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GRAMMY PREVIEW
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TO KNOW

HOT ON THE CHARTS
TAYLOR SWIFT,
JOSH GROBAN,
MARY J. BLIGE



EXPERIENCE THE

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2008

YOUR GUIDE TO WHAT'S NEXT

BEST BETS

★ 08

HOPE FOR A BRIGHTER FUTURE: New Latin Sounds
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M C A N A S H V I L L E



VINCE GILL

These Days, ALBUM OF THE YEAR (General Field, Category 2)

These Days, BEST COUNTRY ALBUM (Field 8, Category 42)



GEORGE STRAIT

"Give It Away," BEST MALE COUNTRY VOCAL PERFORMANCE (Field 8, Category 37)

It Just Comes Natural, BEST COUNTRY ALBUM (Field 8, Category 42)

"Give It Away," BEST COUNTRY SONG (Field 8, Category 41)



REBA MCENTIRE

"Because of You" WITH KELLY CLARKSON,

BEST COUNTRY COLLABORATION (Field 8, Category 39)

M E R C U R Y R E C O R D S



BON JOVI

"(You Want To) Make A Memory,"

BEST POP PERFORMANCE BY A DUO OR GROUP (Field 1, Category 7)

Lost Highway, BEST POP VOCAL ALBUM (Field 1, Category 11)

L O S T H I G H W A Y R E C O R D S



JOHNNY CASH 

"God's Gonna Cut You Down,"

BEST SHORT FORM MUSIC VIDEO (Field 31, Category 109)



WILLIE NELSON

"Lost Highway" WITH RAY PRICE,

BEST COUNTRY COLLABORATION (Field 8, Category 39)



LUCINDA WILLIAMS

"Come On," BEST SOLO ROCK VOCAL PERFORMANCE (Field 4, Category 15)

"Come On," BEST ROCK SONG (Field 4, Category 20)



LOST HIGHWAY

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No. 1

ON THE CHARTS

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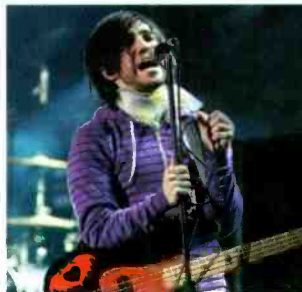
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Events

DIGITAL MUSIC LIVE!
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
Remembering former Rogue Wave member Evan Farrell, who died in late December, and rocking out with the Black Keys at a hometown show in Akron, Ohio. Plus, a eulogy for Seattle's beloved Crocodile Cafe at jadedinsider.com.

MARS: VOLTA; ROSS: HALEN; MICHAEL: DEAN FREEDMAN/ABC; FLO RIDA: ANDREW ZAEH; FALL OUT BOY: DIMITRIOS KAMBOURIS/WIREIMAGE.COM

OPINION

EDITORIALS | COMMENTARY | LETTERS

What Goes Around

30 Years Of Experience Teaches One Hype Man Not To Believe The Hype

BY DANNY BUCH

Many years ago I began my music business adventure working with Alan Becker and Howie Gabriel at Record Distributor's Win Records and Record Shack. Thirty years later I find myself back working with Alan and Howie at RED Distribution.

I joined WEA in 1978 as a field merchandiser hanging posters (stores "welcomed that") in accounts like E.J. Korvettes (then managed by current RED president Bob Morelli). Today Korvettes is long closed, and we pay handsomely for that merchandising space.

Many of the record guys I started with promoted music from a bag stuffed with releases from the best independent labels. (In a way, exactly where I find myself today.)

In 1979 I became the New York-based local promo manager for Atlantic Records at the height of the disco boom. By 1982 we were told disco was dead—although dance music continues to thrive today.

In the early '80s disco was replaced by heavy metal. And of course, by the early '90s the industry was told heavy metal had died—although hard rock music continues to thrive.

In the late '80s I worked with "hot sexy" rock bands ("hair bands") Winger, White Lion, Skid Row, Twisted Sister, Ratt and Kix. By the late '80s "hot sexy rock" was dead—although the genre continues to break great sexy new rock bands like Endeverafter, Chiodos, Scary Kids Scaring Kids, Metro Station, Bullet for My Valentine and others.

Grunge happened and died? Techno?

New wave? New age? All these styles came and were declared dead—yet those styles continued bigger than ever.

In 2004, after losing my job during Atlantic/Elektra consolidation, I was told that Danny Buch "had a good run" (translation: "over and done")—yet I am lucky

ple might be those who were also told their careers were over.

And most important, the formula that Doug Morris and Ahmet Ertegun taught me and much of the current industry—Jason Flom, Monte Lipman, Craig Kallman, Sylvia Rhone, Danny Goldberg,

Put on blinders and focus and fight and kill with everything you've got and get that song exposed.

enough to now participate in artist development and promotion within the growing independent distribution sector.

And now we are being told the music business is over. And although CD sales are down, music has never been more important to the consumer.

So what are the lessons learned?

Maybe we should not believe everything one reads from the naysayers of the moment.

That now more than ever, true hits can come from the strangest places when no one is looking: majors, indie labels, publishing deals, artists without labels.

That perhaps the most motivated peo-

ple really very simple: Find music people want. Music that has the magic. Put on blinders and focus and fight and kill with everything you've got and get that song exposed.

"Music the consumer wants" plus "exposure" equals a hit. The formula is exactly the same in 2007 as it was in 1979.

The more things seem to change, the more I find myself pretty close to the same place as when I started.

Danny Buch is senior VP of promotion and artist development at Sony BMG's independent distribution arm, RED.



BUCH

FOR THE RECORD

The Upfront story "Unhappy Holidays" in the Dec. 22 issue misstated Nielsen SoundScan's definition of catalog album sales. SoundScan's actual definition of catalog includes any classical and jazz albums 12 months old or older, and any albums from other genres 18 months old or older, as long as titles are not at No. 100 or higher on The Billboard 200. The two-year standard cited in the article is the criterion used to determine when an album moves from Billboard's current-albums charts to its catalog charts, although that policy is under review.



BILLBOARD.BIZ POLL

What was the most important news story of the year for the music business?

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

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From Acquisitions To Ad-Supported Services, From Retail To The Road, A Dozen Headlines We'd Bet The Farm On In 2008

EVERY MAJOR LATIN LABEL TRIES A REVENUE-SHARING MODEL

As music sales continue to decline, Latin labels are dramatically changing the way they do business, signing acts to deals that include some kind of revenue sharing. Already, Sony BMG Latin has launched Day 1, a talent development company that is part of its in-house operations and whose duties include concert promotion, while Universal has launched Global Talent Service, which will provide specific services tailored to each artist's needs. By the end of 2008, we can expect all major Latin labels will either have similar structures in place or require that their artists sign deals that give the label a piece of the sponsorship, touring or endorsement action.

—Leila Cobo

FACEBOOK UNVEILS AD-SUPPORTED MUSIC SERVICE

Subscription music services have yet to take off because most music fans just can't wrap their head around the concept of paying a monthly fee for music they can no longer listen to if they end their contract. An ad-supported version could work better—but so far, ad revenue has been unable to support the cost of licensing. Enter Facebook. The social networking phenomenon is in dire need of a unified music strategy, and is taking a headstrong approach to monetizing its network with advertising. It could easily leverage its subscriber base for lucrative ad revenue and negotiate workable licensing fees with the labels.

—Antony Bruno

GUY HANDS SELLS OFF PART OF EMI GROUP

Six months after buying EMI Group might seem early to contemplate a sale, but the current credit squeeze might just force Terra Firma's hand. CEO Guy Hands—since July, chairman of EMI—recently criticized EMI's previous senior management for excessive non-core spending, particularly in the recorded-music division. That, on top of previously set targets

for cutting £110 million (\$223 million) from costs annually, could help prep a leaner, more attractive EMI for sale. And with music publishing delivering 70% of group profits from only 23% of revenue in the year ending March 31, 2007, which part of EMI would you keep? —Tom Ferguson

URBAN ACTS OPT FOR DIGITAL DISTRIBUTION

Traditionally the urban industry has been behind the curve in terms of understanding and taking advantage of the digital revolution. But with hip-hop clearly the champ of 2007's ringtone race and with social-networking-savvy teenager Soulja Boy able to pick up 1 million-plus listeners and a major-label deal from his bedroom, a change is coming—and artists can be counted on to take it to the bank. Already, such forwarding-thinking chart-toppers as T-Pain are fashioning their own digitally distributed labels, following in the footsteps of pioneers like Prince and Public Enemy's Chuck D.

—Hillary Crosley & Gail Mitchell

INTERNET AD SPENDING EXCEEDS RADIO AD SPENDING

In 2007, communications strategy company Zenith Optimedia says, dollars spent on Internet advertising surpassed dollars spent on outdoor advertising; 2008 looks like the year that radio ad spending will be left behind. According to a recent report from the Radio Advertising Bureau, year-to-date revenue is off 2% from 2006; meanwhile, according to the Internet Advertising Bureau, revenue for the first nine months is up nearly 26% over the same period in 2006. Media agency Universal McCann predicts a 1% gain in radio revenue in 2008, but a 20% rise in Internet revenue. Zenith

Optimedia expects the Internet's share of all advertising will rise to 9.4% in 2008 from 8.1% this year, while radio's share of the ad market will slip to 7.9% from 8.2%. —Ken Tucker

ITUNES ALLOWS ALBUM-ONLY SALES

Since the inception of the iTunes music store, Apple leader Steve Jobs has insisted that any music sold on the service be available as an individual download and in full-album form. As a result, several high-profile acts like

stores and want to keep catalog in music specialty stores, the labels will have to either follow in the footsteps of something similar to Universal Music Group's (UMG) Jumpstart program—dropping list price and wholesale costs dramatically—or start selling on consignment. —Ed Christman

NASHVILLE'S BOOMING INDIE LABELS BEGIN PACKING IT IN

The rise of such Nashville-based independents as Big Machine, Broken Bow and Equity in recent years has led to an influx of investors hoping for similar results. But not all are succeeding, and 2008 will likely see some notable indie folds. A few—Rust Records Nashville, Neal McCoy's 903 Music, the recently launched Radiance Records—have already shut down. And meanwhile, Travis Tritt is suing Category 5, the label he signed with in 2005, claiming that his career has suffered "irreparable damage" because of the company's "false, unfair and deceptive acts." —KT

SANITY COMES TO THE SECONDARY MARKET

The wild, wild West of the secondary ticket market will be corralled in 2008, not by pissed-off soccer moms shut out of the "Hannah Montana" tour or opportunistic politicians, but by artists tired of watching others profit from tickets bearing their names. That's not to say the market won't keep thriving. But it will become more "legitimate": Ticketmaster will continue to up its involvement, secondary-market firms like StubHub will seek more partnerships with artists, and regulation on the front end will increasingly determine who gets their hands on tickets—and, more importantly, how.

—Ray Waddell



Radiohead and Jay-Z have declined to sell their music on the popular service, preferring their work be bought in full or not at all. But Amazon's digital music service—which does allow album-only downloads—could force Jobs to shift his stance. The result will be an increase in digital album sales, greater than the 56% growth rate seen in 2007, while the sales of digital singles flatten. —AB

LABELS FINALLY LOWER CD LIST PRICES

With album sales down almost 20% in 2007 and the fear that the CD's decline will further drive sales down another 20% in 2008, labels will no longer be able to avoid the CD pricing issue. If they want to keep music in big-box

LED ZEPPELIN PLAYS LIVE ON U.S. SOIL—MAYBE

The likelihood of the mighty Zep playing anywhere beyond the Dec. 10 London reunion show is very much a moving target depending on a variety of factors, including the fallout from that show. Led Zeppelin will not string together 50 coast-to-coast dates across the United States in 2008. A more likely scenario would be for the band to sit down in one, two or three major markets for a very limited run of dates—plus perhaps a couple of key festival appearances. —RW

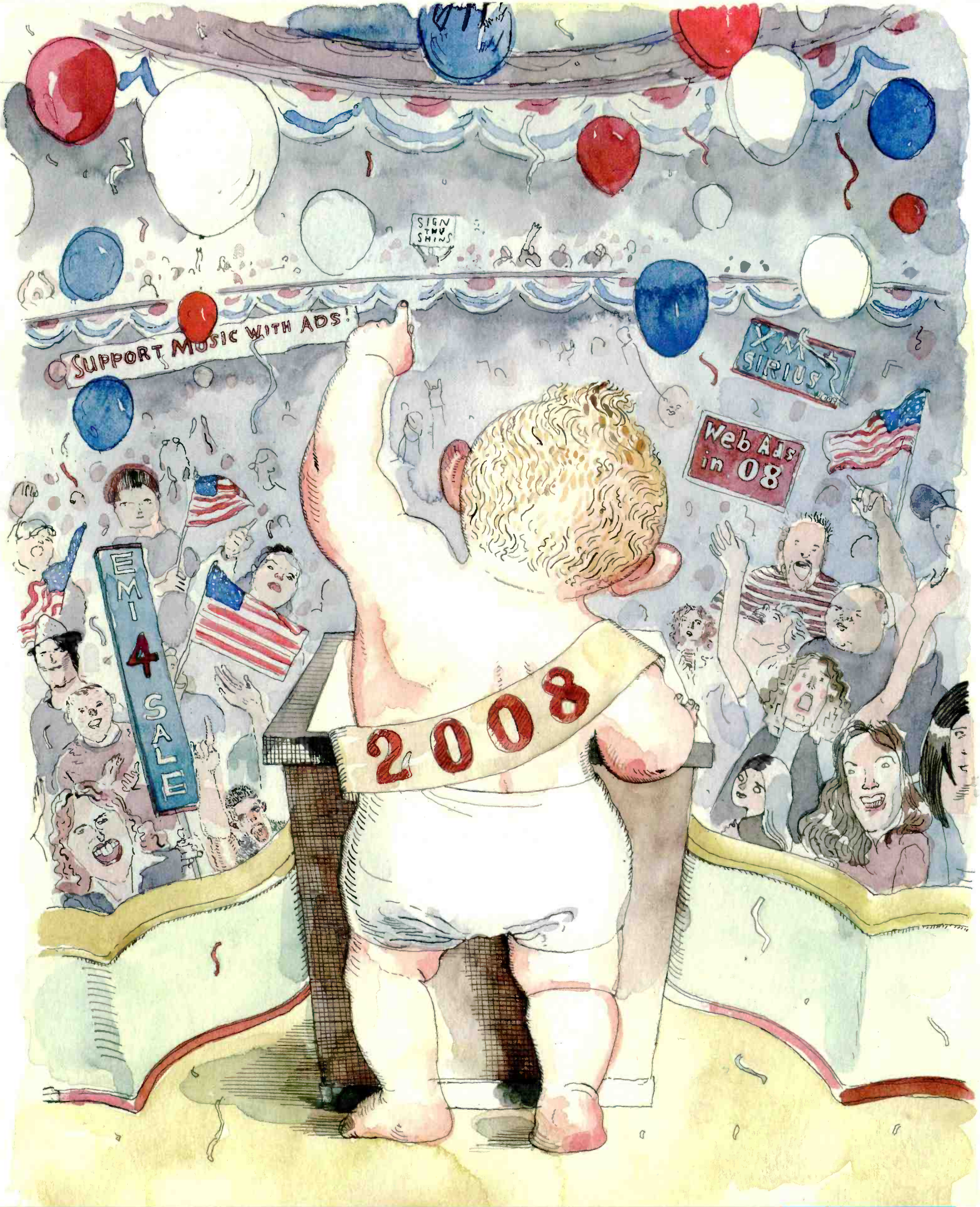
THE SHINS SIGN WITH A MAJOR

After three albums that have sold more than 1.7 million U.S. copies combined, according to Nielsen SoundScan, these indie rock favorites are out of contract with Sub Pop. They're likely to jump to a major, perhaps on a smaller imprint like Epic's Glacial Pace (run by pal Isaac Brock of Modest Mouse). "We really like the more creative sort of ways people have been putting out their records lately," frontman James Mercer told Billboard in 2006. "People are owning their own masters and having distribution deals. That's real attractive." —Jonathan Cohen

XM RESOLVES 'DEVICE' SUITS AFTER SIRIUS, XM MERGE

In May 2006, major labels sued XM, arguing that the satcaster's XM + MP3 service provides downloads to its device (which would require it to pay a "reproduction" right royalty) rather than streams. In mid-December, Warner Music Group and UMG withdrew from the suit, after their concerns about the device's "advanced recording functionality" were met. But a merger with Sirius could speed up settlement talks with the other majors, assuming the Department of Justice and FCC approve the union. XM could also wind up teaming with the record industry to eliminate terrestrial broadcasters' legal exemption from paying royalties—thus leveling the playing field.

—Susan Butler





JOSH GROBAN, performing Nov. 28 at the Rockefeller Center Christmas tree lighting in New York, was a huge holiday seller with 'Noel.'

RETAIL By Ed Christman

Looking Forward By Looking Back

Bad Weather Chills Holiday Sales, Leaving The Future Uncertain

Just when it seemed erosion of music sales during the holiday season couldn't get worse, December snowstorms compounded the retail industry's misery.

Album sales for 2007 are now down 15.3% for the year, compared with 2006. But for the four weeks beginning with Thanksgiving week and ending Dec. 26, U.S. album sales were down 20%, with scans during the period this year totaling 84.2 million vs. 105.3 million units during the same period last year, according to Nielsen SoundScan.

