREATHLESS SYCO
10		WESTLIFE	BACK HOME S
14	16	SOUNDTRACK	HIGH SCHOOL MUSICAL 2 DISNEY
15	17	JAMES BLUNT	ALL THE LOST SOULS CUSTARO/ATLANTIC

RADIO AIRPLAY

nielsen
Music Control

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. DECEMBER 5, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	4	APOLIGIZE	TIMBALAND FT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	1	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD
3	3	NO ONE	ALICIA KEYS
4	2	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
5	5	2 HEARTS	KYLIE MINOGUE PARLOPHONE
6		1973	JAMES BLUNT CUSTARO/ATLANTIC
8		ABOUT YOU NOW	SUGAR BABES ISLAND
8	7	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE
19		HATE THAT I LOVE YOU	RIHANNA FT. NE-YO SRP/DEF JAM
10	11	BLEEDING LOVE	LEONA LEWIS SYCO
10	10	SHADOW OF THE DAY	LINKIN PARK MACHINE SHOP/WARNER BROS.
12	15	BUBBLY	COLBIE CAILLAT UNIVERSAL
31		SAME MISTAKE	JAMIE BLUNT CUSTARO/ATLANTIC
14		ME ENAMORA	JUANES UNIVERSAL
23		THE WAY I ARE	TIMBALAND FT. KERI WILSON MOSLEY/BLACKGROUND/INTERSCOPE

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	2	MERCYME	#1	ALL THAT IS WITHIN ME INO/COLUMBIA 12573/PROVIDENT-INTEGRITY
2	4	7	MICHAEL W. SMITH		IT'S A WONDERFUL CHRISTMAS REUNION 10123/PROVIDENT-INTEGRITY
3	2	1	CASTING CROWNS		THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY
4	3		VARIOUS ARTISTS		WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 3677/EMI CMG
5	5		RELIENT K		LET IT SNOW BABY...LET IT REINDEER GOTEE/CAPITOL 7240/EMI CMG
6	14		GREATEST GAINER	JIM BRICKMAN	HOMEcoming SLG 17706 WORD-CURE
7	8		MARIE OSMOND		MARIE OSMOND'S MAGIC OF CHRISTMAS HIFI 1001 EX
7	7	10	FLYLEAF		FLYLEAF A&M/OCTONE 650005/IGA
9	15		JARS OF CLAY		CHRISTMAS SONGS GRAY MATTERS/NETTWERK 30725/PROVIDENT-INTEGRITY
10	10		RANDY TRAVIS		SONGS OF THE SEASON WORD-CURB 887146
11			POINT OF GRACE		HOW YOU LIVE WORD-CURB 887090
12	18		VARIOUS ARTISTS		MARY DID YOU KNOW? WORD-CURB 887317/WARNEF BROS.
13			CHRIS TOMLIN		SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG
14	30		GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND		TOGETHER GAITHER MUSIC GROUP 2729/EMI CMG
15	26		MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE WITH SISSEL		SPIRIT OF THE SEASON MORMON TABERNACLE CHOIR 0711
16	23		ALAN JACKSON		PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY
17	13		STEVEN CURTIS CHAPMAN		THIS MOMENT SPARROW 6393/EMI CMG
18	27		VARIOUS ARTISTS		SONGS 4 WORSHIP. COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY
19	21		TOBYMAC		(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG
20	22		VARIOUS ARTISTS		JOEL OSTEEN PRESENTS. FREE TO WORSHIP JOEL OSTEEN MINISTRIES 40081 EX
21	17		DAVID CROWDER BAND		REMEDY SIXSTEPS/SPARROW 2684/EMI CMG
22	41		VARIOUS ARTISTS		SONGS 4 WORSHIP CHRISTMAS JOY INTEGRITY/COLUMBIA 84294/PROVIDENT-INTEGRITY
23	25		DAVID PHELPS		A DAVID PHELPS CHRISTMAS. ONE WINTERY NIGHT WORD-CURB 887232
24	46		AMY GRANT		GREATEST HITS SPARROW 2797/EMI CMG
25	19		BARLOWGIRL		HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
26	31	18	MANDISA		TRUE BEAUTY SPARROW 5720/EMI CMG
27	40	61	VARIOUS ARTISTS		WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG
28	33	4	DIAMOND RIO		A DIAMOND RIO CHRISTMAS. THE STAR STILL SHINES WORD-CURB 887339
29	32	4	DEMON HUNTER		STORM THE GATES OF HELL SOLIO STATE 5605/EMI CMG
30	35	17	THIRD DAY		CHRONOLOGY. VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY
31	29	39	RELIENT K		FIVE SCORE AND SEVEN YEARS AGO GOTEE/CAPITOL 0592/EMI CMG
32		70	RED		END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY
33	37	11	THOUSAND FOOT KRUTCH		THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG
34	36	61	SKILLET		COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY
35			NEWSBOYS		THE GREATEST HITS SPARROW 5071/EMI CMG
36	42	9	VARIOUS ARTISTS		INTEGRITY'S IWONSHIP 24:7 INTEGRITY 4263/PROVIDENT-INTEGRITY
37	50		BEBO NORMAN		CHRISTMAS. FROM THE REALMS OF GLORY BEC 1270/EMI CMG
38	44	85	MAT KEARNEY		NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 380/EMI CMG
39			VARIOUS ARTISTS		BELIEVE. SIGN OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS. APOSTA NASHVILLE 10822/PROVIDENT-INTEGRITY
40	43	12	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS		AMAZING GRACE GAITHER MUSIC GROUP 2725/EMI CMG
41	24	44	LEELAND		SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY
42	11	58	MARK SCHULTZ		BROKEN & BEAUTIFUL WORD-CURB 886570
43	12	43	MICHAEL W. SMITH		STAND REUNION 10109/PROVIDENT-INTEGRITY
44	45	4	SARA GROVES		TELL ME WHAT YOU KNOW SPONGE/INO 84302/PROVIDENT-INTEGRITY
45			BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS		HOW GREAT THOU ART GAITHER MUSIC GROUP 2726/EMI CMG
46	48	13	HILLSONG		SAVIOR KING HILLSONG/INTEGRITY 4257/PROVIDENT-INTEGRITY
47			GORDON MOTE		DON'T LET ME MISS THE GLORY R.S.J./SPRING HILL 131/EMI CMG
48			THE ALMOST.		SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG
49			MERCYME		COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
50	26	57	JEREMY CAMP		BEYOND MEASURE BEC 3723/EMI CMG

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	2	VARIOUS ARTISTS	#1 GREATEST GAINER	WOW GOSPEL CHRISTMAS VERITY/WORD-CURB/EMI CMG 95761/EMI GOSPEL
2	4	7	YOLANDA ADAMS		WHAT A WONDERFUL TIME COLUMBIA 09432/SONY MUSIC
3	2	22	MARVIN SAPP		THIRSTY VERITY 09433/ZOMBA
4	3	5	VARIOUS ARTISTS		LOVES HOLIDAY. A GOSPEL CHRISTMAS SONY BMG CUSTOM MARKETING GROUP 19530/TIME LIFE
5	7	10	SHEKINAH GLORY MINISTRY		JESUS KINGDOM 3003/BOOKWORLD
6	5	13	ISRAEL & NEW BREED		A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC
7	5	9	VICKIE WINANS		HAPPY HOLIDAYS FROM VICKIE WINANS DESTINY JOY 8047
8	4		SHIRLEY CAESAR		AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY LIGHT 6930
9	1	44	VARIOUS ARTISTS		WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA
10	13	8	VARIOUS ARTISTS		GOTTA HAVE GOSPEL! 5 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA
11	13	34	THE CLARK SISTERS		LIVE...ONE LAST TIME EMI GOSPEL 81094
12	12	11	TRIN-I-TEE 5:7		T57 SPIRIT RISING D402/MUSIC WORLD
13	15	13	LEE WILLIAMS AND THE SPIRITUAL QC'S		SO MUCH TO BE THANKFUL FOR MCG 7056
14	27	82	NICOLE C. MULLEN		REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.
15	14	0	MARVIN WINANS		ALONE BUT NOT ALONE PURESPRINGS GOSPEL 86278/EMI GOSPEL
16	24	51	PATTI LABELLE		THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGAO
17	16	0	DONNIE MCCLURKIN		THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG
18	17	30	VARIOUS ARTISTS		WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 08764/ZOMBA
19	27	13	BEVERLY CRAWFORD		LIVE FROM LOS ANGELES JDI 1271
20	19	35	J MOSS		V2... PAJAM GOSPO CENTRIC 87214/ZOMBA
21	20	11	BYRON CAGE		LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY
22	23	39	LECRAE		AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT
23	3	35	NICOLE C. MULLEN		SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.
24	28	39	JUANITA BYNUM		A PIECE OF MY PASSION FLOW 9301
25	8	80	TYE TRIBETT & G.A.		VICTORY LIVE! INTEGRITY/COLUMBIA 77526/SONY MUSIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
26	29	56	BISHOP PAUL S. MORTON		STILL STANDING TEHILLAH 6528/LIGHT
27	22	5	BEBE WINANS		CHERCH KOCH 5035
28	25	4	BISHOP CHALRES E. BLAKE PRESENTS: THE WEST ANGELES COGIC MASS CHOIR		NO LIMIT WEST A 02345/EMI GOSPEL
29	30	13	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE		NOTHING BUT WORSHIP TYSCOT/NEW LIFE VERITY 10028/ZOMBA
30	31	6	YOUTHFUL PRAISE FEATURING JJ HAIRSTON		EXALTED...LIVE IN BALTIMORE EVIDENCE GOSPEL 6922/LIGHT
31	26	5	DETRICK HADDON PRESENTS VOICES OF UNITY		TOGETHER IN WORSHIP TYSCOT 964160
32	36	30	YOLANDA ADAMS		THE BEST OF ME ELEKTRA ATLANTIC 156604/AG
33	34	10	FRED HAMMOND		THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 13385/SONY BMG
34			BISHOP G.E. PATTERSON		HAVING CHURCH WITH THE SAINTS: VOLUME 1 POD UM 2506
35	33	42	DEWAYNE WOODS & WHEN SINGERS MEET		INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUET WATER/VERITY 85333/ZOMBA
36	38	14	THE CANTON SPIRITUALS		DRIVEN VERITY 10029/ZOMBA
37	32	5	RICKY DILLARD & NEW G		THE 7TH EPISODE: LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL
38	35	62	JUANITA BYNUM & JONATHAN BUTLER		GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA
39	39	56	KIRK FRANKLIN		SONGS FROM THE STORM. VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA
40	21	2	BOBBY JONES		THE AMBASSADOR GOSPO CENTRIC 10041/ZOMBA
41			MARTHA MUNIZZI		NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC
42	45	13	VARIOUS ARTISTS		THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10199/ZOMBA
43			116 CLIQUE		AMPED (EP) REACH 8037
44	48	25	VARIOUS ARTISTS		GOTTA HAVE GOSPEL! WORSHIP INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 09266/SONY MUSIC
45	49	5	JOE PACE		JOE PACE PRESENTS: WORSHIP FOR THE KINGDOM 2PHOC/AMT/NUSPRING 66752/EMI GOSPEL
48			BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR		WELCOME TO THE CITY TYSCOT 984159/TASEIS
47	42	10	HEZEKIAH WALKER		THE ESSENTIAL HEZEKIAH WALKER VERITY/LEGACY 15389/SONY BMG
48	41	21	DA' T.R.U.T.H.		OPEN BOOK CROSS MOVEMENT 30029
49	46	6	VARIOUS ARTISTS		HIP HOPE HITS 2008 GOTEE 90118
50			MISSISSIPPI MASS CHOIR		WE HAVE SEEN HIS STAR MALACO 6037

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER **GG** Where included, this award indicates the title with the chart's largest unit increase.

PAGE 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. **Ⓢ** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **Ⓛ** DualDisc available. **Ⓢ** CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. **Ⓛ** Digital Download available. **Ⓛ** DVD single available. **Ⓛ** Vinyl Maxi-Single available. **Ⓛ** Vinyl single available. **Ⓛ** CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

- Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold).
- RIAA certification for net shipment of 1 million units (Platinum).
- ◆ RIAA certification for net shipment of 10 million units (Diamond).

Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ☐ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

- RIAA certification for 500,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum).
- ◆ Numerical within platinum symbol indicates song's multiplatinum level.
- RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

- RIAA gold certification for net shipment of 25,000 units for video singles.
- RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.
- RIAA platinum certification for net shipment of 50,000 units for video singles.
- RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

- RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price.
- RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.
- IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles.
- IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

See below for complete legend information.