The last week before Christmas didn't help matters much, with scans totaling 25.6 million vs. 31.3 million units in the same period last year.

The season got off on the wrong foot when Thanksgiving sales failed to ignite due to a lack of new hit titles, with retailers reporting anywhere from 5% to 15% comparable-store declines. And then Mother Nature conspired to shut shoppers out of the stores.

"Last weekend we were hit pretty hard by snowstorms in the Midwest and Northeast," Value Music president Rob Perkins says. "It just makes things worse in one of those already bad holiday selling seasons."

Mike Fratt, who heads up the six-unit, Omaha, Neb.-based Homers chain, also says weather has been an issue. A Dec. 5 shooting in a Omaha mall "led everybody into a malaise for about a week, and then a deep freeze compounded by a snowstorm hit the marketplace on Dec. 6-9 and then again on Dec. 14-15—both weekends. This is making a bad sales pattern worse."

In Brighton, Mass., Newbury Comics CEO Mike Dreese says

sales were down 80% on Dec. 16—a decline he attributes to snow and a New England Patriots game keeping people home. So far in December at Newbury, Dreese says, only four days have matched the sales generated on those same dates in 2006.

And even beyond the weather, a lack of big hits is still grating on retail's nerves. "I was astounded: There was no CD to give as a gift," Dreese says. "I have never seen that before."

The formula for holiday selling success is a plethora of obvious hit titles and a couple of surprise hits, and this year retailers have had few of the former to rely on. But at least one title has far exceeded expectations: Since its Oct. 9 release, Josh Groban's Christmas album "Noel" has sold 3.6 million copies, according to Nielsen SoundScan; it is now the top-selling album of the year.

Indie retail chains are also citing Lupe Fiasco's "The Cool," Robert Plant & Alison Krauss' "Raising Sand" and Mindy Smith's "My Holiday" as unexpected sellers. And Fratt reports that Homers has sold "a ridiculous amount" of the Eagles' "Long Road out of Eden" and the Tom Petty "Runnin' Down a Dream" DVD, which, respectively, are exclusives at Wal-Mart and Best Buy.

Eric Levin, who owns the Criminal Records indie store in Atlanta, says this year's dearth of hit titles inspired the chain to

move its usual January sale on its top 100 titles up to Dec. 1. That change, he says, has helped the chain increase sales by 8% so far in December.

One bright spot across the board, retailers and wholesalers say, has been online physical sales. "We are up over 50% for online sales," says Bruce Ogilvie, co-owner of Irvine, Calif.-based one-stop Super D. But he adds that the company's online business peaked in the week ending Dec. 15, when customers ordering product online could still expect to receive it in time for Christmas.

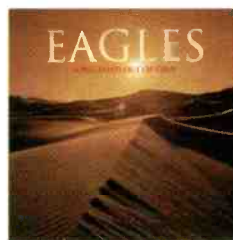
Dreese also reports that Web sales are way up for his chain. He says December will be Newbury Comics' first \$1 million month for its Web store.

DVD sales, meanwhile, have been flat this holiday season, though retailers had expected them to be up slightly. Consequently, many studios have extended their dating programs by an additional 30 days as to when payments are due so that retailers will have more time to sell-off the product rather than piling up returns in January. And while videogames have had a decent December, merchants say, sales could have been even better if enough Wii game systems were available or if the best-selling videogame title, "Guitar Hero," could be kept in stock.

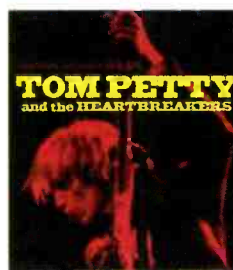
But for music, retailers say, the message is clear. "Unless we get some innovation put into physical music," Value Music's Perkins says, "we will see a continuing of this bad sales trend."

Indeed, senior executives at two of the majors say they are forecasting a mid-teens percentage decline to a 15% drop in CD sales for 2008 budgets.

Sales declines may be furthered, as well, by a continued reduction of shelf space devoted to music. Retail executives say they are unsure how poor sales will affect such matters in 2008, but 2007 saw a number of chains reduce music space to expand other product lines. While it's unclear what the overall reduction was during the year, retailers including Virgin Megastore say it reduced music SKUs by 10% in order to make way for fashion.



New releases from the Eagles and Tom Petty did big holiday business at indie chains, despite being exclusives for mass merchants.



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Format Forecast

In 2007, CD Sales Were Down 19%. In 2008, The Industry Will Try Out Four New Physical Discs—With Digital Interface

	DVDPLUS	DFS (DIGITAL FUTURE SOLUTION) DISC	CDVU+	MVI (MUSIC VIDEO INTERACTIVE)
What It Is	A double-sided hybrid disc that combines DVD Video/DVD Audio/DVD ROM with CD/CD ROM data. Efforts in the United States are geared toward touting the DVD side for 5.1 audio Surround Sound.	A redesigned DVD or CD, comprising a prerecorded content area, ROM and updatable content area on the same surface. Technology can be mixed with DVDplus.	A CD that, so far, has been used to embed a digital booklet onto the album, and to enable videos launched via photos in the booklet.	A DVD version of the album that allows for video and the ability to tap into digital features via the Internet. A CD version is included until spring 2008, and then a WAV file.
Who's Behind It	DVDplus Int., led by chairman Dieter Dierks, who created the format. Veteran artist manager David Krebs is the company's co-chairman and chairman of the U.S. arm. Former Sony Music formats guru Bob Sherwood is overseeing the format's U.S. launch.	Because Group Management founder/president Steve Millard. The company's backbone is skyHub, a global digital retail portal that can serve as the front end for labels and physical stores.	Hollywood Records	Warner Music Group
Costs	About the same as manufacturing separate DVDs and CDs, with minimal modifications to the existing manufacturing plant.	Same as CD and DVD, but with about a 10% higher mastering cost. Some modifications may be required at manufacturing plants.	Additional undisclosed costs for licensing technology from Zinio, a company that specializes in digital presentation of magazines.	No extra costs for DVD manufacturing, just costs for additional content.
Compatibility	Car players, computers, DVD players, PlayStation 2 and "anything with a computer spec," Sherwood says.	Depending on the kind of disc used, either DVD or CD players.	No problem with CD players, but not compatible with every computer.	DVD players, computers and the Sony PlayStation and Xbox videogame platforms. WAV files can be burned to CD.
Internet Connectivity /New Content	The DVDplus disc can potentially connect to the Internet and offer new content, but it would increase the cost.	Placed into a computer, the disc launches links with skyHub, allowing the consumer to access, preview, purchase, download and burn content such as remixes and videoclips onto the disc, thus generating additional revenue.	Users can find updated artist information and link to a site where they can create and print out posters suggesting they're posing with band members. Additional songs can also be made available for download.	In addition to downloading artist-related wallpaper, MVI also gives users the ability to make a ringtone. Each title also provides monthly offers of bonus material, digital tools, merch or fan club discounts.
Target Audience	43 million households and 3 million cars now have Surround Sound capabilities, Sherwood says. In two years, 60 million households will have it.	Customers age 11-35, who don't listen to discs, and only want digital, but can be sold on improved sound quality; and older customers now converting to digital.	Young fans for whom the visual experience is an integral part of interacting with an act's music.	According to a study supplied to Billboard, MVI has tested well with consumers ranging from ages 15-17 to 30-plus.
What Music First	Catalog—potentially, the 373 albums that have each sold more than 5 million units. The goal is to launch with 50 titles from acts like Pink Floyd and Joni Mitchell. So far some 120 titles have been issued around the world, but none from major artists. 	To be determined.	The Jonas Brothers' self-titled album came out in two CDVU+ editions in 2007. A half-dozen more releases—including the next Atreyu album—are expected in 2008. 	Starting with Linkin Park's "Minutes to Midnight," several albums were issued on MVI in 2007, across a wide span of genres. The MVI version of Avenged Sevenfold's self-titled album accounted for 16,600 of the release's 80,400 first-week copies, according to Nielsen SoundScan. 
Industry Support	So far, some majors have signed on internationally but not yet for the United States. Also, efforts are at work to build a DVD consortium.	Two majors will conduct test trials with the disc in the new year.	Hollywood had an exclusive industry licensing agreement with Zinio through 2007. Whether other labels will license the technology remains to be seen.	In discussions with other majors, but so far none have issued content on the format.
Why It Could Click	High-quality sound, and music content for consumers who already buy Surround Sound movies.	Labels and retailers need a disc that interacts with the Internet, Millard says.	Interactivity to bring buyers to the Internet and provide them with more content; Eco-Pak capabilities.	Mobile component; wide audience appeal; not perceived as overly trendy.

28 CONCORD MUSIC GROUP

Reasons Why
Is the Label You Need To Know...



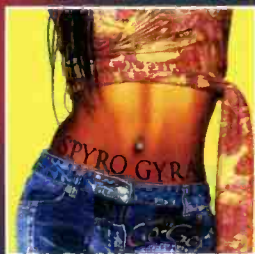
Paul McCartney
Memory Almost Full
Best Pop Vocal Album
Best Male Pop Vocal Performance
Best Solo Rock Vocal Performance



John Fogerty
Revival
Best Rock Album



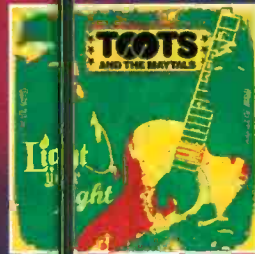
Kurt Elling
Nightmoves
Best Jazz Vocal Album
Producer of the Year, Non-Classical



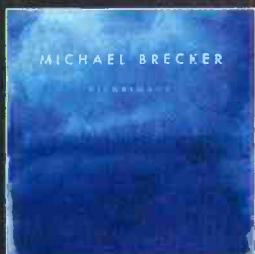
Spyro Gyra
Good to Go-Go
Best Pop Instrumental Album
Best Pop Instrumental Performance



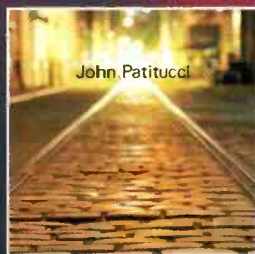
Tierney Sutton Band
On The Other Side
Best Jazz Vocal Album



Toots & The Maytals
Light Your Light
Best Reggae Album



Michael Brecker
Pilgrimage
Best Jazz Instrumental Album, Individual or Group, Best Jazz Instrumental Solo



John Patitucci
Line By Line
Best Jazz Instrumental Album, Individual or Group



Roben Ford
Truth
Best Contemporary Blues Album



Joni Mitchell
Shine
Best Pop Instrumental Performance



Babel Soundtrack
Best Score Soundtrack Album
For Motion Picture



Angie Stone
w/Betty Wright]
The Art of Love and War
Best R&B Performance By A Due Group With Vocals

Dwele
Interpretations
BEST URBAN/ALTERNATIVE PERFORMANCE

Meshell Ndegeocello
Interpretations
BEST URBAN / ALTERNATIVE PERFORMANCE

Béla Fleck (w/Chick Corea)
The Enchantment
BEST INSTRUMENTAL COMPOSITION

Vince Mendoza,
arranger (Joe Zawinul/*Brown Street*)
BEST INSTRUMENTAL ARRANGEMENT

Jorge Calandrelli,
arranger (Ella Fitzgerald/*Love Letters From Ella*)
BEST INSTRUMENTAL ARRANGEMENT
ACCOMPANYING VOCALIST(S)

New York Voices
A Day Like This
BEST INSTRUMENTAL ARRANGEMENT
ACCOMPANYING VOCALIST(S)

Ozomatli
Don't Mess With the Dragon
BEST ENGINEERED ALBUM

Michael Bishop & Elaine Martone,
engineers (Robert Spano
& Atlanta Symph. Orchestra
Vaughan Williams: Symphony No. 5)
BEST SURROUND SOUND ALBUM

Robert Spano, conductor
(Robert Spano & Atlanta Symph. Orchestra
Vaughan Williams: Symphony No. 5)
BEST ORCHESTRAL PERFORMANCE

James Dunham & Paul Katz
Tchaikovsky: Three String Quartets,
Souvenir De Florence Ying Quartet
BEST CHAMBER MUSIC PERFORMANCE

Turtle Island Quartet
A Love Supreme:
The Legacy of John Coltrane
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DIGITAL By Antony Bruno

Mal-contented

Digital Album Art, Lyrics, Extras Should Emerge Stronger In '08

There is a reason people still buy CDs more than they do digital albums. Actually there are several, but viruses that come along with music via peer-to-peer sites (P2P) and a concern over digital rights management (DRM) aren't the only culprits.

Digital music files just don't provide the same amount of content that a CD package does. That includes liner notes, extended album art and lyrics. Buy a digital album today and all you get are a list of tracks and (maybe) a thumbnail image of the album cover that you can't even read.

It's one of the reasons music fans still turn to P2P networks for their music. In addition to providing music free of charge and free of DRM, P2P sites in many cases also include digital copies of such extras typically found in the CD. According to label sources and pirate network tracking firms, fans downloading full albums from BitTorrent sites almost universally choose files that include scans of the CD booklet over those that don't.

Of course, there is little that can be done with those scans other than view them on a computer. Imagine if the music industry and the digital music services got together and

offered an official way to access the same content, but make it available on portable devices as well as make it interactive.

There are two ways to accomplish this. One is working directly with a digital music service and hardware developer to ensure all this new content has an outlet. The other is to go it alone.

For the former, iTunes is the most likely candidate.

Although hardly life-threatening, iTunes is facing new competition this year from Amazon and a variety of social networking sites. While it has made great advancements with the iPod, iTunes' innovation has been slow. The service looks and operates much like it always has. The only new features are in video.

Look for Apple to make nice with its label partners by offering a bit more with each download, such as lyrics and more interactive album art.

iTunes is the only music service that has a built-in video download feature. The others offer only streaming video. It's also one of the few services that feature a tightly integrated device—the iPod. Apple is in a great position to roll out new features across its online store and its devices at the same time.

Microsoft's Zune is another place to watch for this, for the same reasons. It also has the integrated service and device, as well as ownership of the technical building blocks needed

(such as Windows Media Player). And since it's still lagging far behind Apple in the digital music game, Microsoft could easily tap digital extras as a battleground for new market share.

The problem is that the four major music companies rarely work together on anything. So another angle would be for each to go it alone. If digital music services can't or won't incorporate better metadata into their downloaded files, look for third-party applications to emerge that will do so after the fact.

Early examples of this are two games developed for the iPod—"Musicka," created by the developers of the original music rhythm game "PaRappa the Rapper," and "Phase," created by "Rock Band" and original "Guitar Hero" developer Harmonix. Both are rhythm-based games that let users "play" along to the songs on their device by pressing buttons at the right time.

The point is that if these game companies can do it, there is no reason why labels can't offer (or commission) their own iPod plug-in that will import better album art, liner notes and lyrics directly from the label or artist and ported into iTunes and the iPod.

In the year ahead, look for several efforts from both camps as digital music distribution becomes more important to the music industry as well as a point of increasing competition among service providers.

Here are a few areas to watch:

Album Art

As music formats have changed through the years, album artwork has suffered. It has gone from sprawling center spreads adorning vinyl LPs to stamp-sized thumbnails accompanying MP3 files. But as digital becomes the predominant format, look for album art to evolve.

The early groundwork for this already has been laid. Last spring, Warner Music Group (WMG) added interactive booklets based on Apple's Quicktime software to about 75 albums sold on iTunes, providing photos and links to more multimedia content. The problem was it was also based on Flash technology, which the latest version of Quicktime disabled due to a security flaw.

There is additional activity on the mobile front. All labels are working with phone manufacturers on the "mobile album" concept—a bundled digital package that includes the full song, ringtone, wallpaper image and other assets for one price.

Lyrics

While a lyrics page is quite commonplace in the pages of a CD booklet, they are nonexistent with digital music files. In fact, most digital music services only let users search for songs by artist, track or album name. None have an integrated lyrics search tool, and you certainly can't download lyrics to your iPod or other device.

Slowly, things are changing. Yahoo Music last year launched the first publisher-authorized online lyrics search page thanks to Gracenote, which is has taken on the task of untangling the Gordian knot of music lyrics publishing rights for service providers.

That search page isn't integrated with the Yahoo Music Unlimited service, though. What's lacking is an affordable way to attach those lyrics to the digital file of the song they belong to. Digital music services would have to pay an extra fee per download to offer that capability, and devices would have to add a new "lyrics" tab or some other functionality for users to subsequently access the words while the song plays.

Look for Gracenote and its service provider partners to develop exactly that in the year ahead.

Liner Notes

Perhaps the most fundamental changes coming to album extras are in the liner notes. In a CD booklet, it's all well and good to list a bunch of people to thank and leave it at that. In the digital age, liner notes become far more interesting.

Rather than thanking so-and-so producer for doing such a great mixing job or their family for support, digital albums can provide behind-the-scenes footage of the producer and band at work, or perhaps a "making of" featurette, interview Q&A, family photos/video, etc.

One area to look for such innovation is with the CDVU+ and MVI formats created by Walt Disney and WMG, respectively. Technically these are multimedia CD formats, not digital music formats. But both represent a step toward expanding the way all involved view a music product.