DEC 15 2007 ALBUMS

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	2	4	GREATEST GAINER EAGLES	LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	3
2	1	4	GARTH BROOKS	THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) Ⓢ	
3	3	8	MANNHEIM STEAMROLLER	CHRISTMAS SONG AMERICAN GRAMAPHONE 1227 (18.98)	
4	4	3	DANE COOK	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0051 (16.98 CD/DVD) Ⓢ	
5	5	4	VARIOUS ARTISTS	STOCKINGS BY THE FIRE EMI SPECIAL MARKETS 103 EX/STARBUCKS (13.98)	
6	6	21	SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	
7	HOT SHOT DEBUT		PITBULL	THE BOATLIFT FAMOUS ARTISTS 2960*/TVT (18.98)	
8	15	2	ELLIOTT YAMIN	SOUNDS OF THE SEASON: THE ELLIOTT YAMIN HOLIDAY COLLECTION (EP) NEC 7001 EX/HICKORY (6.98)	
9	8		ELVIS PRESLEY	HOME FOR THE HOLIDAYS SONY BMG SPECIAL PRODUCTS 52871/MADACY (21.98)	
10	9	4	MANNHEIM STEAMROLLER	CHRISTMAS: TRADITIONS AMERICAN GRAMAPHONE 4525 EX (24.98)	
11	11		MARIE OSMOND	MARIE OSMOND'S MAGIC OF CHRISTMAS HIFI 1001 EX (10.98)	
12	10	4	LITTLE BIG TOWN	A PLACE TO LAND EQUITY 3018 (18.98)	
13	7		SOUNDTRACK	HAIRSPRAY: COLLECTOR'S EDITION NEW LINE 39098 (24.98)	
14	19	4	JIMMY BUFFETT	JIMMY BUFFETT LIVE IN ANGUILLA MAILBOAT 2111 (25.98 CD/DVD) Ⓢ	
15	17	6	DWIGHT YOAKAM	DWIGHT SINGS BUCK VIA 6129*/NEW WEST (16.98)	
16	12	10	DETHKLOK	THE DETHALBUM (SOUNDTRACK) WILLIAMS STREET 0002/ADULT SWIM (13.98)	
17	26	4	SARAH MOORE/MICHELLE AMATO/MICHELLE LINDAHL	CELTIC LADIES CHRISTMAS (TIN) MADACY SPECIAL PRODUCTS 53227/MADACY (13.98)	
18	14		DAVID GRAY	GREATEST HITS AT0 21591 (15.98)	
19	16	45	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
20	18	27	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
21	38	3	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE WITH SISSEL	SPIRIT OF THE SEASON MORMON TABERNACLE CHOIR 0711 (18.98)	
22	20	2	SOUNDTRACK	HALO 3 SOMETHING ELSE 2037 (15.98)	
23	24	25	DJ KHALED	WE THE BEST TERDROR SQUAD 4229/KOCH (17.98)	
24	27	37	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
25	13	3	BONE THUGS-N-HARMONY	T.H.U.G.S. RUTHLESS 8808 (13.98)	
26	33	15	SIXX: A.M.	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
27	35	3	SLIDAWG AND THE REDNECK RAMBLERS	A BLUE COLLAR CHRISTMAS IMI/MADACY SPECIAL PRODUCTS 53117/MADACY (6.98)	
28	41	2	SLIDAWG AND THE REDNECK RAMBLERS	A REDNECK CHRISTMAS IMI/MADACY SPECIAL PRODUCTS 53116/MADACY (6.98)	
29	28	4	VARIOUS ARTISTS	JOEL OSTEEN PRESENTS: FREE TO WORSHIP JOEL OSTEEN MINISTRIES 40081 EX (9.98) Ⓢ	
30	31	10	IRON AND WINE	THE SHEPHERD'S DOG SUB POP 710* (15.98)	
31	10		INGRID MICHAELSON	GIRLS AND BOYS CABIN 24 Q3/ORIGINAL SIGNAL (11.98)	
32	43	6	NICK SWARDSON	PARTY COMEDY CENTRAL 0056 (15.98 CD/DVD) Ⓢ	
33	39	5	LEVON HELM	DIRT FARMER DIRT FARMER 79844/VANGUARD (16.98)	
34	NEW		COMMON	THISISME THEN: THE BEST OF COMMON LEGACY 19338/RELATIVITY (13.98)	
35	30	4	SIGUR ROS	HVARF / HEIM XL 307/BEGGARS GROUP (15.98)	
36	32	5	PUSCIFER	V IS FOR VAGINA PUSCIFER 88800 (16.98)	
37	RE-ENTRY		SHARON JONES & THE DAP-KINGS	100 DAYS, 100 NIGHTS DAPTONE 012 (15.98)	
38	34	2	VARIOUS ARTISTS	PSYCHOPATHICS FROM OUTER SPACE: PART 3 PSYCHOPATHIC #602 (11.98)	
39	50	10	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/BOOKWORLD (17.98)	
40			SOUNDTRACK	ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	
41	45	11	DROPKICK MURPHYS	THE MEANEST OF TIMES BORN & BRED 001*/ILG (15.98)	
42	RE-ENTRY		BAND OF HORSES	CEASE TO BEGIN SUB POP 745* (15.98)	
43	46	21	SPOON	GA GA GA GA GA MERGE 295* (15.98)	
44	21	31	VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	
45	42	5	PROJECT PAT	WALKIN' BANK ROLL HYPNOTIZE MINDS 5023/KOCH (17.98)	
46	NEW		VARIOUS ARTISTS	CAUSES 1 WAXPLOITATION 01 EX (10.98)	
47	RE-ENTRY		DARYL HALL JOHN OATES	HOME FOR CHRISTMAS U-WATCH/CON 480110/DK-E (18.98)	
48	22	44	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
49	RE-ENTRY		THE DILLINGER ESCAPE PLAN	IRE WORKS RELAPSE 6699 (15.98)	
50	NEW		THE LONDON PHILHARMONIC ORCHESTRA/LONDON SYMPHONY ORCHESTRA/ROYAL PHILHARMONIC ORCHESTRA	THOMAS KINKADE: HANDEL'S MESSIAH MADACY SPECIAL PRODUCTS 53090/MADACY (13.98)	

TOP INDEPENDENT ALBUMS: Independent. Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **BILBOARD BIZ CHART:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard.com's websites. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA
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TASTEMAKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	3	#1 ALICIA KEYS	AS I AM MBK/J 11513*/RMG	
2	5	2	JOSH GROBAN	NOEL 143/REPRISE 231548/WARNER BROS.	
3	4		JAY-Z	AMERICAN GANGSTER ROC-A-FELLA/DEF JAM 010229/IQJMG	
4	3	6	ROBERT PLANT / ALISON KRAUSS	RAISING SAND ROUNDER 619075*	
5	4	3	LED ZEPPELIN	MOTHERSHIP SWAN SONG 313148/ATLANTIC Ⓢ	
6	6	3	THE KILLERS	SAWDUST ISLAND 010226*/DJMG	
7	12	4	SOUNDTRACK	I'M NOT THERE SONY MUSIC SOUNDTRAX/COLUMBIA 12038*/SONY MUSIC	
8	NEW		MUDVAYNE	BY THE PEOPLE FOR THE PEOPLE EPIC 19023/SONY MUSIC	
9	9	4	SIGUR ROS	HVARF / HEIM XL 307/BEGGARS GROUP	
10	14	4	CHRIS BROWN	EXCLUSIVE JIVE 12049/ZOMBA Ⓢ	
11	RE-ENTRY		KEYSHIA COLE	JUST LIKE YOU CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA	
12	RE-ENTRY		BAND OF HORSES	CEASE TO BEGIN SUB POP 745*	
13	RE-ENTRY		IRON AND WINE	THE SHEPHERD'S DOG SUB POP 710*	
14	13	9	BRUCE SPRINGSTEEN	MAGIC COLUMBIA 17060*/SONY MUSIC	
15	NEW		PAUL MCCARTNEY	AMOEBA'S SECRET MPL 23060* EX/HEAR	

TOP WORLD™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	2	6	#1 SARAH MOORE/MICHELLE AMATO/MICHELLE LINDAHL	CELTIC LADIES CHRISTMAS (TIN) MADACY SPECIAL PRODUCTS 53227/MADACY	
2	1	44	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	
3	3	61	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATD 21557 Ⓢ	
4	4	57	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
5	7	23	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
6	5	10	SOUNDTRACK	THE DARJEELING LIMITED FOX 9240/ABKCO	
7	6	6	MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE	CELTIC LADIES MADACY SPECIAL PRODUCTS 53173/MADACY	
8	9		VARIOUS ARTISTS	CELTIC CHRISTMAS LASERLIGHT 213494	
9	1	3	VARIOUS ARTISTS	THE ULTIMATE CHRISTMAS COLLECTION: CELTIC CHRISTMAS ST. CLAIR 0027	
10	13	3	CELTIC WOMEN	BEAUTIFUL CAROLS WITH CELTIC WOMEN ST. CLAIR 0051	
11	8	10	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
12	NEW		CELTIC WOMEN	CHRISTMAS TIME WITH CELTIC WOMEN ST. CLAIR 0053	
13	10	15	LOREENA MCKENNITT	NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459/VG Ⓢ	
14	NEW		SARAH MOORE/MICHELLE AMATO/MICHELLE LINDAHL	CELTIC LADIES CHRISTMAS MADACY SPECIAL PRODUCTS 53186/MADACY	
15	14	16	VARIOUS ARTISTS	IRISH TENDERS MADACY SPECIAL PRODUCTS 52839/MADACY	

HOT CHRISTIAN AC SONGS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	9	#1 GOD WITH US	AMERCYME (INO)
2	2	14	AMAZING GRACE (MY CHAINS ARE GONE)	CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)
3	1		EAST TO WEST	CASTING CROWNS (BEACH STREET/REUNION/PLG)
4	4	15	IN BETTER HANDS	NATALIE GRANT (CURB)
5	5	2	IN WONDER	NEWSBOYS (INPOP)
6	6	23	EVERYTHING GLORIOUS	DAVID CROWDER BAND (SIXSTEPS/SPARROW/EMI CMG)
7	8	11	HOW YOU LIVE (TURN UP THE MUSIC)	POINT OF GRACE (WORD-CURB)
8	11	8	YOU ARE EVERYTHING	MATTHEW WEST (SPARROW/EMI CMG)
9	19		MIRACLE OF THE MOMENT	STEVEN CURTIS CHAPMAN (SPARROW/EMI CMG)
10	10	24	LOVE THE LORD	LINCOLN BREWSTER (INTEGRITY)
11	13	14	WHEN OUR HEARTS SING	RUSH OF FOOLS (MIDAS)
12	9	13	THE TWENTY-FIRST TIME	MONK & NEALE (REUNION/PLG)
13	16	9	DON'T GET COMFORTABLE	BRANDON HEATH (MONOMODE/REUNION/PLG)
14	8	21	SUNDAY	TREE63 (INPOP)
15	20	20	BE STILL	STORYSIDE:8 (SILENT MAJORITY/GOTEE)

MUSIC VIDEO

LAUNCH PAD

DEC 15 2007

TOP MUSIC VIDEOS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	4	#1 THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD)	Garth Brooks	
2	3	3	ONE MAN BAND STARCDN/HEAR/UNIVERSAL MUSIC & VIDEO DIST. 30516 (23.98 CD/DVD)	James Taylor	
3	2	2	THE BEYONCE EXPERIENCE: LIVE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 718087 (14.98 DVD)	Beyonce	
4	NEW	1	FUTURESEX/LOVESOUNDS: DELUXE EDITION ZOMBA VIDEO/SONY BMG VIDEO 17391 (23.98 CD/DVD)	Justin Timberlake	
5	5	2	CROSSROADS GUITAR FESTIVAL 2007 RHINO HOME VIDEO/WARNER MUSIC VIS ON 352124 (29.98 DVD)	Eric Clapton	
6	NEW	1	MOTHERSHIP SWAN SONG/ATLANTIC/WARNER MUSIC VISION 313148 (19.98 CD/DVD)	Led Zeppelin	
7	8	4	HELP! APPLE/CAPITOL/EMM MUSIC VIDEO 10347 (29.98 DVD)	The Beatles	
8	6	2	UNPLUGGED IN NEW YORK GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 102630 (19.98 DVD)	Nirvana	
9	NEW	1	LOOK ALIVE EPIC MUSIC VIDEO/SONY BMG VIDEO 715556 (14.98 DVD)	Incubus	
10	4	2	FUTURESEX/LOVESOUNDS: LIVE AT MADISON SQUARE GARDEN JIVE/ZOMBA VIDEO/SONY BMG VIDEO 713336 (19.98 DVD)	Justin Timberlake	
11	17	5	A CHRISTMAS CELEBRATION: LIVE FROM DUB L.I.N. MANHATTAN/EMM MUSIC VIDEO 02809 (19.98 DVD)	Celtic Woman	
12	9	7	PLUG ME IN COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC	5
13	7	2	THE ULTIMATE VIDEO COLLECTION ROADRUNNER VIDEO 09269 (9.98 DVD)	Nickelback	
14	14	129	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
15	11	3	ORAL FIXATION TOUR EPIC MUSIC VIDEO/SONY BMG VIDEO 706825 (19.98 DVD)	Shakira	
16	22	6	TOGETHER SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44781 (19.98 DVD)	Ge the Vocal Band And Ernie Haase & Signature Sound	
17	12	3	LOST HIGHWAY: THE CONCERT A&E HOME VIDEO 101350 (24.98 DVD)	Bon Jovi	
18	13	3	THE MCCARTNEY YEARS RHINO HOME VIDEO/WARNER MUSIC VISION 285628 (34.98 DVD)	Paul McCartney	
19	10	2	THE JOSHUA TREE ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001030400 (59.98 CD/DVD)	U2	
20	NEW	1	PSYCHOPATHIC: THE VIDEOS PSYCHOPATHIC VIDEO 4601 (14.98 DVD)	Various Artists	
21	18	2	TIMELESS: THE CONCERT OF FAITH AND INSPIRATION TIMELESS PARTNERS 147398 (19.98 DVD)	Various Artists	
22	21	5	ELVIS: #1 HIT PERFORMANCES RCA/SONY BMG VIDEO 714372 (14.98 DVD)	Elvis Presley	
23	20	10	REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmour	
24	23	5	THE OTHER SIDE OF THE MIRROR: LIVE AT THE NEWPORT FOLK FESTIVAL 1963-1965 COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 714466 (19.98 DVD)	Bob Dylan	
25	37	44	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2

HOT VIDEOCLIPS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (MPRINT / PROMOTION LABEL)
1	3	4	#1 ROC BOYS (AND THE WINNER IS)... JAY-Z ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z, ROC BOYS (AND THE WINNER IS)...
2	1	10	NO ONE ALICIA KEYS MBKJ/RMG	Alicia Keys
3	2	5	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA I/MFN/GEFFEN	Keyshia Cole
4	6	9	HATE THAT I LOVE YOU RIHANNA FEATURING NE-YO SRP/DEF JAM/IDJMG	Rihanna
5	4	4	JUST FINE MARY J. BLIGE MATRIARCH/GEFFEN	Mary J. Blige
6	5	4	SOULJA GIRL SOULJA BOY TELLE'EM FEAT. I-15 COLLIPARK/INTERSCOPE	Soulja Boy
7	13	3	CLUMSY FERGIE WILL I AM/A&M/INTERSCOPE	Fergie
8	7	3	GIRLFRIEND BOW WOW & OMARION T.U.G./COLUMBIA	Bow Wow & Omarion
9	12	4	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA COLUMBIA	Wyclef Jean
10	8	6	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC, MOSLEY/BLACKGROUND/INTERSCOPE	Timbaland
11	14	8	OVER YOU DAUGHTRY RCA/RMG	Daughtry
12	19	2	POP BOTTLES BIRDMAN FEAT. LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN	Birdman
13	RE-ENTRY	1	SHADOW OF THE DAY LINKIN PARK WARNER BROS.	Linkin Park
14	13	3	I WANT YOU COMMON G.O.O.D./GEFFEN	Common
15	NEW	1	SUFFOCATE J. HOLIDAY MUSIC LINE/CAPITOL	J. Holiday
16	18	2	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS 1ST & 15TH/ATLANTIC	Lupe Fiasco
17	15	2	LOW FLO RIDA FEATURING T-PAIN POE BOY/ATLANTIC	Flo Rida
18	RE-ENTRY	1	DUFFLE BAG BOY PLAYAZ CIRCLE FEATURING LIL WAYNE DTP/DEF JAM/IDJMG	Playaz Circle
19	NEW	1	CRYING OUT FOR ME MARIO 3RD STREET/J/RMG	Mario
20	NEW	1	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS MBKJ/RMG	Alicia Keys
21	NEW	1	SENSUAL SEDUCTION SNOOP DOGG DOGGYSTYLE/GEFFEN	Snoop Dogg
22	23	11	GOOD LIFE KANYE WEST FEAT. T-PAIN ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
23	RE-ENTRY	1	I'M SO HOOD DJ KHALED FEAT. T-PAIN, THICK DADDY, ROCK ROSS & PLUS TERROR SQUAD/KOCH	DJ Khaled
24	NEW	1	CRUSHCRUSHCRUSH PARAMORE FUELED BY RAMEN/ATLANTIC/LAVA	Paramore
25	5	5	HYPNOTIZED PLUS FEAT. AKON BIG GATES/SLIP-N-SLIDE/ATLANTIC	Plus