Both add what can best be called "digital magazines" to a CD that, when inserted into a computer, allow fans to access videos, link to online features, lyrics and more. These physical products represent the bridge between old-school CDs and the digital future. As labels focus on selling more digital albums instead of individual tracks in the new year, expect them to learn from these experiments and begin creating similar all-digital packages as well.

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BEST ELECTRONIC/DANCE ALBUM
 ELEMENTS OF LIFE • TIESTO
 (ULTRA)



BEST ALTERNATIVE MUSIC ALBUM
 NEON BIBLE • ARCADE FIRE
 (MERGE)

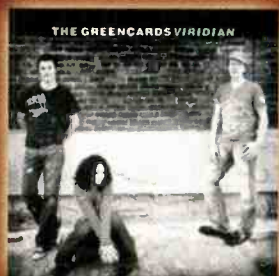
BEST RECORDING PACKAGE
 CASSADAGA • BRIGHT EYES
 (SADDLE CREEK)



BEST SCORE SOUNDTRACK
 THE DEPARTED
 HOWARD SHORE (NEW LINE)



BEST ALTERNATIVE MUSIC ALBUM
PRODUCER OF THE YEAR
 WINCING THE NIGHT AWAY • THE SHINS
 (SUB POP)

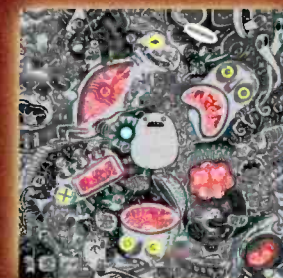


BEST COUNTRY INSTRUMENTAL PERFORMANCE
 MUCKY THE DUCK
 THE GREENCARDS (DUALTONE)

BEST BOXED/LTD. ED. PKG.
 A FEVER YOU CAN'T SWEAT OUT
 PANIC! AT THE DISCO
 (DECAYDANCE/FUELED BY RAMEN)

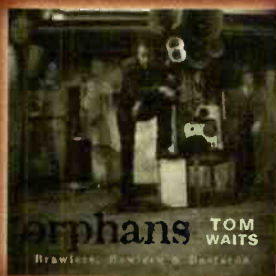


BEST RECORDING PACKAGE
 FRIEND & FOE • MENOMENA
 (BARSUK)



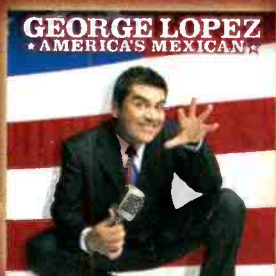
BEST CONTEMPORARY BLUES ALBUM
 THE SCENE OF THE CRIME • BETTYE LAVETTE
 (ANTI)

BEST REMIXED RECORDING
 BRING THE NOISE • BENNY BENASSI
 (ULTRA)



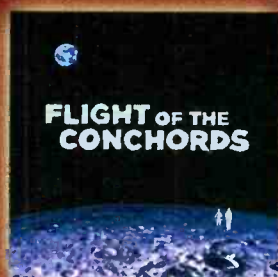
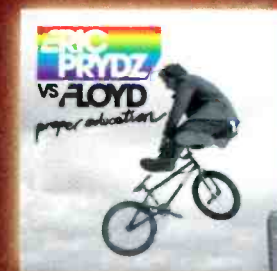
BEST CONTEMPORARY FOLK/AMERICANA ALBUM
 ORPHANS • TOM WAITS
 (ANTI)

BEST REMIXED RECORDING
 LIKE A CHILD (CARL CRAIG)
 JUNIOR BOYS (DOMINO)



BEST COMEDY ALBUM
 AMERICA'S MEXICAN • GEORGE LOPEZ
 (COMEDY CENTRAL)

BEST REMIXED RECORDING
 PROPER EDUCATION • ERIC PRYDZ
 (ULTRA)



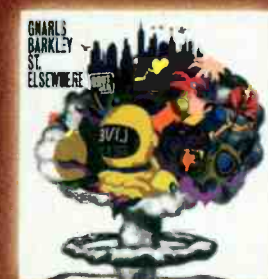
BEST COMEDY ALBUM
 THE DISTANT FUTURE
 FLIGHT OF THE CONCHORDS
 (SUB POP)

BEST REMIXED RECORDING
 SORRY (DIRTY SOUTH)
 KASKADE (ULTRA)



BEST COMEDY ALBUM
 I STILL HAVE A PONY
 STEVEN WRIGHT (COMEDY CENTRAL)

BEST SHORT FORM MUSIC VIDEO
 GONE DADDY GONE • GNARLS BARKLEY
 (DOWNTOWN/ATLANTIC)



Season Of The Widget

In 2008, These Social Networking Applications Will Be The New Online Stores



Last year saw the emergence of a new buzzword in the digital music space—widgets. ¶ This year, we'll see if they do any good. ¶ An offshoot of the global social networking trend, widgets are small applications that users can place into their blogs, profiles and Web sites, and thereby extend the functionality of an otherwise separate Web site or service. What's more, users can simply copy widgets found on friends' profiles and insert them onto their own, thus enabling a tremendously viral distribution opportunity. ¶ The concept gained prominence during the past year, picking up momentum once Facebook opened its platform so any developer could write an application using its user data and connections. ¶ Then Google upped the ante with its OpenSocial initiative, a standardized widget-development tool that would allow developers to write one application that can work with any social networking site adopting the technology—which include MySpace and Bebo. ComScore, a leading Web traffic monitoring firm, even began a metrics service tracking the most popular widgets and their usage. ¶ These widgets have opened the door to a whole new style of selling content and services online, called "distributed commerce." Simply put, rather than making customers navigate to a specific site to buy a concert ticket or a music download, widgets allow bands and their fans to sell the same from their own Web sites. If iTunes is the Wal-Mart of music, widgets are more like vending machines. ¶ As a result, several styles of widgets related to the music industry have popped up. Some attempt to sell digital downloads, others concert tickets, still others merch. Some serve as fan club applications, while others are music discovery and playlist-sharing tools. ¶ What follows is a collection of the top widget categories to keep an eye on in 2008, and the leading companies in each. Their success or failure will determine whether widgets will become a significant new revenue stream or just another Internet fad that never delivered on its potential.

● Sales Widgets ●

By far the toughest sell in terms of attracting a mass market, the idea of selling digital downloads directly to fans via widgets on MySpace or other social networks is a compelling one for labels and artists alike. Issues like digital rights management compatibility, tracking sales and revenue splits with the labels and artists remain a major concern.

SNOCAP MYSTORES

Although it never made a real impact last year, don't completely count out the MyStores sales widget just yet. Snocap's attempt to let artists and participating labels sell digital downloads at their own price via their MySpace profiles was held back primarily by a focus on indie acts that agreed to sell their music sans DRM. Few major label acts took advantage. But two things could happen in 2008 to turn things around. First, Sony BMG and Warner Music Group may agree to sell music without DRM, making music sold via the MyStores widget available to all in an iPod-friendly way. Second, Snocap may get bought. Depending on who acquires it, MyStores may find more success as part of a broader, integrated service than a stand-alone product lost in an already busy MySpace environment.



INDIE911 HOOKA

While it likely will remain a niche player due to its focus on relatively unknown artists, Indie911's HOOKA widget gets a lot of things right that deserve attention. First, it lets users create their widgets based on multiple artists, not just one. Second, it compensates fans hosting HOOKA widgets with 10% of each sale. Finally, it allows fans to not only buy songs, but also stream music, chat and watch videos. Don't be surprised if this one gets acquired, or if it gets copied by either a competing service or a mainstream act looking for a strong online presence.

LALA

While the company has a history of overstating the impact of its initiatives, Lala's widget sales strategy—which focuses on selling full albums, not individual tracks—has potential. If it grows more widespread, it could put an interesting twist on the model. The tracks are downloaded directly to users' connected iPods, not stored on a hard drive, while Lala sends a physical CD in the mail. So far Lala has licensing deals with only Warner Music Group, and has used the widget to sell only the latest James Blunt album. Expect wider use as the year progresses.



● Ticketing/Touring Widgets ●

Close to 80% of all ticket sales are now conducted online, according to Ticketmaster. Meanwhile, the company says the No. 1 reason fans don't attend concerts by bands they like is because they simply didn't know a show was in town. Recruiting fans to become sales agents may increase the first stat while lowering the second.

iLIKE

When Facebook opened its social networking platform to outside developers last summer, iLike was the first music application created for the service, and more than 3 million people signed up for it in less than a

month. The app lets users list which of their favorite artists are coming to town soon and which other Facebook members are attending that show, and enables streaming of music samples from those artists. It also creates artist-specific iLike pages for such partner labels as Eleven Seven Music. With funding from Ticketmaster, look for iLike to capitalize on its momentum with interesting new features in the new year.

TICKETMASTER EVENT-ENGINE

The ticketing juggernaut launched an online affiliate network late last year that allows individuals and organizations alike to earn commissions for online ticket sales that originate from links on their Web sites. The Event-Engine widget, as it is called, lets users create a customized event list that keeps track of what they sell. The company says it will add additional tools and functions throughout the year.

PASSALONG ONTOUR

One of the first tour-specific widgets available, PassAlong's OnTour software searches users' music libraries and alerts them when any of the acts are coming to town. As of late November, the company lets artists create their own OnTour widget, from which fans can search for local tour dates, and gives the opportunity to offer MP3 files and an RSS news feed. RCA Music Group's Alicia Keys and Cassidy are just two of the first artists to take advantage.



● Music Recommendation/Playlist Widgets ●

Word-of-mouth has always been one of the best ways to discover new music, and perhaps the most popular category of music widget available today are those that let users share their musical interests. Sites and services like Last.fm and Imeem received the bulk of the press last year.



MOG

MOG has yet to release a widget extension for its music-focused social network. But it will, and soon. MOG reads and posts users' entire music libraries from their hard drives onto their MOG profiles, lists the most recent songs they've listened to and suggests other MOG profiles with similar music tastes. Thanks to a partnership with Rhapsody, users can also stream any song listed on other users' profiles.

To MOG, the winning music discovery/sampling widget will be the one with the best user interface. Run by former Gracenote executives and other technology experts, MOG is taking a slow but steady approach to carving out a niche in this market. Its inevitable widget will be one to contend with.

UPLAYME

UPlayMe has quickly gained critical acclaim in the blog community for its focus on user interaction. Both a desktop application and a social network widget, UPlayMe—like MOG—reads the music stored on users' computers or iPods to match them with other users who like the same music. But it also gives users the option of setting up an instant-message conversation or sending a message through the system.



The company has a number of new features planned for the new year, as well as a marketing push that should generate a bit more mainstream buzz. Investors include Warner Music Group, and former WMG exec Dan Pelson is the company's founder/chairman.

QLOUD

Pronounced "cloud," Qloud is an iTunes plug-in and a Facebook widget that allows users to play any song in their iTunes library through Facebook, and allows others visiting Facebook profiles to do the same. Users can also exchange playlists and add friends' songs to their online libraries, but not actually download the file to their hard drive.



It attracted more than 1 million Facebook users during its beta trial, and officially went live Nov. 1. Investors include former AOL execs Steve Case and Ted Leonsis, Island Records founder Chris Blackwell, former EMI exec Tom Ryan, former Warner Music exec Paul Vidich and former Yahoo Music GM David Goldberg.

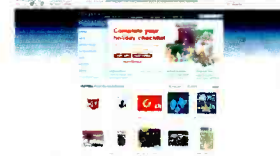
● Merch Widgets ●

Rampant piracy may be complicating the sale of music online, but merch is much harder to duplicate. Artists looking to convert their Web traffic into cash are increasingly looking at selling physical goods instead of digital ones as a result.

ZAZZLE

While other widgets let acts sell merch online, Zazzle is the only one that lets participating artists sell merch that fans can customize. The company also handles all inventory, shipping and billing needs. Participating artists simply upload their images to the Zazzle servers, select which products they wish to sell (such as T-shirts, posters and caps) and then set their price.

Fans can then pick the size and color of T-shirt they want, select a design and then pay for it. Zazzle's automated production facility then applies the image to the product and ships it out, all for a flat fee. The company has deals signed with Warner Music Group and Signatures Network for content—with such acts as Kiss, the Who and Maroon 5—and with MySpace for distribution.



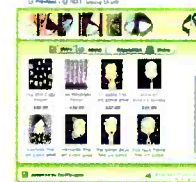
NIMBIT ONLINE MERCH TABLE

Nimbit's OMT is designed for artists looking for a way to make more money online.

The widget allows bands to sell not only their merchandise, but also CDs and tickets to upcoming shows. It also lets fans sign up for e-mail alerts. Fans can post the widget on their own profiles, and the bands can update the information listed on those fan-posted widgets without the need to post a new version. The site charges various flat-rate hosting fees, depending on the functionality desired. Users include Robert Plant & Alison Krauss, Letters to Cleo and the Blind Boys of Alabama.

CARTFLY

More for the DIY artist set, Cartfly is a simple application that lets users display their wares and take orders. Payment is handled via PayPal, and participating artists need to handle their own inventory and shipping. CartFly charges a flat 3% commission on all sales.





Acts (clockwise from top left) like . . . AND YOU WILL KNOW US BY THE TRAIL OF DEAD, COURTNEY LOVE, PEARL JAM and DAFT PUNK are candidates to release music without the help of a traditional label.



DIGITAL By Antony Bruno

The Radiohead Effect

Who Will Follow The Band's Name-Your-Own-Price, No-Label-Necessary Lead?

Radiohead's decision to release its new album "In Rainbows" by itself—online, without a record label's help and at any price the user chose—rocked the industry last fall. ■ Some hailed it as the beginning of the end for record labels. Other dismissed it as merely a publicity stunt. But everyone wants to know: Who's next? ■ So far the only artist to do so is classical soprano Barbara Hendricks. Some of the followers may be megastars like Radiohead, with enough riches and fans that such a move would prove little risk. Others may be smaller acts that are either past their prime or no longer viewed as good investments by today's penny-pinching labels. ■ The following 10 acts represent where the smart money is on such speculation. Let the games begin.

Prince

He's already shown a willingness to distribute music outside traditional label structures by releasing new music on his Web site, via his NPG Music Club and by offering his latest album as a covermount with the Daily Mail newspaper in London. Prince is also staging a massive effort to "gain control of the Internet" by suing the Pirate Bay and forcing independent fan clubs to remove images and other content, suggesting perhaps that he wants all eyes on his site in the future.

Trent Reznor/ Nine Inch Nails

After a highly publicized departure from label Interscope and Universal Music Group, Nine Inch Nails frontman Trent Reznor came right out and declared his intention to release the group's next album from its Web site for \$5. He also collaborated with Saul Williams on the "Niggy Tardust" release, which was offered online in a Radiohead-like fashion. This one is money in the bank.

Courtney Love

The singer penned a rambling stream-of-consciousness post on her MySpace page admitting her fascination with the Radiohead model and said she would consider something similar in the future. Her latest album, provisionally titled "How Dirty Girls Get Clean," was supposed to be released last year but has yet to appear; Love is also not presently signed to a label.

Daft Punk

The techno group's new live set, "Alive 2007," appeared on iTunes a week before it did physical formats, so clearly the act is interested in digital releases. Although still signed to Virgin, Daft Punk's Thomas Bangalter told Billboard last summer that he's open to experimenting when free to do so. "What we might be interested to do from an artistic point of view might not have the same agenda as a major label for using physical formats," he said. "Personally, we still buy music, but we hardly buy any physical music. We've definitely changed our habits."

. . . And You Will Know Us By The Trail Of Dead

The group left label Interscope last fall with no small degree of animosity, and is rumored to be considering a digital-only self-release in partnership with indie digital distributor IRIS. The Texas-based outfit is working on a new album, expected in August.

Chuck D/ Public Enemy

Chuck D is already releasing his own material and that of Public Enemy under his primarily digitally distributed label SLAMjamz. Expanding his love for Internet releases with the pick-your-price angle of Radiohead's move is just the kind of anti-authority rebellion that he and his crew are known for.

Sufjan Stevens

The prolific indie rocker has almost complete control over his work through his label Asthmatic Kitty, and has a proven willingness to do things

differently. He even gave away full rights to one of his songs as a prize in a Christmas songwriting contest opened up to all fans. At the rate he puts out material, Stevens may easily decide to just push his songs online as soon as they're done rather than wait for a more traditional model.

Pearl Jam

The Seattle group already sells live recordings directly to fans through a proprietary Web interface, and has a history of eliminating the middleman to make its work more affordable to fans. With a distribution and payment model already set up for the live material, it would be a simple matter for the group to add studio albums as well. Pearl Jam has the freedom to do it, as it is signed to J on a per-album basis, as opposed to a long-term deal.

Underworld

After ending its deal with V2 in 2005, the electronica duo launched an official online store called the Riverrun Project, which focuses on lengthy one-off tracks bundled with digital photos. The group cited the desire to make new music available immediately, rather than wait years for an album release. Underworld is now signed to ATO imprint Side One Recordings but remains free to sell music via Riverrun whenever it chooses, sources say.

Depeche Mode

Eleven studio albums in, these synth-pop stalwarts arguably no longer need a major label in their corner. The group, which recorded for Sire since 1981, can still fill arenas and land new tracks on DJ playlists without the support of radio. Word is that Live Nation's new Artist Nation division is interested in the David Gahan-led band's services.

Additional reporting by Jonathan Cohen.