VIDEO MONITOR™

THIS WEEK	ARTIST	TITLE
1	MTV	FERGIE, CLUMSY
2	MTV	WYCLEF JEAN, SWEETEST GIRL (DOLLAR BILL)
3	MTV	PARAMORE, CRUSHCRUSHCRUSH
4	MTV	JAY-Z, ROC BOYS (AND THE WINNER IS)...
5	MTV	KEYSHIA COLE INTRODUCING AMINA, SHOULDA LET YOU GO
6	MTV	FOO FIGHTERS, LONG ROAD TO RUIN
7	MTV	LINKIN PARK, SHADOW OF THE DAY
8	MTV	TIMBALAND FEAT. ONEREPUBLIC, APOLOGIZE
9	MTV	DAUGHTRY, OVER YOU
10	MTV	RILO KILEY, SILVER LINING
1	FUSE	COHEED AND CAMBRIA, THE RUNNING FREE
2	FUSE	AVENGED SEVENFOLD, ALMOST EASY
3	FUSE	NIRVANA, SMELLS LIKE TEEN SPIRIT!
4	FUSE	PARAMORE, CRUSHCRUSHCRUSH
5	FUSE	BOYS LIKE GIRLS, HERO/HEROINE
6	FUSE	RIHANNA FEAT. NE-YO, HATE THAT I LOVE YOU
7	FUSE	LINKIN PARK, SHADOW OF THE DAY
8	FUSE	WYCLEF JEAN, SWEETEST GIRL (DOLLAR BILL)
9	FUSE	OK GO, HERE IT GOES AGAIN
10	FUSE	SERJ TANKIAN, EMPTY WALLS
1	VH1 Soul	JAY-Z, ROC BOYS (AND THE WINNER IS)...
2	VH1 Soul	KANYE WEST FEAT. T-PAIN, GOOD LIFE
3	VH1 Soul	MARY J. BLIGE, JUST FINE
4	VH1 Soul	KEYSHIA COLE INTRODUCING AMINA, SHOULDA LET YOU GO
5	VH1 Soul	CHRISTETTE MICHELE, BEST OF ME
6	VH1 Soul	ESTELLE, WAIT A MINUTE (JUST A TOUCH)
7	VH1 Soul	LUPE FIASCO FEAT. MATTHEW SANTOS, SUPERSTAR
8	VH1 Soul	JILL SCOTT, MY LOVE
9	VH1 Soul	WYCLEF JEAN, SWEETEST GIRL (DOLLAR BILL)
10	VH1 Soul	ANTHONY HAMILTON, DO YOU FEEL ME

TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	3	5	#1 SLIDAWG AND THE REDNECK RAMBLERS IMI/MADACY SPECIAL PRODUCTS 53116/MADACY (6.98)	A B ue Collar Christmas	
2	5	5	SLIDAWG AND THE REDNECK RAMBLERS IMI/MADACY SPECIAL PRODUCTS 53116/MADACY (6.98)	A Redneck Christmas	
3	7	10	INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys	
4	5	6	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
5	4	5	LEVON HELM DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
6	1	2	SEBASTIAN BACH MRV 10013/CONTRABAND (15.98)	Angel Down	
7	21	9	GREATEST GAINER SHARON JONES & THE DAP-KINGS DAPTONE 012 (15.98)	100 Days, 100 Nights	
8	8	49	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.93) ⊕	Inhuman Rampage	
9	9	3	THE DILLINGER ESCAPE PLAN RELAPSE 6699 (15.98)	Ire Works	
10	HOT SHOT DEBUT	1	ARMIN VAN BUUREN ULTRA 1521 (16.98)	Universal Religion 2008	
11	38	2	MINDY SMITH VANGUARD 79838 (16.98)	My Holiday	
12	15	18	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
13	16	35	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
14	2	38	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
15	17	86	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) ⊕	The Poison	
16	12	14	PURENRG FERVENT/WORO-CURB 887017/WARNER BROS. (7.98)	pureNRG	
17	11	6	KENNA STAR TRAK/INTERSCOPE 008809/IGA (9.38)	Make Sure They See My Face	
18	25	17	FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)	
19	14	3	STREETLIGHT MANIFESTO VICTORY 329 (13.98)	Somewhere In The Between	
20	18	4	SARA GROVES SPONGE/INO/COLUMBIA 84302/SONY MUSIC (13.98)	Tell Me What You Know	
21	20	9	BEIRUT BA DA BING 055* (13.98)	Flying Club Cup	
22	30	2	EL POTRO DE SINALOA MACHETE 010337 (9.98)	El Primer Tiempo	
23	34	6	EMMY ROSSUM Geffen 010157/IGA (9.98)	Inside Out	
24	48	10	JOSE GONZALEZ IMPERIAL 9367*/MUTE (15.98)	In Our Nature	
25	22	27	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	
26	13	3	GRUPO EXTERMINADOR FONDVISA 353348/UG (9.98)	Nuestras Romanticas	
27	23	6	SONDRE LERCHE VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)	
28	16	2	AYO INTERSCOPE 641692/IGA (9.98)	Joyful	
29	24	2	VOLTIO SONY BMG NORTE 02198 (14.98)	En Lo Claro	
30	NEW	1	RAUL MALO NEW DOR 009528/UME (11.98)	Marshmallow World & Other Holiday Favorites	
31	28	3	EROS RAMAZZOTTI SONY BMG NORTE 17818 (14.98)	E2	
32	NEW	1	ANDRE RIEU DENON 17657/SLG (18.98) ⊕	Radio City Music Hall: Live In New York	
33	NEW	1	SISSEL DENON 17661/SLG (18.98)	Northern Lights	
34	40	3	KEKE PALMER ATLANTIC 289788/AG (18.98)	So Uncool	
35	RE-ENTRY	1	HURT CAPITOL 94656 (12.98)	Vol. II	
36	NEW	1	CHANTICLEER WARNER CLASSICS & JAZZ 284988/RH NO (17.98)	Let It Snow	
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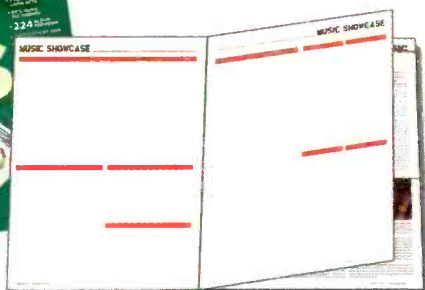
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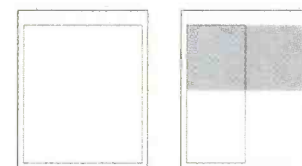
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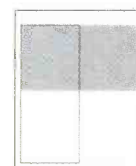
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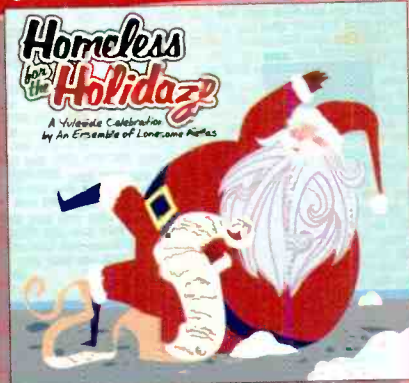
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Pimp C, 33

Pimp C, 33, one-half of pioneering Port Arthur, Texas-based hip-hop group UGK, died Dec. 4 in Hollywood of unknown causes.