(NOT) WALKING IN THEIR FOOTSTEPS

Not everyone is enamored with the Radiohead approach to launching an album. The following artists are on record against such a move:

Oasis: Frontman Liam Gallagher said the group would follow such a strategy "over my dead body."

Gene Simmons: Suggested that anyone trying such a move is "on crack."

Morrissey: Told the press he's "too institutionalized" to go the Radiohead route.

Death Cab for Cutie: Bassist Nick Harmer told Billboard, "Unless you are willing to figure out how to program code and do it yourself, you're right back to the label model. We're a band, we make music, and we go on tour. In some ways, why should we be expected to be responsible for anything more than that?" —AB



MORRISSEY

Lily Allen: Called Radiohead "arrogant" for its online sales strategy.

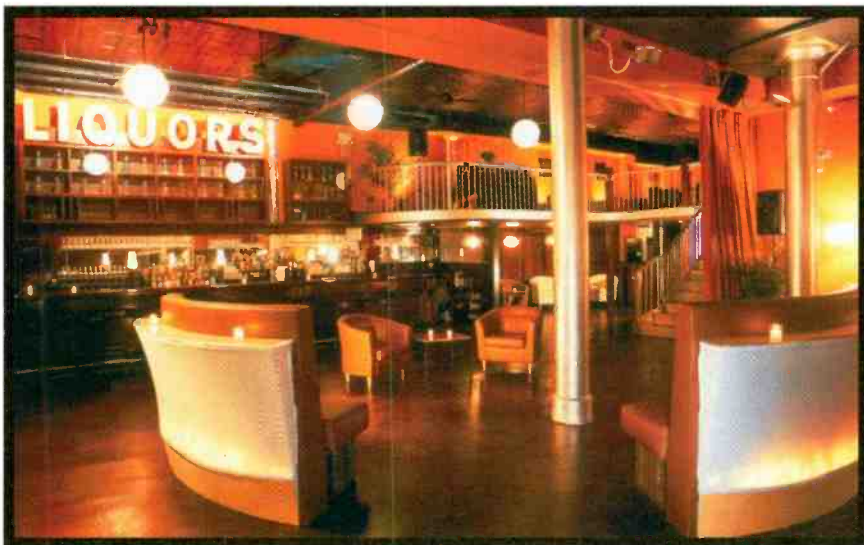
Toot: Frontman Maynard James Keenan said it was just a "one-trick pony" publicity stunt, although he stepped outside the traditional label model to release an album from his side band, Puscifer, last fall.

My Bloody Valentine: The group's manager backtracked on statements suggesting a digital-only release, calling MP3s "a far inferior format."

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TOURING By Ray Waddell

Hot Tickets

Genre By Genre, Five Acts Whose Box-Office Numbers And Career Arc Will See A Significant Uptick In 2008

Country: Sugarland

Agent: John Huie, Creative Artists Agency
Mercury country duo Sugarland—Jennifer Nettles and Kristian Bush—experimented with headlining dates in 2007 in between opening for Kenny Chesney on the latter's massive Flip Flop summer tour. The pair headlined about 50 dates last year at theaters and downsized arenas, with seven shows reported to Boxscore totaling nearly \$1 million.

"Touring for us is the most important thing," Sugarland manager Gail Gelman says. "We feel it's important to do it right, take it slow and make the right decisions along the way."



SUGARLAND

Sugarland will expand its international base by touring Australia in March and Europe in the fall. In the late spring it will play some cities it hasn't performed in yet in North America. The summer will include festivals, fairs, radio shows and special events. Another high-level support slot is still an option.

Chesney tour producer Louis Messina predicts the act will be selling out arenas within two years.

"I have not felt this way since I saw Kenny 10 years ago," Messina says.

Rock: My Morning Jacket

Agent: Scott Clayton, Creative Artists Agency
Creative booking has helped build My Morning Jacket's rep as one of the premier live rock bands on the touring scene. Last year was supposed to be a light year for the band (with only a handful

of dates reported to Boxscore), but the gigs the group did play were high-profile.

"We were lucky enough to be invited to play three shows with Bob Dylan at Red Rocks and Telluride, as well as Lollapalooza with the Chicago Youth Symphony Orchestra and the Austin City Limits Festival," says the band's manager, Mike Martinovich, who says the live year came to a "euphoric" end when MMJ played this year's Bridge School Benefit.

MMJ just finished recording its next studio album in New York with frontman Jim James and Joe Chiccarelli (the White Stripes, the Shins) co-producing. The band hopes for a June release, then will tour in the United States, as well as the United Kingdom and Europe.

The band will perform at this year's South by Southwest event in Austin for the first time since 2002, and James will do an acoustic show in addition to the full-band set. Other U.S. dates are being booked.

On a panel at the Billboard Touring Conference last November, talent buyer Charles Attal of C3 Presents (Lollapalooza, Austin City Limits) named MMJ as a band that could break big in 2008. "My Morning Jacket has just great songwriting, great hooks and an overall sound that translates live," Attal says.

Latin: Juanes

Agent: Michel Vega, William Morris Agency
Latin rocker Juanes has been touring the United States since 2001-02, but the artist will likely enjoy his most successful North American run yet in 2008.

Juanes' Universal Latino release "La Vida... Es un Ratico" just dropped in October, and its leadoff single "Me Enamora" was the longest-running No. 1 on Billboard's Hot Latin Songs chart in 2007.

"Juanes has genuinely reached the arena level across the country at this point," says his agent, Michel Vega at the William Morris Agency, who adds that Juanes' tour capacity will top 250,000 on the first leg alone.

The tour begins March 6 at Madison Square Garden in New York, and the first leg will be approximately 30 dates through May, including multiples in some markets. "Then we will come back again and do between 25 and 30 shows in October-November," Vega says.

Sponsors Sprint and Ford will provide the 2008 tour "a ton of marketing juice, cross-platform, from traditional radio and TV to a very hefty online campaign," Vega says. The tour



THE JONAS BROTHERS

works with individual promoters—a mix of Latin, independent and national ones—on a market-by-market basis.

"America is about to find out what the rest of the Latin world already knows," Live Nation Texas president Bob Roux says. "Juanes is a true international superstar, and his upcoming tour is going to set some serious records here in the U.S. and around the globe."

Pop: The Jonas Brothers

Agent: David Zedeck, Creative Artists Agency
Predicting a Disney-driven touring success isn't too much of a stretch, but Hollywood Records' Jonas Brothers are making major noise even before the Disney machine fully kicks in.

The band is fresh off reaping the mania of the Hannah Montana/Miley Cyrus tour, and will surely be headlining major venues on its own by the time 2008 comes to a close.

The Hannah Montana tour has provided massive exposure. "Now we're looking forward to headlining dates in a smaller situation that will hopefully turn into something bigger for the fall of 2008," manager Johnny Wright says. "In between we will have a new album, a TV show and a movie."

The Jonas Brothers were scheduled to begin shooting a Disney TV series in January, but because of the writers' strike the show has been

put on hold. So they'll play some first-quarter headlining dates instead at 2,000- and 3,000-seaters. "Our touring plans weren't scheduled until September of 2008," Wright says, "but now we're actually going to start doing some smaller venues in February of 2008 as a headliner."

By summertime, the band's profile should be significantly higher. The brothers have made a couple of appearances on the Hannah Montana show, but their own Disney series and a Disney movie ("Camp Rock") won't break until next summer.

"As we've seen with last year's successful Cheetah Girls tour and this year's record-setting Hannah Montana tour, Disney is producing multiple arena-level acts," says Brock Jones, booking director of Nashville's Sommet Center. "The Jonas Brothers look to be the next."

Hip-Hop: Kanye West

Agent: Cara Lewis, William Morris Agency
Kanye West has already achieved superstar status in terms of platinum sales, major hit records and music industry awards since breaking big in 2004. And though West has been consistent at the box office, as is usually the case in hip-hop, concert ticket sales have not paralleled retail and radio success.

That will change in 2008 if the charismatic rap star opts to pursue building a touring fan base. "West lives amongst hip-hop's elite while appealing to a much broader audience," Live Nation New York promoter Jason Miller says. "His remarkable lyrical prowess coupled with unmistakably tight production helps keep Kanye head and shoulders above the field."

In the touring industry, Miller says, "everyone is pulling for him."

West's broad demographic is a major plus, according to MAC Presents president Marcie Allen Cardwell, who booked West to play the Quake homecoming event at Vanderbilt University last fall, which sold out at 9,000 paid.

"It was the most diverse show I've seen in a while at Vanderbilt, which is a testament to his reach," Cardwell says.

West is booked by the William Morris Agency's Cara Lewis, who says he will continue to tour in Europe, Australia and Japan in the first quarter, then take the tour back to the United States starting in April in arenas and outdoor venues, with a second U.S. leg in the fall.



JUANES

WE SALUTE THIS YEARS A2IM MEMBER INDEPENDENT LABEL GRAMMY NOMINEES.

Category 6 - Best Male Pop Vocal Performance
Dance Tonight - Paul McCartney - MPL/Hear Music

Category 9 - Best Pop Instrumental Performance
One Week Last Summer - Joni Mitchell - Hear Music
Simple Pleasures - Spyro Gyra - Heads Up International

Category 10 - Best Pop Instrumental Album
Good To Go-Go - Spyro Gyra - Heads Up International

Category 11 - Best Pop Vocal Album
Memory Almost Full - Paul McCartney - MPL/Hear Music

Category 13 - Best Electronic/Dance Album
Elements Of Life - Tiësto - Ultra Records

Category 15 - Best Solo Rock Vocal Performance
Only Mama Knows - Paul McCartney - MPL/Hear Music

Category 16 - Best Rock Performance By A Duo Or Group With Vocals
If Everyone Cared - Nickelback - Roadrunner Records

Category 17 - Best Hard Rock Performance
Sweet Sacrifice - Evanescence - Wind-up Records, LLC

Category 18 - Best Metal Performance
Aesthetics Of Hate - Machine Head - Roadrunner Records

Category 21 - Best Rock Album
Revival - John Fogerty - Fantasy

Category 22 - Best Alternative Music Album
Wincing The Night Away - The Shins - Sub Pop

Category 25 - Best R&B Performance By A Duo Or Group With Vocals
Baby - Angie Stone Featuring Betty Wright - Stax

Category 26 - Best Traditional R&B Vocal Performance
All Night Long - Randy Crawford & Joe Sample - PRA Records
I Apologize - Ann Nesby - Shanachie/It's Time Child Records
I Am Your Man - Ryan Shaw - One Haven/Razor & Tie Entertainment

Category 27 - Best Urban/Alternative Performance
That's The Way Of The Worlds - Dwele - Stax
Fantasy - Meshell Ndegeocello - Stax
Make A Baby - Vikter Duplaix - BBE

Category 36 - Best Female Country Vocal Performance
Nothin' Better To Do - LeAnn Rimes - Curb Records

Category 37 - Best Male Country Vocal Performance
If You're Reading This - Tim McGraw - Curb Records

Category 39 - Best Country Collaboration With Vocals
I Need You - Tim McGraw & Faith Hill - Curb Records

Category 40 - Best Country Instrumental Performance
Little Monk - Russ Barenberg - Compass Records
Mucky The Duck - The Greencards - Dualtone Music Group

Category 41 - Best Country Song
I Need You - Tony Lane & David Lee, songwriters (Tim McGraw & Faith Hill) - Curb Records; Careers-BMG
Music Publishing/Nervous Worm Music/Famous Music/Ed And Lucille Songs
If You're Reading This - Tim McGraw, Brad Warren & Brett Warren, songwriters (Tim McGraw) - Curb Records; Publishers: Bucky & Clyde Music (Stylesonic Music)

Category 42 - Best Country Album
Let It Go - Tim McGraw - Curb Records

Category 43 - Best Bluegrass Album
The Bluegrass Diaries - Jim Lauderdale - Yep Roc Records

Category 45 - Best Contemporary Jazz Album
Party Hats - Will Bernard - Palmetto Records

Category 46 - Best Jazz Vocal Album
Music Maestro Please - Freddy Cole - HighNote Records
Nightmovers - Kurt Elling - Concord Jazz
On The Other Side - Tierney Sutton (Band) - Telarc Jazz

Category 47 - Best Jazz Instrumental Solo
Anagram - Michael Brecker, soloist - Heads Up International

Category 48 - Best Jazz Instrumental Album, Individual, or Group
Pilgrimage - Michael Brecker - Heads up International
Line By Line - John Patitucci - Concord Jazz

Category 50 - Best Latin Jazz Album
Refugee - Hector Martignon - ZOHO
Borrowed Time - Steve Khan - Tone Center Records
The Magician - Sammy Figueroa And His Latin Jazz Explosion - Savant Records

Category 56 - Best Traditional Gospel Album
Cherch - Bebe Winans - Koch

Category 61 - Best Tropical Latin Album
United We Swing - Spanish Harlem Orchestra - Six Degrees

Category 66 - Best Traditional Blues Album
Old School - Koko Taylor - Alligator Records

Category 67 - Best Contemporary Blues Album
Is It News - Doyle Bramhall - Yep Roc Records
Truth - Robben Ford - Concord Records
The Scene Of The Crime - Bettye LaVette - Anti

Category 68 - Best Traditional Folk Album
Try Me One More Time - David Bromberg - Appleseed Recording
Let Us Now Praise Sleepy John - Peter Case - Yep Roc Records

Category 69 - Best Contemporary Folk/Americana Album
Children Running Through - Patty Griffin - ATO Records
Orphans - Tom Waits - Anti

Category 73 - Best Reggae Album
The Burning Spear Experience - Burning Spear - Burning Music
Production
The End Of An American Dream - Lee "Scratch" Perry - Megawave
Light Your Light - Toots & The Maytals - Fantasy

Category 74 - Best Traditional World Music Album
When the Soul Is Settled: Music of Iraq - Rahim Al Haj with Souhail Kaspar - Smithsonian Folkways Recordings
African Spirit - Soweto Gospel Choir - Shanachie Entertainment
Singing For Life: Songs of Hope, Healing, And HIV/AIDS in Uganda - Various Artists, Gregory Barz (producer) - Smithsonian Folkways Recordings

Category 75 - Best Contemporary World Music Album
Céu - Céu - Six Degrees Records/Urban Jungle Records/
Starbucks Entertainment
Momento - Bebel Gilberto - Ziriguiboom/Crammed Discs/Six Degrees
Djin Djin - Algelique Kidjo - Razor & Tie Direct/Starbucks Entertainment

Category 77 - Best Musical Album For Children
Experience...101 - Sweet Honey In The Rock - Appleseed

Category 80 - Best Comedy Album
The Distant Future - Flight Of The Chonchords - Sub Pop

Category 83 - Best Score Soundtrack Album for Motion Picture, Television, or Other Visual Media
Babel - Gustavo Santaolalla, composer - Concord Records

Category 85 - Best Instrumental Composition
Spectacle - Béla Fleck, composer (Chick Corea & Béla Fleck) - Concord Records

Category 86 - Best Instrumental Arrangement
In A Silent Way - Vince Mendoza, arranger (Joe Zawinul) - Heads Up International
Yo Tannenbaum (From Bah, Humduck! A Looney Tunes Christmas) - Gordon Goodwin, arranger (Gordon Goodwin's Big Phat Band) - Immergent

Category 87 - Best Instrumental Arrangement Accompanying Vocalist(s)
Cry Me A River - Jorge Calandrelli, arranger (Ella Fitzgerald & Jorge Calandrelli) - Concord Jazz/Starbucks Entertainment

Category 88 - Best Recording Package
Cassadaga - Zack Nipper, art director (Bright Eyes) - Saddle Creek

Category 92 - Best Engineered Album, Non-Classical
Don't Mess With The Dragon - Robert Carranza, Serban Ghena, John Hanes & KC Porter, engineers (Ozomatli) - Concord Records

Category 94 - Best Remixed Recording, Non-Classical
Angelicus (Andy Moor Full Length Mix) - Andy Moor - Netzwerk Records
Bring The Noise (Benny Benassi Sfaction Remix) - Benny Benassi, remixer (Public Enemy) - Ultra Records
Proper Education (Club Mix - Radio Edit) - Eric Prydz, remixer (Eric Prydz vs. Pink Floyd) - Ultra Records
Sorry (Dirty South Mix) - Dirty South, remixer (Kaskade) - Ultra Records

Category 95 - Best Surround Sound Album
Vaughan Williams: Symphony No. 5; Fantasia On A Theme by Thomas Tallis; Serenade To Music - Michael Bishop, surround mix engineer; Michael Bishop, surround mastering engineer; Elaine Martone, surround producer (Robert Spano & Atlanta Symphony Orchestra & Chamber Chorus) - Telarc

Category 99 - Best Orchestral Performance
Vaughan Williams: Symphony No. 5, Fantasia On A Theme By Thomas Tallis, Serenade To Music - Robert Spano, conductor (Atlanta Symphony Orchestra)- Telarc

Category 104 - Best Chamber Music Performance
Strange Imaginary Animals - Eighth Blackbird - Cedille Records
Tchaikovsky: Three String Quartets, Souvenir De Florence - Ying Quartet (James Dunham & Paul Katz) - Telarc

Category 107 - Best Classical Contemporary Composition
Higdon: Zaka - Jennifer Higdon (Eighth Blackbird) - Cedille Records

Category 108 - Best Classical Crossover Album
A Love Supreme: The Legacy Of John Coltrane - Turtle Island Quartet - Telarc

AMERICAN INDEPENDENTS MEAN BUSINESS.