The rapper was born Chad Butler; his father was a musician who played the trumpet professionally with Solomon Burke. During high school, Butler met his UGK partner Bernard "Bun B" Freeman. In 1992, the duo



signed to Jive and went on release eight albums for the label. From its debut, "Too Hard to Swallow," UGK paved the way for Southern hip-hop acts like OutKast, T.I. and Young Jeezy. UGK finally achieved mainstream success in 2000 when it teamed with Jay-Z for the hit single "Big Pimpin'."

"My heart goes out to Pimp C's family," T.I. says. "He was a pioneer in the rap game. I have a lot of respect for him and his accomplishments."

After a forced hiatus earlier in the decade while Pimp C served a prison sentence for assault, UGK earned its biggest chart success with the album "Underground Kingz," which spent two weeks at No. 1 on The Billboard 200 this summer. On his own, Pimp C reached No. 3 on that chart in 2006 with the album "Pimpalation."

"I was so very proud of Chad and the growth he'd shown since his release from prison, as an artist and businessman and as a person," manager Rick Martin says. "Chad had everything to live for, making his unexpected passing a travesty."

Pimp C is survived by his wife and three children. —Hillary Crosley

DEATHS

Sergio Gómez, 34, lead singer of duranguense band K-Paz de la Sierra, was kidnapped and later executed Dec. 2 in Mexico's Michoacán state. The artist, whose full name was Paulo Sergio Gomez Sanchez, was born there.

Accompanied by Victor Hugo Sánchez and Javier Rivera, respectively K-Paz's Mexico- and U.S.-based promoters, the three reportedly left a performance at the Estadio Morelos in the state capital of Morelia and were intercepted by at least 10 vans. The two promoters were freed two hours later, but Gómez was held in captivity. He was discovered Dec. 3 on a highway near Morelia, bearing signs of torture and strangulation.

Gomez's body was transferred from Morelia to Ciudad Hidalgo and then Mexico City, where he was to be cremated after a mass at the Metropolitan Cathedral. Gomez's wife, who lives in Indianapolis, was to receive his remains in Chicago, where K-Paz got its start.

Authorities are reportedly investigating organized crime's possible role in the murder, the latest one to shake the regional Mexican music world. Other recent high-profile targets include banda star Valentín Elizalde, gunned down after a concert in late 2006, and grupero singer Zayda Peña,



GÓMEZ

who was shot to death in a hospital the same weekend Gómez was kidnapped.

K-Paz is known for its repertoire of danceable romantic numbers, not for narcocorridos, or songs about the drug trade.

The group scored several hits in its four-year career, notching two top 10 songs on Billboard's Hot Latin Songs chart in 2005, "Volveré" and "Mi Credo." K-Paz's other hits include 2006's "Te Vas a Arrepentir" and "Y Aquí Estoy," featuring Ana Gabriel, this year.

K-Paz's top-selling U.S. album was 2005's "Mas Capaces Que Nunca,"

with 182,000 copies sold, according to Nielsen SoundScan. Its new release on Disa, "Capaz de Todo Por Ti," debuted on Billboard's Top Latin Albums chart at No. 7 in the Dec. 8 issue.

The group split up in 2007, with Gómez retaining the rights to the K-Paz name. The rest of the band formed another group, AK-7. K-Paz's "Conquistando Corazones" is nominated for a Grammy Award in the banda album category.

—Teresa Aguilera and Ayala Ben-Yehuda

Zayda Peña, 28, lead singer of grupero band Zayda y Los Culpables, was shot to death in a hospital emergency room Dec. 1 in Matamoros, Mexico. The singer was in the hospital after being shot the day before in a motel room in the same city near the Texas-Mexico border, according to published reports. No arrests had been made at press time.

Peña's many albums on Musart/Balboa include "Estoy Enamorada" and "Como Mariposa." The latter produced the single "De Contrabando," a cover of which became a hit by Jenni Rivera.

Balboa Records VP of operations/promotions director Frank White says Peña's career had been "on hold" in recent years, but noted that she had been working on new material.

—Ayala Ben-Yehuda

PIMP C: NICOLAS WAGNER/RETNA; GÓMEZ: MARCO URGARTE/AP PHOTO

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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Roadrunner Records appoints **Mike Easterlin** senior VP of promotion, effective Jan. 2. He currently serves in the same role at Lava/Atlantic.

Legacy Recordings names **Adam Block** senior VP/GM. He was senior VP of marketing/GM.

EMI Music North America in New York names **Mark Piibe** senior VP of business affairs for its digital unit. He was senior VP/head of content at MusicGremlin.com.

PUBLISHING: BMI appoints **John Coletta** assistant VP of international legal and business affairs. He was assistant VP of legal affairs.

SESAC promotes **Greg Riggle** to associate VP of broadcast licensing. He was director.



BLOCK RIGGLE HAMPTON KLOEPFER

TOURING: AEG Live taps **Sam Kinken** and **Jon Hampton** as senior talent buyers for its New York office. Previously at Live Nation New York, Kinken was president of clubs and Hampton was a senior talent buyer.

Bethel Woods Center for the Arts in Bethel, N.Y., names **Rudi Schlegel** senior director of programming. He was VP of presentations at Chastain Park Amphitheater in Atlanta.

DIGITAL: Social networking site Uber.com taps **Michael Steele** to head up its music offering. He was KDLA (Indie 103.1) Los Angeles PD/creator/designer.

Social networking site iMeem.com names **Matt Graves** VP of marketing communications. He was director of music PR at Rhapsody/RealNetworks.

RELATED FIELDS: Sony BMG Music Entertainment's Battery Studios, which provides such services as audio editing, recording, mixing and mastering, appoints **Donna Klopfer** GM. She was studio director.

Former Country Music Assn. VP of strategic marketing **Rick Murray** is launching **Greylock Entertainment**, a full-service integrated entertainment marketing and promotional company dedicated to the expansion of brand equity.

—Edited by Mitchell Peters

GOODWORKS

TAYLOR, KING REUNION GIGS RAISE 125K

James Taylor and Carole King performed six concerts during three nights in late November at Los Angeles' 450-capacity Troubadour, raising more than \$125,000 for the Natural Resources Defense Council, MusiCares, Alliance for the Wild Rockies and the Los Angeles Regional Foodbank. Backing music trio the Section joined Taylor and King onstage, helping perform such favorites as "You've Got a Friend," "(You Make Me Feel Like) A Natural Woman" and "Up on the Roof." The rare gigs also celebrated the venerable West Hollywood venue's 50th anniversary, where Taylor and King first performed together in 1969.