To sample many of the A2IM Independent Grammy nominated artists and songs, visit the A2IM/Txttunes listening Station at www.txttunes.com/a2im

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TOURING By Mitchell Peters

Join The Club

Bookers And Promoters Have High Hopes For These Five Rising Venues In The 10,000-Capacity-And-Under Range

Nokia Theatre L.A. Live (Los Angeles)

Talent buyer: Mike Krebs

Reason to watch: Arena-level production capabilities, sightlines and sound system.

The Nokia Theatre L.A. Live, owned by AEG and booked by AEG Live, debuted strong last October with six sellout concerts by the Eagles and Dixie Chicks, which collectively grossed more than \$9 million. In addition to its arena-level production capabilities, large stage and unobstructed sightlines, the \$120 million, 7,100-seat venue has a killer sound system, says the William Morris Agency's Brad Goodman, who recently booked Anita Baker there. Baker "is one of the most particular people about sound," Goodman says, "and she ended up using the house sound, which is mind-blowing." Artists save money using in-house sound, the agent adds, because they're not forced to rent additional gear.

Toad's Place (Richmond, Va.)

Talent buyer: Jack Reich

Reason to watch: Fills a long-vacant niche in an underserved market.

Located in Richmond, Va.'s vibrant downtown entertainment district, the newest Toad's Place (another location exists in New Haven, Conn.) is filling a void that for many years forced touring acts to skip the market, the Agency Group's Mike Mori says. Prior to the 1,435-capacity venue's June 2007 opening, Richmond lacked a club that could hold more than 500 people, Mori says. Toad's Place "steps up the level of bands that can play there," the agent says, citing Gwar, Less Than Jake and Reel Big Fish as TAG acts that have performed at the venue.

Cobb Energy Performing Arts Centre (Atlanta)

Talent buyer: Michael Taormina

Reason to watch: Intimate setting, strategic location.

Ali Harnell, senior VP at AEG Live Nashville, has already promoted sellouts by Annie Lennox and Kelly Clarkson at this newly opened 2,750-seat, \$145 million facility. "Atlanta already has two 4,000-plus-seat theaters—the Fox Theatre and Civic Center," Harnell says. "It's great to have another alternative." Another bonus, Harnell adds, is the venue's marquee, which faces two major Atlanta highways.

Slowdown (Omaha, Neb.)

Talent buyer: Val Nelson

Reason to watch: Saddle Creek Records-owned club gives bands extra comfort on the road.

Since its opening in June 2007, bands haven't stopped raving about the artist-friendly amenities offered at the Slowdown, says Marc Leibowitz, co-owner of 1% Productions, which promotes the majority of shows at the club. "The amenities for them are spectacular," he says, citing the 625-capacity venue's washer/dryer, shower, two dressing rooms and easy load-in access. Indie rock act Silversun Pickups are already sweet on the venue, Billions Corp. agent Adam Voith says. Following a sold-out concert in June, "the band commented to me that they want to play there every time," Voith says. Saddle Creek owners understand that "creating a good environment for the artist creates a better show for the fans," he adds.

Music Hall of Williamsburg (Brooklyn, N.Y.)

Talent buyer: Josh Moore

Reason to watch: Brooklyn club gives artists opportunity to play multiple New York shows.

Augmenting such Manhattan venues as the Mercury Lounge, Bowery Ballroom, Terminal 5 and Webster Hall, the recently opened, 550-capacity Music Hall of Williamsburg is independent promoter the Bowery Presents' first club in Brooklyn. The three-level hall "is a great addition for area clubs" to the Williamsburg neighborhood, says Ground Control Touring's Eric Dimenstein, agent for such acts as Bright Eyes, Sonic Youth and Super Furry Animals. The Bowery Presents' ability to book and promote concerts across its New York properties is beneficial to artists, Dimenstein says. Billions Corp. agent Adam Voith adds, "Now bands can do a Bowery [Ballroom] and a Music Hall."



CARBON LEAF performs at the 1,435-capacity Toad's Place in Richmond, Va.

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,410,606 (9,547,015 reales) \$283.37/\$90.68	THE POLICE, FICTION PLANE Estádio do Maracanã, Rio de Janeiro, Brazil, Dec. 8	59,200 sellout	Live Nation Global Touring, DG Medios y Espectaculos
2	\$4,972,415 (15,634,763 pesos) \$127.21/\$25.44	THE POLICE, FICTION PLANE Estadio River Plate, Buenos Aires, Dec. 1-2	87,967 two sellouts	Live Nation Global Touring, DG Medios y Espectaculos
3	\$3,838,641 (\$3,838,641 Canadian) \$135/\$47.75	BON JOVI, HEDLEY Air Canada Centre, Toronto, Dec. 6-7	36,506 two sellouts	Concerts West/AEG Live
4	\$3,457,546 \$350/\$250/ \$200/\$100	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Dec. 5-9	20,740 five sellouts	Concerts West/AEG Live
5	\$3,247,651 (6,978,552,469 bolivares) \$141.62/\$10.42	SODA STEREO La Rinconada, Caracas, Venezuela, Nov. 29	39,034 sellout	Evenpro/Water Brother
6	\$2,767,710 (1,382,471,000 pesos) \$300.30/\$38.04	THE POLICE, FICTION PLANE Estadio Nacional, Santiago Chile, Dec. 5	48,725 sellout	Live Nation Global Touring, DG Medios y Espectaculos
7	\$2,755,100 \$350/\$250/ \$200/\$100	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Dec. 12-15	16,562 four sellouts	Concerts West/AEG Live
8	\$2,440,031 \$350/\$50	THE POLICE, FICTION PLANE Boardwalk Hall, Atlantic City, N.J., Nov. 3	12,394 sellout	Live Nation Global Touring, Trump Entertainment Resorts
9	\$2,414,776 \$182/\$57	NEIL YOUNG, PEGI YOUNG United Palace, New York, Dec. 12-13, 15-16, 18-19	20,310 six sellouts	Live Nation Global Touring
10	\$2,071,500 \$160/\$55	SODA STEREO American Airlines Arena, Miami, Dec. 4-5	19,048 21,743 two shows	Evenpro/Water Brother
11	\$1,549,216 (\$1,580,200 Canadian) \$145/\$49.50	BON JOVI, HEDLEY Pengrowth Saddledome, Calgary, Alberta, Dec. 13	15,974 sellout	Concerts West/AEG Live
12	\$1,481,722 (\$1,481,722 Canadian) \$125/\$49	BON JOVI, HEDLEY MTS Centre, Winnipeg, Manitoba, Dec. 9	15,083 sellout	Concerts West/AEG Live
13	\$1,453,481 (\$1,453,481 Canadian) \$125/\$73.50	BON JOVI, HEDLEY Credit Union Centre, Saskatoon, Saskatchewan, Dec. 10	12,635 sellout	Concerts West/AEG Live
14	\$1,313,695 (\$1,326,832 Canadian) \$144.73/\$49.23	BON JOVI, HEDLEY Rexall Place, Edmonton, Alberta, Dec. 12	12,760 sellout	Concerts West/AEG Live
15	\$1,298,400 (14,260,455 pesos) \$300.46/\$59.18	THE POLICE, FICTION PLANE Arena Monterrey, Monterrey, Mexico, Nov. 27-28	12,552 two sellouts	Live Nation Global Touring
16	\$1,260,814 \$50.50/\$39.50	TRANS-SIBERIAN ORCHESTRA Wachovia Center, Philadelphia, Dec. 8	26,726 two sellouts	Live Nation, in-house
17	\$1,242,304 (\$1,226,254 Canadian) \$187.67/\$86.37	NEIL YOUNG, PEGI YOUNG Massey Hall, Toronto, Nov. 26-27, 29	8,137 three sellouts	Live Nation Global Touring
18	\$1,203,483 \$225/\$50	THE POLICE, FICTION PLANE Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Dec. 11	11,089 sellout	Live Nation Global Touring, Stein Dueno Entertainment
19	\$1,149,835 \$135/\$70	JUAN GABRIEL Gibson Amphitheatre, Universal City, Calif., Dec. 1-2	11,362 11,944 two shows	Live Nation
20	\$1,091,964 (\$1,112,694 Canadian) \$78.02/\$58.39	KEITH URBAN, GARY ALLAN John Labatt Centre, London, Ontario, Dec. 15-16	14,770 two sellouts	Live Nation
21	\$1,082,377 \$62/\$47	TRANS-SIBERIAN ORCHESTRA Izod Center, East Rutherford, N.J., Dec. 15	18,221 two sellouts	The Bowery Presents
22	\$1,039,486 \$150/\$30	DANE COOK Toyota Center, Houston, Dec. 7	15,928 17,461	Live Nation
23	\$1,038,175 \$1,250/\$500/ \$150/\$75	DURAN DURAN Ethel Barrymore Theatre, New York, Nov. 1-3, 5-6, 8-9, 12-13	8,649 8,786 nine shows two sellouts	Live Nation
24	\$1,030,993 \$103/\$33	DANE COOK Honda Center, Anaheim, Calif., Dec. 9	15,872 sellout	Goldenvoice/AEG Live
25	\$1,027,721 \$49.50/\$39.50	TRANS-SIBERIAN ORCHESTRA HSBC Arena, Buffalo, N.Y., Nov. 30	21,558 two sellouts	The Bowery Presents
26	\$1,026,345 \$45/\$35	TRANS-SIBERIAN ORCHESTRA Scottrade Center, St. Louis, Dec. 9	25,235 27,833 two shows	Live Nation, Steve Litman Presents, in-house
27	\$1,004,390 \$45/\$35	TRANS-SIBERIAN ORCHESTRA Sprint Center, Kansas City, Mo., Dec. 8	24,873 25,846 two shows	Live Nation, Mammoth
28	\$1,004,157 \$63	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Izod Center, East Rutherford, N.J., Nov. 13	16,326 sellout	Live Nation
29	\$970,228 \$49/\$39	TRANS-SIBERIAN ORCHESTRA Verizon Center, Washington, D.C., Dec. 16	21,914 two sellouts	Live Nation, in-house
30	\$956,907 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Rupp Arena, Lexington, Ky., Dec. 12	19,649 sellout	AEG Live
31	\$940,456 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Palace of Auburn Hills, Auburn Hills, Mich., Dec. 5	16,451 sellout	AEG Live
32	\$907,952 \$158.50/\$68.50	NEIL YOUNG, PEGI YOUNG Orpheum Theatre, Boston, Dec. 2-3, 6	8,092 three sellouts	Live Nation Global Touring
33	\$892,273 (9,917,207,717 bolivares) \$125/\$10.42	MANÁ La Rinconada, Caracas, Venezuela, Nov. 27	11,596 sellout	Evenpro/Water Brother
34	\$887,924 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Charlotte Bobcats Arena, Charlotte, N.C., Nov. 27	15,841 sellout	AEG Live
35	\$885,065 \$47/\$37	TRANS-SIBERIAN ORCHESTRA Allstate Arena, Rosemont, Ill., Dec. 2	20,278 two sellouts	Live Nation

DOWNTOWN RECORDS CONGRATULATES

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LEGAL By Susan Butler

Degrees Of Difficulty

For Lawyers, 360 Deals Raise Issues That Have No Clear Answers

Like it or not, major record companies are expected to continue drafting their artist contracts so that labels share a piece of most—if not all—of the artists' rights in all types of revenue streams.

Artist lawyers say that their responses are as varied as the rights and terms in each label's 360-degree deal. Some labels want to be the merchandiser, while others want rights only in certain types of merchandise connected to album cover artwork. And when it comes to artist royalties, some labels pay a royalty based on wholesale prices, while others are offering profit-sharing arrangements.

Billboard asked four top lawyers how they will respond to 360 deals in the upcoming year: Gary Gilbert (Sugarloaf, Death Cab for Cutie, Kenny G) with Manatt Phelps & Phillips in Los Angeles; Elliot Groffman (Dave Matthews Band, Pearl Jam, Clap Your Hands Say Yeah) with Carroll Guido & Groffman in New York; J. Reid Hunter (John Mayer, the Fray, Manchester Orchestra) with Serling Rooks & Ferrara in New York; and Andy Tavel (the Cheetah Girls, Grace Potter & the Nocturnals, James Taylor) with Greenberg Traurig in New York.

What is your top concern about a 360 deal?

Gary Gilbert: Labels having a piece of things like touring, where bands can make money without having a hit record, makes no sense if they don't sell [enough] records.

Elliot Groffman: The most important thing we want from the labels is distribution. The new distributors [are] cable companies, phone companies and Internet portals. Too many people are falling for the cry that they can't sell CDs so they need more rights. My concern is that we are going to allow [labels] to eat part of the artist's lunch while [labels] are starting to figure out the new distribution models, then in five to 10 years they're going to control distribution again and control a good portion of the artist's income.

J. Reid Hunter: Many of the labels don't just want a participation—they want to have approvals over decisions traditionally made by the artist manager or they want to become your ex-

clusive [merchandise] fulfillment partner. In negotiations, we're having to educate the business affairs folks on how the business runs in areas outside of records. That makes me worry about how prepared the majors are to get into these areas.

Andy Tavel: Labels need a different mind-set to pull it off. I want them maximizing income and focusing on the artist's career as a whole, not only on marketing and selling records.

What safeguards can you build into the contracts in case the label doesn't perform well?

Gilbert: Unless they sell a certain number of records in two LPs, there should just be a notice and an out. The performance level is different depending on the artist. If they don't sell 250,000 units on a new artist on album one, I wouldn't want to go to album two—or maybe an aggregate of 500,000 on two albums. It is hard to meet,

but if they only sell 100,000 units, I'm not sure that's good enough to merit participation in other income streams.

Groffman: I have not seen standards evolve yet. It's important to inject some objective criteria so the labels don't skim off what is important development money. Early merch and touring aren't profitable unless you have a hit. Participation in touring shouldn't kick in, for example, until the group is regularly playing 3,000-seaters or more, or the group is running profitable legs for six months or more.

Hunter: A new artist's leverage is rarely strong. Sadly, I simply don't see majors agreeing to reciprocal accountability anytime soon.

Tavel: It all comes down to money—enough for the artist to survive and thrive. Otherwise, the artist should be able to end the deal.

What rights are most problematic—publishing, touring, merchandise?

Gilbert: They're all problematic in different ways. In a recent [traditional] deal, the company proposed to be the merchandiser, but the business affairs guy didn't understand merchandising. We couldn't even get the deal done. The ivory tower sends an edict to start signing merchandising rights, but the poor business affairs guys haven't been educated in those deals.

Groffman: You fight the hardest to avoid giving up a piece of publishing. If they want to be actively involved in your touring, that's problematic because they really don't understand the

touring business. Try to limit them to passive participation at all costs.

Hunter: Letting a label own copyrights or share in the income from publishing is simply too much. We do publishing deals to get a cash infusion into the artist.

Tavel: That's entirely company-specific. Wherever they have the weakest in-house resources is problematic.

What should labels do to make these deals work?

Gilbert: Sell records.

Groffman: Make the deals shorter. The long-term recording agreement is a career-length deal at the labels' option. The only way to make this fair is to start doing three-album or five-year deals, saying to the artist, "Let's not get tied to the album per se. We'll work together for a lengthy, but reasonable, period of time as partners, we'll take a bigger piece of the records, you'll take a bigger piece of the ancillaries. We'll have overhead come off the top on both sides, and let's work together toward a collective goal." Artists are going to participate in the package more broadly when they have a chance to be a free agent at the end of the day.

Hunter: Bring artists some meaningful opportunities that are traditionally delivered by management or the agent—a clothing line or an enticing endorsement deal. Most new to mid-level artists are willing to give up a piece of the pie if the pie is bigger. Right now it feels like a sales pitch at the same time they're cutting staffs and fighting us over every penny they spend.

Tavel: Either acquire other companies that have expertise in the other areas or partner with them.

Will the deals work for established artists?

Gilbert: I haven't seen one that works yet.

Groffman: Paradoxically, they can work if the deals are shorter. Imagine a world where you have more established artists that are free agents who are able to say to a label and to a promoter, "Do you want to work together on our next cycle?"

Do promoters really need to be getting into the record business or [do] record companies really need to be getting into promoting? The labels are terrified of free agency because they lose control. But I think they will like free agency because it becomes a more predictable business. Pearl Jam is a free agent, making various one-off deals. Accountants can see that on [a band's] last cycle they had X tickets, X merchandise and X amount of sales. In many ways this model can work much better for established artists. You know what your economic base is, you know what you're going to do, and artists need people to help execute in different areas. So let's do a partnership deal. If the real goal is to share significant income streams of established artists, we might be able to evolve if there's an environment for it.

Hunter: I don't see any of our more established artists doing one of these deals until the labels demonstrate the ability to add value.

Tavel: Absolutely. They will work well because established artists don't need the financing and marketing that labels bring, so the economic splits can be far more favorable to the artists.

High Frequencies

Five TV Shows To Enrich The Ears In '08

TV is generally concerned with winning the eyes of an audience, but ears can be just as important these days. Network and cable shows continue to put a premium on the music behind the stories, with indie and even unsigned artists as likely to get heard as any giants of the back catalog.

As of this writing, the Writers Guild of America strike still has production schedules up in the air, but here are some TV newcomers that might be worth a listen in 2008.