HOPELESS/SUB CITY TAKES ACTION!

Hopeless/Sub City Records has tapped nonprofit organization Do Something as the official charity partner for the seventh annual Take Action! tour, set for February. The nationwide trek will feature headliner rock acts From First to Last and Every Time I Die. The Take Action! imprint will give Do Something 10% of ticket sales and 5% of the suggested retail price for each "Take Action! Volume 7" compilation CD/DVD sold. Do Something provides youth with information, resources and grant money to make changes in their communities.



R&B/HIP-HOP CONFERENCE & AWARDS

Billboard welcomed close to 500 attendees to its eighth annual R&B/Hip-Hop Conference & Awards Nov. 28-30 at downtown Atlanta's Renaissance Hotel. When the halls weren't humming with the sound of music from new-artist showcases, they were buzzing with post-panel dialogue about the state of R&B/hip-hop music, gospel's mainstream crusade and hip-hop's future post-Don Imus, plus industry perspectives from SRC Records chairman Steve Rifkind and EMI Music Publishing president of the West Coast Big Jon Platt. Rounding out the agenda: salutes to the top programming directors in R&B/hip-hop radio and the musical legacies of Stephanie Mills and Salt-N-Pepa. PHOTOS: COURTESY OF MOSES ROBINSON/WIREIMAGE.COM EXCEPT WHERE NOTED

- 1 Driving home his point during the "State of the Union" panel is Live Records VP of A&R Mickey "MeMpHiTz" Wright. Billboard senior urban charts manager Raphael George helmed the session, during which panelists projected what's in store for R&B/hip-hop in 2008. Joining Wright in dissecting the story behind the numbers were Nielsen BDS urban format manager Kyle Brown, Universal Motown VP of urban promotion Troy Dudley, Billboard director of charts/senior analyst Geoff Mayfield, author Dr. Syleecia Thompson and Atlanta's Ear Wax Records store manager Chuck Woo.
- 2 The Nov. 29 post-luncheon panel lineup got under way with "We Got Game," which explored how artists, songwriters and producers can successfully steer their way into additional lucrative revenue streams. Panel participants included, from left, songwriter/producer L.Roc, music composer Wendell Hanes, Digiwaxx CEO/Mims co-manager Corey "CL" Llewellyn, Billboard R&B/hip-hop correspondent Hillary Crosley, Money Management CEO Michael "Sha Money" Clervoix and Konsole Kingz co-partner Marcus Matthews.
- 3 Industry veteran Steve Rifkind, who founded pioneering rap label Loud Records and is now SRC Records chairman, shared his outlook on the state of the industry and his future projects during the Nov. 29 Q&A keynote session. Taking five after the Q&A are, from left, SRC artist Shire, Rifkind, moderator and Billboard senior R&B correspondent Gail Mitchell, Wu-Tang Clan member RZA and Billboard.com associate editor Mariel Corcepcon.
- 4 Gospel music and its inspirational offshoots dominated the conversation during the "Word Up!" panel, which was moderated by WFZZ Atlanta programming director Derek Harper. Strategizing on ways to help gospel cross over into the mainstream and realize its full potential are, from left, Arrow Records artist Canton Jones, Gospel Music Channel senior director of music industry development Alvir Williams, Habekuk Music/Universal Christian founder/CEO April Washington Essex and Gospel Today magazine GM Marsha Burke.
- 5 Post-reception, the crowd shimmied its way upstairs to the penthouse level, thanks to Island Def Jam. Food, cocktails and music from the label's artist roster (Jay-Z, Chingy, the Dream, Rick Ross, Beanie Sigel, Ghostface and Freeway) kept the party going. Joining in the fun, from left, are Billboard director of business development/Eastern sales Cindy Mata, WERQ Baltimore PD Victor Starr, Billboard R&B/hip-hop correspondent Hillary Crosley, Island Def Jam VP of promotions Thomas Lytle, Billboard senior R&B correspondent Gail Mitchell and Island Def Jam regional promotion manager Atlanta Ron Harc.

continues on page 62

INSIDE TRACK

WINEHOUSE AND ROSES

Arry Winehouse became a worldwide superstar with her multiple Grammy Award-nominated album "Back to Black," the sound for which was conceived by producer Mark Ronson. So it's only natural the pair will team again for the follow-up, which Ronson tells Track will probably get under way "more sooner than later." She's been talking about getting a studio in London. The thing is, the songs are going to dictate what the next record sounds like. For 'Back to Black,' she came with an acoustic guitar and played me the songs, and I'd spend the night arranging them. That's how the next one will be ECM; from the songs." In the short term, look for Ronson's handiwork on upcoming albums from songstress Adele, U.K. rock outfit the Rumble Strips and singer/songwriter Richard Swift.



WINEHOUSE



BMG Label Group chairman/CEO Clive Davis and E! Entertainment founder Simon Fuller congratulate Annie Lennox backstage at the United Palace in New York. Lennox recently completed a sold-out U.S. tour in support of her album "Songs of Mass Destruction." From left are RCA Music Group executive VP of promotion Richard Palmese, Davis, Lennox, Fuller and BMG Label Group president/COO Charles Goldstuck. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM



Finnish rock band HIM celebrated the end of this year's North America tour with Warner Bros. executives backstage at the Nokia Theatre in New York. From left are HIM's Linde and Burton, Sire Records president Michael Goldstone, HIM's Ville Valo and Warner Bros. Records senior VP of TV marketing Lori Felcman. PHOTO: COURTESY OF ALIM JEMANICHEV



R&B/HIP-HOP CONFERENCE & AWARDS

continued from page 61

1 SRC artist **Topic** kicked off Billboard's second annual R&B/Hip-Hop Radio Awards reception, sponsored by SRC Records.

2 The "We Hear the Future" luncheon showcase featured five emerging acts, from left: rapper **Mic Boogie**, singer **Cognac**, singer **Princess Adana**, rap trio **Dr@tPick\$** and rapper **Kavy**. Princess Adana won the competition, claiming the grand prize of a future article in Billboard.

3 A conference highlight was the final session on Nov. 30, "ASCAP Presents... The Ear Behind the Music." EMI Music Publishing president of the West Coast **Big Jon Platt** captivated a standing-room-only crowd with anecdotes about his music career and predictions on what lies ahead for the industry. Doubling as interviewer was ASCAP songwriter of the year **Johnita Austin**. Posing for the camera prior to the session are, from left, ASCAP senior director of creative affairs for rhythm and soul/West Coast **Alonzo Robinson**, Platt, Austin and ASCAP director of creative affairs for rhythm and soul/Atlanta **Tremayne "Tre" Anchrum**.