'Quarterlife'

Scheduled to make its prime time debut Feb. 18 on NBC, "Quarterlife" was initially developed by producers Marshall Herskovitz and Edward Zwick as a series of webisodes appearing on Quarterlife.com, a social networking site geared toward artists, writers and musicians. In a meta-digital twist, the show's narrative follows a cast of young creative types who are all using the site to begin or advance their careers. A wide range of indie music has been brought to the show by music supervisor Jen Ross, including Asher, Early Day Miners and Helen Stellar. Bands heard in the webisodes or the forthcoming hourlong drama can be tracked down through their own Quarterlife pages, which offer footage of band rehearsals, club shows and interviews. "We're trying to show where these bands are coming from and give them a personality outside the show other than just being a music cue," says Billy Kostka, music channel director for the site.

'True Blood'

Producer Alan Ball made music a powerful part of the mix in "Six Feet Under," and will likely do the same with his new HBO drama "True Blood." Based on the "Southern Vampire" book series, the show, set around a Louisiana roadhouse, follows the adventures of vampires who, thanks to advances in the manufacture of synthetic blood, no longer have to bite necks to survive. "The soundtrack will be swampy, bluesy and spooky," music supervisor Gary Calamar says. "C.C. Adcock is a good idea of the core sound." Jim White, Joseph Arthur and Slim Harpo will also be heard, but Ball and Calamar are open to new sounds as well. "We definitely want to dig into the regional sound of Louisiana because there are so many great musicians there," says Calamar, who'll also be busy working on "Dexter," "Weeds," "Entourage" and "House" this year. "There are so many musicians still trying to restart or rebuild their careers down there—we want to offer some kind of opportunity to them."

'Backyards And Bullets'

This NBC drama only made it to the pilot stage before the strike kicked in, but if it gets back into production for '08, it will likely offer up the kind of mix of heartland Americana, classic rock and indie sounds that has worked well for "Friday Night Lights." The show centers on the criminal intrigues that lie just below the manicured surface of suburban Ridgeview, Wis. "A lot of the music reminds you where you are," music supervisor Linda Cohen says, "but because things are not as picture perfect as they seem, there are a lot of darker sounds too." The pilot worked the classic-to-indie range by including Lynyrd Skynyrd in the soundtrack and featuring an on-

camera party scene performance by Minty Fresh band Ezra Furman & the Harpoons.

'Swingtown'

Bad behavior on shag carpeting will be explored in "Swingtown," which is set in the 1970s and features a cast of key-partying suburbanites. Created by Mike Kelley ("Jericho"), executive-produced by Alan Poul ("Big Love," "Six Feet Under") and music-supervised by Gary Calamar, the show will make use of tracks by Gary Wright, Rita Coolidge and Captain & Tennille. In between the licensed tracks will be an original musical score by Liz Phair.

'Eli Stone'

"Eli Stone," a one-hour comedic drama from ABC, follows the exploits of what might turn out to be the most disturbing creature of the new year—a lawyer with a heart. When the title character, played by Jonny Lee Miller, begins to feel he might be a prophet, he receives his celestial communications in an unusual form: via pop stars crooning past hits. The pilot has Stone interrupting an act of coitus to answer the call of "Faith" being sung by a very real George Michael. The artist has reportedly signed on to appear in several more episodes.



GEORGE MICHAEL, right, offers life guidance to JONNY LEE MILLER in an episode of ABC's upcoming comedic drama 'Eli Stone.'

DEAN FREEDMAN/ABC

as a non-Grammy nominee, ever...
I just want to congratulate my mate Harry Shearer on his nomination, and say, "I'm pissed."

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PUBLISHING By Susan Butler

Four Ways To Focus

CEOs Settling Into New Roles Are Defining Priorities At All Four Major Publishers This Year. Indies, Meanwhile, Are Making Their Own Mark In The Majors' Shadows

Catalog

Major: Sony/ATV Music Publishing

Marty Bandier begins his first full year at the helm of Sony/ATV Music Publishing as chairman/CEO. He expects to continue building the publisher's back catalog through acquisitions.

"We need to be focused on alternate sources of income," Bandier says. "Those sources are best-worked when you have a great back catalog. But that's only one aspect. I look for us to be spending considerable manpower and retaining consultants to work in areas that make us less reliant on hit records."

One of those areas is likely to be another release on the publisher's Hickory Records, which successfully launched with Elliott Yamin's self-titled album last year.

Indie: Bug Music

Bug Music is an indie moving in a similar direction. CEO John Rudolph says that Wind-swept Holdings, acquired last year, is now fully integrated. He's looking to expand the catalog, especially in Europe.

The indie has also been finding partners for joint publishing and record-related deals.

Marketing

Major: Universal Music Publishing Group

David Renzer starts out the year steering the world's largest publisher now that Universal Music Publishing Group is absorbing BMG Music Publishing. The chairman/CEO has a strong focus on marketing.

"We take a holistic view of our business, from looking at key anniversaries that we can base marketing campaigns around to discussing new revenue opportunities for our writers," Renzer says.

In addition to its forming a marketing council, the publisher sends its staff to merchandising/licensing trade shows and also helps promote events.

Indie: Primary Wave Music Publishing

Among indies, Primary Wave Music Publishing has a similarly strong marketing agenda.

CEO Larry Mestel says plans this year include co-producing a Maurice White/Earth Wind & Fire Las Vegas show, which he calls a "musical journey." Also planned are a symphony concert in Seattle with Kurt Cobain's music and an animated "superhero" series with John Oates of Hall & Oates.

Digital

Major: Warner/Chappell Music

"One of our priorities in '08 will be the digital opportunities for our deep catalog," says Dave Johnson, now in his first full year as the official, rather than the interim, president/CEO of Warner/Chappell Music. The goal, he says, is to "revitalize and reintroduce our catalog, such as classics and standards, by introducing them to a new generation of consumers."

While Johnson won't share specifics, the publisher set up a truly one-stop licensing shop out of London recently for Radiohead. The publisher is handling all publishing and master recording rights for all digital licensing worldwide.

Indie: Peermusic

Meanwhile, Peermusic's digitalpressure.com—an aggregator site it launched nearly a decade ago—continues to help land the indie publisher's artists on services like Rhapsody and iTunes. In the upcoming year, chairman/CEO Ralph Peer II plans to continue his leading role in helping make lyrics available in digital form on the Internet through Gracenote and other services.

Advertising Relationships

Major: EMI Music Publishing

Roger Faxon will now be in full stride during his first full year guiding EMI Music Publishing as chairman/CEO. While he has a new owner to please at EMI Group (Terra Firma), he is busy growing the publisher's advertising relationships. Last year, EMI partnered with DDB Chicago to promote the publisher's branding ideas and songs to marketers.

"By linking with advertising agencies such as DDB, we are able to deliver our extensive combined music and branding expertise to the likes of McDonald's and other clients," Faxon says. "Working in tandem rather than as distinct entities enables us to develop better partnerships with our mutual customers, and as a result develop comprehensive music-based campaigns much more quickly and effectively."

Indie: None yet

So far, no indie seems to be distinguishing itself by creating a formal business relationship with an advertising agency. Could this be a new niche market? ♦♦♦

LATIN By Leila Cobo and Ayala Ben-Yehuda



The New Styles

Latin Music Needs Fresh Sounds, To Fill A Sales Gap Left By Reggaetón. These Five Genres Are Primed To Take Off

Reggaetón With A Techno Twist

Reggaetón acts are making an electronic dance turn, with sped-up techno elements taking center stage over the signature drum kick in several hit singles, including Wisin & Yandel's "Sexy Movimiento."

Gustavo López, president of Machete Music, Wisin & Yandel's label, notes that the track is playing on pop as well as tropical and rhythmic stations. "Had we come out with a song like 'Rákata' [Wisin & Yandel's quintessential, bass-heavy reggaetón hit], we would have failed."

Puerto Rico-based DJ Nelson, who gave the reggaetón dance trend a big push in early 2007 with dance anthem "Chica Virtual," is also behind the Dec. 11 release of Dalmata & Nejo's "Broke & Famous" on his Urban Music System joint venture with Universal Music Latino. Single "Algo Musical" is powered by a fast synth and features vocals from "Chica Virtual" singer Arcangel.

Female Singer/Songwriters

While a couple of years ago male singer/songwriters were all the rage, a new generation of women is gearing up for 2008. Like precursor Bebe, who sang about spousal abuse, these are no shrinking violets: Unafraid of frankly addressing gritty and frequently sexual topics, they express themselves in a "powerful, self-assured, intimate way," Universal Music Mexico senior VP of marketing/A&R Robbie Lear says.

They include Sony BMG's Kany García from Puerto Rico, who is already making inroads on the Billboard charts with her blunt-themed, colloquially recited debut, "Caulquier Día." Other strong women releasing albums next year include Mexico's Ximena Sariñana (on Warner), Argentina's Valeria Gastaldi (Universal), Colombia's Jimena Angel (Universal) and Chile's Bárbara Muñoz.

Duranguense Lite

The genre used to skew toward an older crowd, but following the success of Chicago's Alacranes Musical, duranguense is making a beeline for the teen audience. The sound is turning "less folkloric and closer to danceable romantic," says Pepe Garza—PD of regional Mexican KBUE/KBUA (Que Buena 105.5/94.3 FM) Los Angeles and KRQB (Que Buena 96.1 FM) Riverside-San Bernardino—and lyrics are becoming more modern, less country.

A key driver is American Show Latin, whose distribution with Machete has brought Los Primos de Durango and Los Aliados de la Sierra to the Billboard charts. Texas, Chicago and emerging markets in the Carolinas have been most receptive to the sound, programmers say. Some veteran acts, such as Horoscopos de Durango, are also making efforts to modernize.

Urban Bachata

While subgenre originator Aventura is now the veteran of this mix of very traditional Dominican rhythms with R&B-tinged vocals, a slew of young, U.S.-born acts is following suit.


"There's a lot of R&B in the music. They're romantic pop ballads," says George Zamora, president of La Calle Records, whose urban bachata acts include Xtreme. "I think this will carry us at least through 2008."

Urban bachata appeals to a young, bilingual, bicultural generation that can relate to both the tradition and the home-grown, contemporary elements. New groups coming out in '08 include Unique and Optimo, as well as albums by Aventura, Xtreme and the newly released set by Toby Love and Voz a Voz.

Banda And Sierreño

A standout recent regional Mexican fusion comes courtesy of male soloists from Sinaloa who mix the brass of banda with the guitars of sierreño or the accordion of norteño. It's a daring proposal, but it's yielding chart hits in Mexico and the United States.

The hybrid navigates a spectrum of sounds, from hardcore corridos to more romantic styles. Acts already making their mark include El Potro de Sinaloa, Fidel Rueda, El Mayo de la Sierra, El Tigrillo Palma and up-and-comer Julio Chaidez.





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INDIES By Cortney Harding

Movin' On Up

Five Indie Labels To Watch In 2008—As Selected By A Poll Of Distributors, Retailers And Other Experts

Relapse

Distributor: RED

Metal label Relapse is taking an old-fashioned approach to promoting its major releases by packing its top-selling acts into vans and sending them around the world. Relapse plans on spending first-quarter 2008 working records released in 2007, as well as unveiling albums by Kingdom of Sorrow and Genghis Tron in February. Its big fourth-quarter '07 act, Baroness, scored high on many critics' polls, and will spend most of the next year on the road. Meanwhile, the Dillinger Escape Plan debuted atop Billboard's Heatseekers chart, and the band will release new videos to coincide with each of its upcoming tours. Kingdom of Sorrow and Genghis Tron will also log miles on their tour buses, focusing on the summer festival circuit.

Vagrant

Distributor: Fontana

One of the most diverse indie labels out there, Vagrant will devote 2008 to releasing new records by established acts. Rock act Thrice will drop the second set from its "Alchemy Index" series in April, followed by a massive tour. Indie fave the Hold Steady will release the follow-up to its smash "Boys and Girls in America" during the summer and hope to make the leap to mainstream stardom, while fall brings a new album from venerable act the Eels.

Definitive Jux

Distributor: Caroline

Long-respected and pioneering indie hip-hop label Definitive Jux is gearing up for a monster 2008. The label will start the year with the Feb. 26 release of Del the Funky Homosapien's "The 11th Hour," his first solo album since 2000. A rerelease of Dizzee Rascal's "Maths and English" and a new El-P disc will follow. The label also has a marketing coup associated with the new Cage record; the artist recently signed a life-story movie deal with actor Shia LeBeouf in the lead role. Finally, 2008 will also see the redesign of its Web site, definitivejux.net, aka the Pharmacy.

Holocene

Distributor: Nail

You couldn't open a magazine last year without reading some sort of loving ode to Portland, Ore., "the indie city on earth." Rose City-based label Holocene, which is affiliated with a local venue of the same name, is set to cap-



Growing labels' hot acts: Relapse's **DILLINGER ESCAPE PLAN** (below); Daptone's **SHARON JONES** (left); Holocene's **SHAKY HANDS** (above).

italize on all the hype in 2008 with new releases by two of the city's biggest upstarts. The Shaky Hands were declared the best new band in the city by local alt-weekly the Willamette Week last year, and recently wrapped up a tour with indie heroes the Shins. Meanwhile, singer/songwriter Alela Diane has become a star in France, hitting No. 6 on the French iTunes chart and appearing on TV station Canal Plus. Look for spring releases from both to build on their momentum.

Daptone

Distributor: Redeye

The Brooklyn-based soul label closed 2007 in a big way, with marquee artist Sharon Jones playing a big role in Denzel Washington's



"The Great Debaters." Daptone will kick off the first quarter with a release from another act that got a huge boost last year: the Menahan Street Band, whose song "Make the Road by Walking" was sampled by Jay-Z on his single "Roc Boys." The second quarter will bring a disc featuring Jones tracks (some new, some that have not been very widely released) to satisfy the appetites of new fans, as well as a new album from Naomi Shelton & the Gospel Queens.

Site Seeing

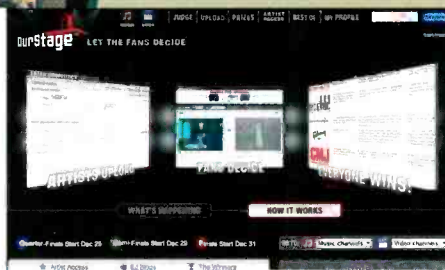
Indie Acts, Reset Your Bookmarks

The next Friendster, MySpace, Facebook, YouTube: There are millions of dot-coms out there, all claiming to be the next bonanza. But the five below are actually likely to make waves in the indie world in 2008—using new models, new takes on old models and emerging technologies to help artists get shows, sales and synch licenses. Indie acts need not worry about the cost, either—all the sites detailed here are free to use.

AmieStreet.com: While the debate about how much a song is worth rages on, Amie Street uses a variable pricing structure that lets fans do the math. All songs start out free and top out at 98

cents; the song's price rises commensurate with the number of times it is downloaded. The site rewards tastemakers by allowing them to earn credit for recommending songs that go on to sell big, and the ability to download music for free is designed to appeal to broke students. While Amie Street has yet to break an unknown act, it has helped more than a few build audiences: The band Middle Distance Runner, for instance, has risen from being a virtually unknown outside Washington, D.C., to playing packed Bowery Ballroom shows in New York since it joined the site last March.

SirGroovy.com: As licensing becomes an ever-greater part of a band's income, Sir Groovy connects indie acts to music supervisors who want big-name sounds without having to pay big-name money. The site also takes care of all the negotiations and clearances, and bands are allowed to categorize their tracks in a variety of unusual ways to help catch the eyes and ears of supervisors. The site is still in its infancy, but has had some luck placing tracks by bands including the Sleeping, Jen Chapin, Five Times August and Flickerstick.



OurStage.com lets unsigned acts compete for fans' approval.

Paltalk.com: When aspiring Australian musician Kitana wanted to reach beyond her hometown to set up gigs and find collaborators, she turned to video-chat site Paltalk. Live cams allow musicians to jam together in real time, perform for fans and seek feedback about new music. In Kitana's case, she found a producer in Scotland and worked with him via the site and e-mail to create an album. Paltalk has also recently launched a number of programs that allow more established acts to perform for and connect with listeners.

Eventful.com: Indie bands unaware they had a rabid fan base in Lithuania—and other

young acts apprehensive about turnout when they hit the road—will appreciate this "user-generated touring" site, which lets fans request performances and organize gigs for their favorite acts. More than 30,000 artists, 29,000 of them indies, use the site to organize gigs and find out where their most obsessive fans live. CEO Jordan Glazier says that those who pledge to come out via the site almost always turn up. In fact, he reports that promoters have started asking indie bookers, "What is your Eventful demand number?"

OurStage.com: This site aims to be a "democratic competition where the fans decide who's best in emerging entertainment": Indie folks post their content, and fans get to act like amateur Simon Cowells by giving it the thumbs up or down. At the end of each month, the highest-ranking videos in each genre-based channel face off against one another, with the grand-prize winner taking home \$5,000. Unsigned acts that receive plenty of votes can also win coverage on Paste and CMJ's Web sites and opening slots at Soulive's New Year's Eve show and the Miami PLUG Awards.