4 Sponsor Face2Face opened the first day of the conference with its "N.F.N.A. (New Faces New Artists) Bootcamp," a teaching session geared toward new artists and independent label entrepreneurs. At the podium is moderator and WVVE (V-103) Atlanta personality **Greg Street**, whose two-tiered dais featured, in the front row, from left, Upfront Entertainment CEO **Devyne Stephens**, producer/NZone CEO **DJ Toomp**, TJsDJs' **TJ Chapman**, Ozone magazine publisher **Julia Beverly**, Legion of Doom DJs president **Ray Hamilton**, Hittmann DJs president **Kaspa** and veteran artist manager **Maurice Starr** of Maurice Starr Entertainment. In the back row, from left, are Verses Entertainment CEO **Rovella Williams**, Atclubs.com CEO **Marilyn "Honée" Hatcher**, panelist speaker **Lisa C. Jinningham** and Big OOMP Records/TV's **Voodoo**. Standing to the right of Street is Face2Face CEO **Tara Garrett**. PHOTO: COURTESY OF BEN ROSE/WIREIMAGE.COM

5 Capping the Nov. 29 slate of activities was Billboard's second annual R&B/Hip-Hop Radio Awards reception, sponsored by SRC Records. Comprising the 2007 winner's circle are, from left, KPWR Los Angeles' **Emmanuel "E-Man" Coquia**, WJLB Detroit's **KJ Holiday**, WVVE Atlanta's **Reggie Rouse**, WERQ Baltimore's **Victor Starr** and WQHT New York's **Ebro Darden**. Providing entertainment for the evening were SRC newcomers Topic and Shire.

6 The R&B/Hip-Hop Conference culminated with the Nov. 30 awards party at Atlanta nightclub Dreamz. The ladies of the hour were **Stephanie Mills** and Salt-N-Pepa, who were saluted as the 2007 Founder's Award honorees for R&B and hip-hop, respectively. Pictured with her award is Mills, best-known for such enduring hits as "Home" and "I Feel Good All Over." Salt-N-Pepa, out of town on behalf of their VH1 reality show, sent a videotaped acceptance. Spinning choice beats before and after the award presentations was DJ Hot Day.

7 Stretching into 90 minutes from its originally allotted hour, "Hip-Hop Post Imus: A Wrap... Or a Rebirth?" tackled the ongoing controversy over the N-word and other imaging issues in hip-hop. Debating the pros and cons were, from left, ASCAP senior director of creative affairs for rhythm and soul/West Coast **Alonzo Robinson**, Grand Hustle partner/T.I. manager **Jason Geter**, Music Choice director of urban and Latin programming **Lamonda Williams**, moderator and B# Records president **Bruce Williams**, BET executive VP of music programming **Stephen Hill** and WQHT (Hot 97) New York PD **Ebro Darden**.

8 SESAC sponsored the "Breaking and Entering" panel, during which female executives in the radio and record industries discussed how they shattered the glass ceiling. SESAC director of writer/publisher relations James Leach introduced the session, whose panelists included, from left, SESAC coordinator of writer/publisher relations **Peniece Le Gall**, entertainment attorney **Denise Brown**, moderator and Billboard senior R&B correspondent **Gail Mitchell**, entertainment attorney **Omara Harris**, J Records senior national director of urban promotion **Nicole Sellers** and Perry Broadcasting partner/senior VP **Sheila Eldridge**.



INSIDE TRACK

ROCKETS' RED GLARE

Track hears Love & Rockets will re-form to play a song at a Joe Strummer/Clash tribute Dec. 22 at Los Angeles' Key Club. The event is being organized by Bauhaus/L&R drummer Kevin Haskins, and will mark the first time the latter band has played live since 1999. Among the acts slated to appear are Bauhaus/L&R member David J, Hellride (which features Mike Watt, Peter D'Stefano and Stephen Perkins), La Piebe, the Three Bad Jacks and Zander Schloss & the Wilderness

Years (who will likely be joined by Flea and Martyn LeNoble). Artist Shepard Fairey will DJ. Proceeds will benefit Strummerville, which offers resources and support for aspiring musicians. And as exclusively reported last week on billboard.com, Bauhaus will release a final album, "Going Away White," March 4 via its own Bauhaus Music imprint.



LOVE & ROCKETS

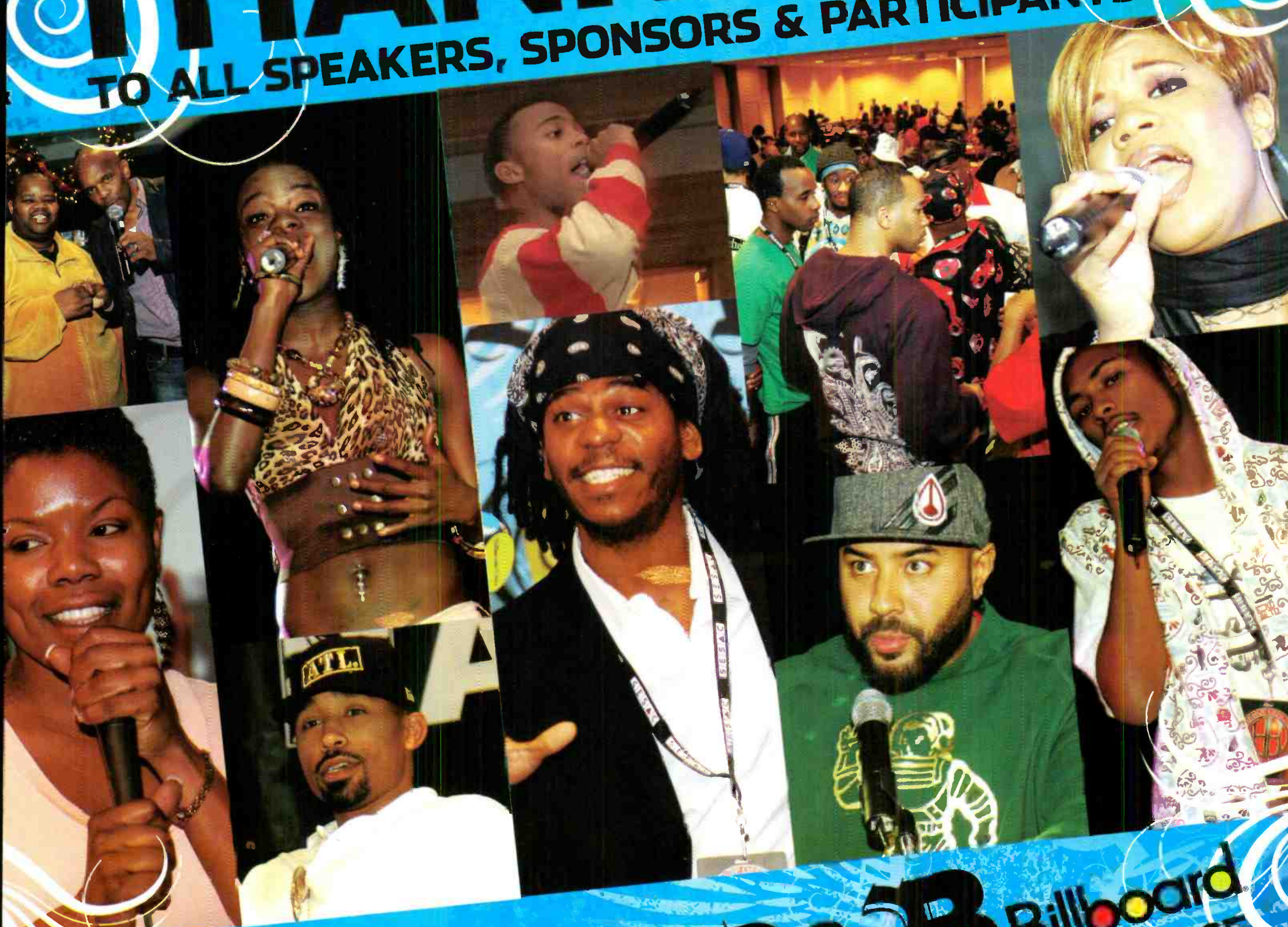


LOVE & ROCKETS: FIN COSTELLO/REDFERNS/RETNA

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