—CH

ESCAPE PLAN: K. THOMPSON; JONES: DULCE PINZON; SHAKY HANDS: MEGAN HOLMES

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Hits From Brits

In Recent Years, Female Singer/Songwriters Such As Amy Winehouse, KT Tunstall and Corinne Bailey Rae Have Broken Internationally Out Of The U.K. But The Emerging Class Of 2008 Suggests The Trend Has Only Just Begun

Kate Nash

"Scary but amazing"—that's Kate Nash's description of America as she contemplates the U.S. release of her quirky piano-pop debut album, "Made of Bricks" (Geffen), Jan. 8.

Nash became a pop phenomenon in the United Kingdom off of her debut major-label single, "Foundations" (Fiction), which spent five weeks at No. 2 in July and August.

"I still live at home and have my friends around me," says Nash, an excitable and talkative 20-year-old from north London. "I'm not really interested in fame and celebrities."

Jim Chancellor, head of Nash's U.K. label, Polydor imprint Fiction, says he signed an "exciting and talented young lady who's quite a poet," and Nash has repaid his faith. "Made of Bricks" was moved up seven weeks to capitalize on the success of "Foundations."

Chancellor says Fiction would have "missed our moment" if it hadn't scrapped the existing campaign—and was proved right when it debuted at No. 1 in August. It has now shipped 300,000 copies in the United Kingdom and a further 100,000 in Europe, according to the label.

In the States, the "Foundations" EP, released in September, peaked at No. 2 on Billboard's Hot Singles Sales chart and Nash played three New York shows in September. "I thought, are these people thinking, what's this weird English girl talking about?" she says with a laugh. "But it went down really well."

Universal U.K. director of international marketing Greg Stafford says key U.S. press, from Teen Vogue to the New York Times, "have come onboard early... There is a real expectation." Nash returns to North America for promotion and four dates starting Jan. 7 in Toronto, with "Foundations" serviced to radio just before Christmas. A full U.S. tour is planned for April and May. The album will be released in January in Australia, where Nash will appear at Big Day Out, Down Under's biggest traveling festival.

—Andre Paine



Amy Macdonald

Amy Macdonald's U.K. breakthrough has already earned her comparisons to major artists like fellow Scot KT Tunstall.

"I'm always going to take it as a compliment because I'm being compared to some of the most successful women in music," she says with a grin. "But we all have our different sound."

And though Macdonald is on track for global success, the 20-year-old Glaswegian singer/songwriter is still proud of her Scottish roots.

"People are always really behind me in Scotland," she says. Her debut album, "This Is the Life" (Vertigo/Mercury), went to No. 2 in the United Kingdom and No. 1 in Scotland.

"We marketed the album really well in Scotland," Mercury U.K. president Jason Iley says. "We really showed how Amy was home-grown."

He also credits digital campaigns on Bebo and MySpace with building sales, but adds, "It's a multifaceted campaign where every area has strategically worked together and succeeded."

Iley says the album has now reached U.K. shipments of 260,000, and predicts an eventual total of 500,000 U.K. sales, with fourth single "Run" due to be released early next year. He says the record is taking off in Europe with 50,000 shipments after a support slot with Paul Weller in Germany, Holland and Belgium ("I was honored," Macdonald says) and key TV appearances in France including music show "Taratata." A headlining European tour is penciled in for March, after 15 U.K. dates.

American audiences will discover Macdonald next year. She will play a New York showcase in April for her U.S. label Mercury, ahead of a planned summer release for "This Is the Life."

"I've worked hard at this for the past five years of my life," Macdonald says. "The good thing is that people feel they've discovered me for themselves."

—Andre Paine

Adele

Just 19, jazz and soul-steeped Londoner Adele Adkins (who uses only her first name) has already employed a musical education ranging from Dusty Springfield to Jeff Buckley to become a hot new property for XL Recordings.

On the heels of the limited edition "Hometown Glory" last October, Adele's single "Chasing Pavements" is set for release Jan. 21 in the United Kingdom, a week before her first album, "19," streets. The collection features "Cold Shoulder," a collaboration with U.K. producer du jour Mark Ronson, and Adele already has widespread press support and radio play at BBC Radios 1 and 2. On Dec. 10, Adele was named the winner of the inaugural BRIT Awards Critics Choice prize for new acts, and will perform live at the nationally televised gala Feb. 20.

"I'm inspired by American artists, and I learned to sing by listening to Etta James," she says. "But I also loved [U.K. pop/soul singer] Gabrielle. It was a real mix, and that's how the album is."

Adele attended the BRIT School in south London ("I got to listen to music every day and [received] a qualification at the end") and attracted industry interest after developing a MySpace page. She signed a worldwide deal with XL in November 2006.

"I signed a good deal, but not one of these stupidly big ones," she says, "and my publishing [with Universal Music] was sensible. I don't see the point in taking loads of money [as an advance], because you'll never start seeing money in your pocket."

Label CEO Richard Russell says Adele is "in a tradition of artists who know exactly what they want—incredibly focused and quick to tell you which of your ideas are rubbish." He says "19" will be released in the United States on XL "perhaps as early as April, perhaps as late as June [or] July."

In the meantime, Adele expresses solidarity with the current wealth of British female talent.

"The media is trying to [pit] us against each other, but every one of us has done well," she says. "As long as you're good, you will."—Paul Sexton

Duffy

Great things are expected of Amy Ann Duffy, who goes by only her last name. Before she has even released a record, the Welsh 22-year-old with the stunning 1960s-style soul voice and the utterly contemporary pop songs has already been called "the sound of 2008" by the London Evening Standard. Universal Music operations president David Joseph calls her debut album, "Rockferry" (A&M/Polydor), "a classic album by a contemporary artist."

U.K. media have been falling over themselves to get involved. Her limited edition vinyl/download single, also called "Rockferry," in November was added to the playlist at BBC Radios 1 and 2, and she's one of the few artists to appear on tastemaking TV show "Later... With Jools Holland" before a release.

"I can only remember that happening with Mika and James Morrison," Universal VP of international marketing Hassan Choudhury says. "And they both went on to sell millions of records."

All the attention is in stark contrast to Duffy's "traditional Welsh Sunday-school upbringing."

"It feels very weird being public about my music," she says. "When I was a kid, I never felt I could tell anyone that I wanted to sing, so I kept it to myself."

That's unlikely to be an option for much longer. Her first U.K. single "Mercy" is due for release Feb. 25, with the album following a week later. She will play a residency in January and February at London's Pigalle Club, with key international media being flown in, and will showcase in early 2008 in Europe ahead of an international album rollout in April. Choudhury says there have been "phenomenal reactions" from across the world, "which normally means you have a huge global star on your hands."

Duffy herself is most looking forward to the U.S. release, also in April, and her first official stateside promotional trip in January.

"I can't wait to go to Detroit, Memphis, the Motown studios, Al Green's church," she says. "America is where soul began, and where it is right now."—Mark Sutherland



U.K. singer/songwriters hotly tipped for international success in 2008 (clockwise from left): DUFFY, AMY MACDONALD and ADELE.



Upwardly Mobile?

Chinese Market Waits For Technology Boost

TOKYO—As athletes limber up for the Olympics in August in Beijing, labels and telcos are hoping the launch of high-capacity third-generation (3G) phones will also help the Chinese mobile music market go for gold in 2008.

Industry observers say 3G offers a better platform to deliver content, including music, more reliably and securely—a major concern in a territory that the IFPI says has a music piracy rate of greater than 90%.

“3G dissemination is going to increase the appetite of the half a billion Chinese mobile subscribers to consume more mobile music, mobile music videos and mobile entertainment,” says Ralph Simon, London-based founder/chairman emeritus of Mobile Entertainment Forum—Americas.

Rick Meyers, director of Shanghai-based entertainment consultancy Dragonfly Revolution, is also upbeat about 3G’s impact in China, saying it will help the country “leapfrog current models in other markets and jump right to post-ringtone models and more sophisticated music offerings of the variety that next-generation startups are able to provide.”

3G mobile services in China will make full-song downloads affordable and practical—a development that has seen sales in such neighboring territories as Japan rise sufficiently to make up for the decline in physical sales.

“With 3G, users can download a full-length song in 10-30 seconds, as opposed to three to 10 minutes right now,” Sony BMG Music Entertainment China and Taiwan deputy managing director Frances Chiang says. “The improved speed and quality of transmission not only enable full-length audiovisual content to become valid products on the wireless front, but also make the further integration of online and mobile business possible.”

The only sticking point is that it remains unclear precisely when and how 3G will become a reality in China.

Industry sources note that the Ministry of Information Industry (MII) is committed to the home-grown TD-SCDMA 3G technology, and in November the National Development and Reform Commission licensed several handset manufacturers to produce TD-SCDMA handsets.

But sources add that the Ministry of Science and Technology has suggested it makes more sense to focus resources on fourth-generation mobile phones, claiming that market-leading carrier China Mobile prefers the W-CDMA technology, as widely used in Western Europe. Nonetheless, China Mobile is scheduled to begin its first round of TD-SCDMA handset procurement by January, purchasing 200,000-400,000 handsets for evaluation.



“The MII and other authorities will certainly do everything possible to launch commercial TD-SCDMA services in 10 trial cities [including Beijing and Shanghai] in time for the Olympics,” says Mark Natkin, managing director of Beijing-based IT/telecommunications consultancy Marbridge. “But how hard and fast they push for nationwide deployment after that will depend on how quickly the technology can mature.”

China’s mobile carriers remain tight-lipped about their plans for the 3G era, with a China Mobile representative simply saying the company—which claims more than 350 million subscribers—is “preparing for

the future, readying ourselves for the introduction of the new generation of mobile telecommunications networks.” In mid-2007, China Mobile launched its Central Music Platform (CMP), aimed at facilitating nationwide marketing of music by bypassing aggregators and dealing directly with content providers.

Details regarding when the carrier will introduce 3G phones and accompanying mobile-music services won’t be announced until the government issues 3G licenses, the representative adds. When that might be is also a mystery; state media recently quoted MII vice minister Xi Guohua as saying it would be “at an early date.”

“China does nothing quickly,” says Tim Smith, a manager at Tokyo-based business development/consulting company AC Capital, which licenses content to CMP. “When they roll out 3G, it will be a slow tide over Shanghai, Shenzhen and Beijing, but this should give some nice news for those companies who are working hard to gain new market share in the region.”

Additional reporting by Rebecca Catching in Shanghai and Will Freeman in Beijing.

Hot Spots To Stop

As The Live Business In The United States And Europe Goes From Strength To Strength, These Four Potentially Huge Markets Elsewhere Are Just Getting Off The Ground

India

“2007 has been a landmark year for the concert business,” says Venkat Vardhan, managing director of Bangalore-based promoter DNA Networks. DNA is promoting Iron Maiden’s Feb. 1 show at Mumbai’s 15,000-capacity Bandra Kurla Complex—the first time a major Western act has launched a world tour in India. Vardhan notes 2007 appearances at outdoor venues from acts including Roger Waters, Aerosmith, Shakira and 50 Cent. Industry insiders estimate international shows doubled compared with 2006.

India’s live-entertainment industry was worth \$22.5 million in 2006 and is set to hit \$47.5 million by 2011, according to a recent report by the Federation of Indian Chambers of Commerce and Industry and consulting firm PriceWaterhouseCoopers.

Local promoters are also expanding into the festival business, with the dance-oriented Sunburn Festival in Goa scheduled to become an annual event. “Indian audiences have matured,” Vardhan adds. “And they are now more selective in where they want to spend their money.” —Nyay Bhushan

United Arab Emirates

The United Arab Emirates (UAE) have long been a holiday destination for global music stars—now they’re also visiting the federation of Middle East states for professional reasons.

In 2007, Dubai hosted open-air, stadium-scale shows by Pink, Shakira and Aerosmith.

“Local event organizers have more than tripled the number of annual concerts,” says Thomas Ovesen, Dubai-based GM of Mirage Promotions.

The UAE has 500,000 potential ticket-buyers, Ovesen notes, drawn mainly from expatriate communities. The live infrastructure is still in its infancy, says Padma Coram, director with Dubai-based promoter the Talent Brokers. But now—as exemplified by a Justin Timberlake show in December—the business is expanding into nearby Abu Dhabi.

Mirage predicts up to 30 events in 2008, including a Santana show, and to-be-confirmed dates from Maroon 5 and Beyoncé. The Desert Rocks festival, headlined last year by Iron Maiden, returns March 7-8 at Dubai Country Club. —Lars Brandle

Russia

The live market in Russia has grown 20%-25% annually since the turn of the century, according to local promoter Mikhail Yevgrafov.

“Western musicians love coming to Russia,” says Yevgrafov, general director of Moscow-based promoter/music TV channel A-ONE, which brought Linkin Park and Marilyn Manson to play in Russia for the first time in 2007. “Remuneration compares well to the West, and the scene is less saturated with concerts.”

Yevgrafov notes that high ticket prices and a lack of electronic ticketing are preventing even speedier acceleration of the Russian live business. “The two main [current] growth factors are new venues and rising incomes,” says Nadezhda Solovyova, general director of Moscow-based promoter SAV Entertainment, which brings Mark Knopfler to Moscow’s 20,000-capacity Olympic Sport Complex in April.

Recently, Moscow has seen new venues like the 3,500-capacity B1Maximum and 400-capacity Aktovy Zal become established, and government statistics show average monthly wages rose 24.5% in 2006. —Kirill Galetski

Macau

According to local government, the 2001 relaxation in Macau’s gaming laws has pulled in \$25 billion of investment aimed at transforming the special administrative region of China into the world’s biggest casino draw.

But until the 15,000-seat Venetian Macau opened in October, no world-class bands had played the city. Southern China’s only purpose-built arena—nearby Hong Kong relies on multi-purpose convention centers—has since hosted the Black Eyed Peas and Beyoncé; the Pussycat Dolls were due Dec. 31.

Industry insiders say huge budgets will be made available to help fill theaters in several under-construction casinos.

“Hong Kong sucks now. Everyone is looking to Macau,” says Matrix Entertainments promoter Nimal Jayawardena, who wants to transfer his annual Rockit music festival from Hong Kong. But Colleen Ironside, a partner in the Hong Kong branch of Live Nation, says, “There’s no reason acts can’t come to both cities in one stop.” —Mark William



BEYONCÉ onstage at the Venetian Macau arena.



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Faces To Watch

Who's Hot And Rising For The Year Ahead

Any new album worth your attention arrives during the packed fourth-quarter holiday season, right? Not quite. ■ The earlier months of the year are an ideal time for rising acts to grab their share of attention and, they hope, sales. That's true for upcoming releases and new promotional boosts for sets already on hand. ■ Here are 10 hot faces to watch from genres including pop, rock, country, R&B, hip-hop, Christian, jazz and dance that have caught the attention of Billboard's discerning writers and editors.



Clockwise from left: Blitzen Trapper, Kate Voegele, Tinatin

Kate Voegele

MySpace Records

Sometimes things are better the second time around. So it seems in Kate Voegele's case, when she rereleases her MySpace Records debut, "Don't Look Away," Jan. 22. The move comes as the 21-year-old singer/songwriter transitions from the stage to the small screen.

Voegele scores her first acting role as the musician Mia on the popular CW series "One Tree Hill," starting with its Jan. 22 episode.

"I felt like the audience [for the show] is my audience," Voegele says. "'One Tree Hill' has always been an awesome vehicle for new artists. Plus, now there's this whole idea that art imitates life."

On the show, one of the main characters discovers Mia and later signs her to a record deal. Voegele will be heard playing songs like the single "Only Fooling Myself" on the show.

The young performer has spent time touring with artists like John Mayer and Ben Lee, and is in the midst of planning a full tour itinerary surrounding the set's rerelease, which will feature a new album cover that will more closely reflect her role on "One Tree Hill." Copies of the album—originally released in May 2007—sold through Target will also include three bonus acoustic versions of previously released tracks.

—Katie Hasty

Blitzen Trapper

Sub Pop Records

Visually and sonically, Portland, Ore.-based Blitzen Trapper could best be described as "modern classic rock." It's got hooks and chops and beards, and it records every song the old-fashioned way—on a crackling four-track.

The band signed to Sub Pop in 2007 and will release a new album come summertime; if the last two discs were any sort of indication, the new one will be full of strange lyrics and beefy instrumentation.

Blitzen Trapper may well explode in 2008 for a number of reasons. Nostalgia-obsessed hipsters will appreciate that these dudes look like a band their parents could have watched at some dive bar in the '70s. Bloggers will OMG and LOL themselves silly over the genre-spanning nature of the group: Its last record included influences from blues, rock, electronics and country, and garnered more than one Pavement comparison for its sprawling nature.

But most important, fans of solid, well-crafted rock'n'roll appreciate the band's commitment to solid musicianship and good old-fashioned hard work and song craft.

Sub Pop is mum about marketing plans thus far, but with an act of this caliber, it might just be wise to sit back and let the music sell itself.

—Cortney Harding



Tinatin

Liaison Music

While most children were mastering the art of finger painting, 6-year-old Tinatin had wrapped her arms around a full spectrum of the arts: painting, writing, learning to speak six languages—and singing.

The native of the Republic of Georgia (then part of the Soviet Union) came to it naturally; her father was an architect and painter, her mother a classical pianist.

The family moved to Russia, where she studied classical voice. Then, as a young adult, she journeyed to London, where she aligned with producer Christopher Neil (Celine Dion, Mike & the Mechanics, Rod Stewart), who encouraged her to write songs and helped line up live gigs.

Today, at 23, the raven-haired, blue-eyed Tinatin (now a New Yorker) has released a CD independently on PureMix Records and gained interest from two major labels.

Her rallying first single, "We the Peoples," is based on the 1945 founding of the United Nations charter, another natural alliance stemming from her gig as a U.N. correspondent for the Russian media.

Tinatin continues to work with Neil, along with producers Eliot Kennedy, Arnie Roman, Ayhan Sahin and Marc Russell & Dave Scheuer, with the goal of mainstream attention in 2008.

"I'm in my true element when I sing," Tinatin says. "I have already exceeded my wildest dreams. Now I'm looking for the ultimate adventure."

—Chuck Taylor



Anané

Tommy Boy Records

Dance music is full of wannabe divas oversinging and attempting charisma. But newcomer Anané, with roots in Portugal and the island nation of Cape Verde, takes the stage decked out like Diana Ross, then proceeds to get down like Lauryn Hill fronting the Fugees.

After a string of singles on dance indie Vega Records, her debut album, "Selections," is scheduled for a May release on Tommy Boy.

Framed around three covers well-known to the club community, but obscure to everyone else—ESG's "Standing in Line," Bunny Mack's



Gallows

Epitaph Records

British music weekly NME recently named Frank Carter, the tattooed frontman of British punk band Gallows, "coolest person in rock"—a sure sign that 2008 should be his year.

American audiences got their first taste of the act's incendiary live shows on last year's 40-date Vans Warped tour. Having also supported Bad Religion in the fall, Gallows headlines 25 U.S. dates this month and next.

"It's been amazing," Carter says of the American reaction. "In us they see a little bit of that '80s hardcore scene. They seem proud that when we go over there we cover their bands—we do [Black Flag's] 'Nervous Breakdown,' and they really appreciate that."

The band's debut, "Orchestra of Wolves," originally released on U.K. indie In at the Deep End Records in 2006, was rereleased in June 2007 by Warner Music U.K. via Gallows' own label, Black Envelope Records. Epitaph issued it stateside in July. "Punk rock is back," Epitaph president Brett Gurewitz says. "This is the band we've all been waiting for."

The album has sold 9,000 copies in the United States, according to Nielsen SoundScan. Meanwhile, at home, Gallows' cover of "Staring at the Rude Bois" from British punk band the Ruts, featuring rapper Lethal Bizzle, became the band's first hit in December, peaking at No. 31.

The band's crossover appeal was clear when BBC Radio 1 added the song to its playlist, and its February U.K. tour will see it play its biggest shows to date.

—Andre Paine

Lady Antebellum

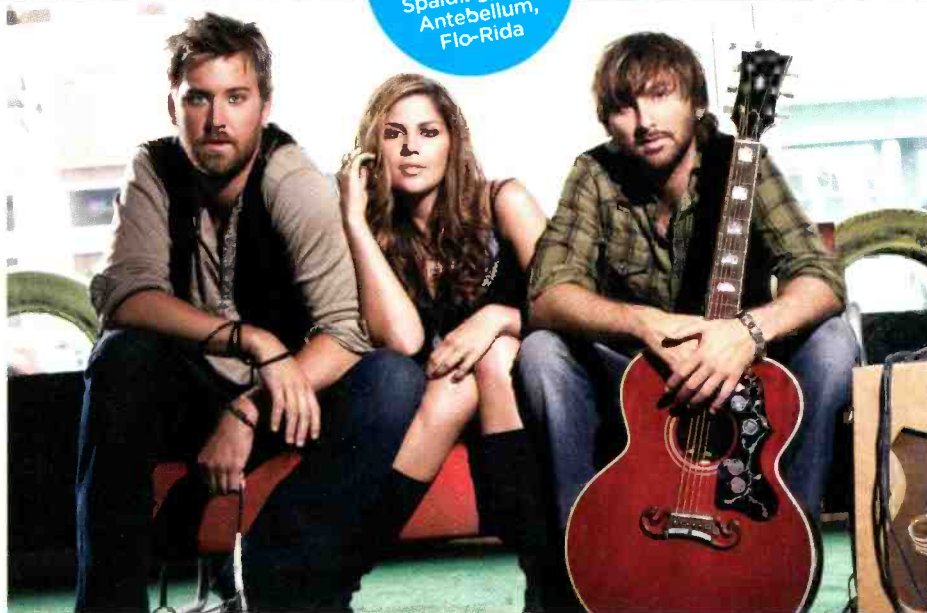
Capitol Nashville Records

Music brought Hillary Scott, Charles Kelley and Dave Haywood—collectively known as Lady Antebellum—together. Well, music and some flirtation.

Scott, the daughter of Grammy Award-winning artist Linda Davis, met Kelley (the younger brother of pop artist Josh Kelley) at a downtown Nashville music spot in May 2006 and told him she had been listening to his music on MySpace. Kelley asked for her number and promised they could write together. "A classic Nashville pickup line," he recalls now with a laugh.

Kelley introduced Scott to longtime friend and multi-instrumentalist Haywood, and chemistry emerged. A performance at a Nashville club in August 2006 made the trio realize that sparks were apparent.

"It only took one live performance to realize that whatever it was we were going to do, had to



Clockwise from left: Gallows, Esperanza Spalding, Lady Antebellum, Flo-Rida

be done together," says Scott, who shares lead vocal duties and even duets with Kelley on some songs. A just-for-fun photo shoot in Civil War-era clothing led to the band's name.

The trio signed with manager Gary Borman (Keith Urban) and Capitol Nashville in quick succession.

"They are the most prepared, ready-to-go-to-market artists that I've ever worked with," Capitol Nashville president/CEO Mike Dungan says.

Lady Antebellum's debut album, scheduled for a spring release, is produced by Paul Worley (Martina McBride) and singer/songwriter Victoria Shaw. The group will tour with Martina McBride beginning in January.

—Ken Tucker

Tyra B

Warner Bros. Records

The total package. That's the goal R&B singer Tyra B has been working toward since the age of 9.

Signed to Warner Bros. through Sphinx Music Entertainment, Tyra B is building plenty of buzz with "Givin' Me a Rush." She co-wrote the song, an engaging midtempo that pays rhythmic homage to Michael Jackson's "Human Nature" and Paula Abdul's "Rush, Rush." With vocals that are an edgier cross between Janet Jackson and



Flo-Rida

Poe Boy/Atlantic Records

For Flo-Rida, the past year has already brought shocking success. The muscle-bound rapper who hails from Miami shot into The Billboard Hot 100 with his single "Low" featuring T-Pain and saw the track hit No. 1 in November on iTunes' single download chart in early December.

"Low" is also the lead soundtrack song to the upcoming film "Step Up 2: The Streets," which hits theaters Feb. 18. Flo-Rida's debut album—"Mail on Sunday," via Poe Boy/Atlantic—is slated for release in February. It features Trey Songz and fellow Florida MC Rick Ross, along with production from the Runners, J.R. Rotem and Oomp Camp's DJ Montay. Flo-Rida just shot a video for what may be his next single, "Gotta Eat."

"My style is very unique," the rapper says. "That's why my name is 'Flo.' I have different flows, unlike a lot of other hip-hop artists. I've got a lot of different influences, from Jimi Hendrix to OutKast."

—Hillary Crosley

Meredith Andrews

Word Records

From Amy Grant to Darlene Zschech, Christian music has a rich history of influential female singer/songwriters, but recent charts have been dominated by male acts. Word aims to balance the format with Meredith Andrews' debut, "The Invitation," due April 29.

Influenced by such worship leaders as Zschech, Rita Springer and Christy Nockels, Andrews was involved in music in high school and college. Majoring in family and child development at Liberty University, her original plan was to work at an orphanage after graduation.

However, a pastor from Chicago's Harvest Bible Chapel heard her at Liberty and recruited Andrews to join his worship team. Like the platinum-selling band Casting Crowns, the singer plans to continue working at the church while attending to her burgeoning recording career.

Andrews has already landed a coveted slot opening 30 dates for Aaron Shust this spring. "I wasn't really looking for a record deal. It just fell in my lap," she says. "I'm so humbled by it all. It's obvious that it's the Lord's hand and not my own."

—Deborah Evans Price

Esperanza Spalding

Heads Up International Records

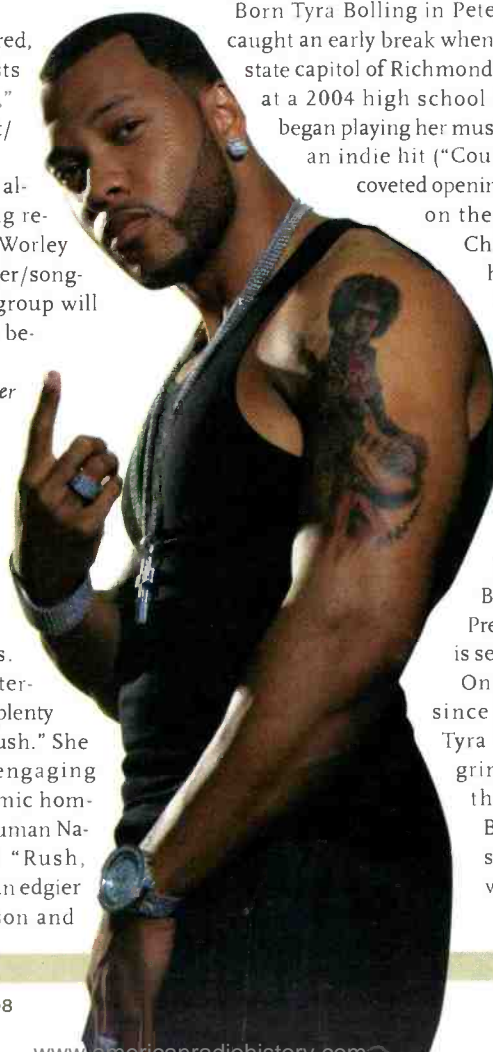
At just 23, bassist/vocalist Esperanza Spalding has been turning heads in the last year, thanks to her 2006 debut CD "Junjo" on Barcelona label Ayva and her impressive sideman duties with such heroes as Stanley Clarke, Richard Bona, Herbie Hancock and Joe Lovano.

Spalding is also a marvel leading her own band. Whether exploding into vocalese or making her bass solo sound like a horn, she's a spark plug who dances as she grooves through a funk-ed-up and rocked-out repertoire.

"It's been a natural evolution that musicians going places experience," says Spalding, who in November signed to Heads Up International, an imprint of Concord Music Group, for her first widely released CD. Produced by Terrence Blanchard, the set is due in May.

"The new album will be a crossover date that has the integrity of jazz," she says. "Only one song really swings; the rest are very groove-oriented."

—Dan Ouellette



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What's Great In '08

Looking Ahead To The Biggest Releases Of The Year

What's the biz to do when the top-selling album of 2007 was a Christmas project, and the second-best was a soundtrack to a teen-themed Disney movie? Superstars underperformed, and not enough up-and-comers took their commercial fortunes to the proverbial next level. Still, there's a wealth of highly anticipated albums heading into stores in 2008, including new sets from Mariah Carey, Janet Jackson and Usher, a new U2 set and even a country effort from Jessica Simpson. Billboard presents a peek at the music you'll be hearing about in the next 12 months.

By Jonathan Cohen

January

The Mars Volta, "The Bedlam in Goliath" (Universal Motown, Jan. 29)

From the first intense moments on "Aberinkula" to the bombastic finale "Conjugal Burns," the Mars Volta sounds scared and scary on "The Bedlam in Goliath"—and with good reason. The concept for the album is literally the band's own ghost story, a haunting that began with a Ouija board from Jerusalem whose omen terrorized the band's personal and professional lives. Co-founder/guitarist Omar Rodriguez Lopez, after considering dropping the project altogether, decided to release the manic album in hopes that it will lift the curse. "The curse facilitated the aggressiveness of the record," Lopez says. "It was very much like I was playing to keep my mind."

Sarah Brightman, "Symphony" (Angel/EMI Manhattan, Jan. 29)

Mega-selling soprano Brightman furthers her crossover ambitions here with songs featuring Kiss' Paul Stanley ("I Will Be With You [Where the Lost Ones Go]"), Andrea Bocelli ("Canto Della Terra") and Fernando Lima ("Pasi6n"), in addition to a cover of Faith Hill's "There You'll Be" sung in Italian. "Symphony" will be supported with a PBS special during spring pledge-drive season and also sets up "Repo! The Genetic Opera," Brightman's film debut, due later in '08.

Motel, "17" (Warner Music Latina, Jan. 29)

Motel rode a pop/punk wave in Mexico with the success of its 2006 self-titled album, but its U.S. exposure was mainly limited to Texas and Puerto Rico. Warner Music Latina has bigger plans for "17," which debuted at No. 23 on the Mexican sales charts the week of Nov. 19, 2007, according to trade group Amprofon. Out digitally since Nov. 20, to coincide with an early pitch for the single "Y Te Vas," the album will arrive Jan. 29 stateside on CD. The label is courting pop network Super Estrella with a more commercial single.

Willie Nelson, "Moment of Forever" (Lost Highway, Jan. 29)

The latest salvo from the legendary Nelson was produced by country superstar Kenny Chesney and Buddy Cannon. While Nelson contributed three songs, the 74-year-old also tapped the song-writing talents of Randy Newman (on the poignant "Louisiana 1927"), Kris Kristofferson, Big Kenny of Big & Rich and Dave Loggins, among others. Nelson also covers Bob Dylan's

"Gotta Serve Somebody" and Dave Matthews' "Gravedigger," while the bluesy "Worry B Gone" is a duet between Nelson and Chesney.

February

Lil Wayne, "Tha Carter III" (Cash Money)

Widespread leaks forced the rapper to move this project from last fall to February. Wayne has collaborated with everyone from Justin Timberlake and Nelly Furtado to Kanye West and the Game, but it's unclear what exactly will wind up on the finished project. "I did ask for a list of the songs that were leaked, so I can throw some new joints on there," he says. "I switched the beat up to a lot of them, because the rap is already out there and everybody loves the song, whatever the song shall be."

Nas, "Nigger" (The Jones Experience/Def Jam)

Never one to back down from a challenge, Nas is moving forward with the controversial title of this album, originally expected in December. With production from DJ Toomp, Jermaine Dupri and Sean "Diddy" Combs' Hitmen crew, the rapper pulls no punches on tracks like "You're a Nigger Too" and "The Fear." "There's a fun level to the album," he told MTV. "There's an attractive, sexy, aspect to it; a stylish aspect, a flashy aspect. It takes negatives and makes them good."

Ja Rule, "The Mirror" (The Inc.)

On the heels of a public feud with 50 Cent and

a 2005 FBI case against Inc. principals Irv and Chris Gotti, Ja Rule calls "The Mirror" a growth process that covers a lot of substantive ground. "This is a very grown-up album, expressing a lot of true feelings," says the artist, who worked with such producers as Channel 7 and Erick Sermon. "But it's a fun album as well—a dramedy." Tracks include the "Eleanor Rigby"-sampling "Judas" and "Damn," a song Ja Rule says he wrote with Mary J. Blige, Jennifer Lopez and Christina Milian in mind.

Nicole Scherzinger, "Her Name Is Nicole" (Interscope)

She's dominated the charts and the airwaves with the Pussycat Dolls, but vocalist Nicole Scherzinger is finding solo success a bit harder to come by. Her debut album was bumped last fall from Oct. 16 to Nov. 20 and then to February, after initial singles "Whatever U Like" featuring T.I. and "Baby Love" failed to dent the Billboard Hot 100. Collaborations have been put to tape with Sting, Snow Patrol's Gary Lightbody, Akon and Kanye West, but word is Scherzinger may cut some new tracks as well.

Sheryl Crow, "Detours" (A&M/Interscope, Feb. 5)

"The songs are very inspired by the last three years of events in my life," Crow says of a time that found her battling breast cancer and splitting with partner Lance Armstrong. First single "Shine Over Babylon" is "is very environmen-



The next album from THE MARS VOLTA comes in the shadow of a Ouija curse; LIL WAYNE'S next release was simply plagued by file-trading.

THE MARS VOLTA: ROSS HALFIN

JAN. 1: Radiohead, "In Rainbows" (TBD/ATO)

JAN. 8: Amanda Shaw, "Pretty Runs Out" (Rounder)
★ Buju Banton, "Inna Heights—10th Anniversary Edition" (VP Records) ★ Left Lane Cruiser, "Bring Yo' Ass to the Table" (Alive Records) ★ Jim Brickman, "Valentine" (Savoy Jazz) ★ Ill Nino, "Enigma" (Cement Shoes) ★ Marah, "Angels of Destruction" (Yep Roc) ★ Kate Nash, "Made of Bricks" (Geffen) ★ Sia, "Some People Have Real Problems" (Hear Music) ★ Rhonda Vincent, "Good Thing Going" (Rounder) ★ ZZ Top, "Eliminator (Collector's Edition)" (Rhino/Warner Bros.) ★ Various artists, "Xanadu on Broadway" (PS Classics)

JAN. 15: Magnetic Fields, "Distortion" (Nonesuch)
★ Ringo Starr, "Liverpool 8" (Capitol/EMI) ★ Van Hunt, "Popular" (Capitol) ★ Dave Koz, "Double Feature" (Blue Note) ★ Anne Murray, "Duets: Friends & Legends" (EMI Manhattan) ★ Trent Willmon, "Broken In" (Compadre) ★ Spice Girls, "Greatest Hits" (Virgin)

JAN. 22: Natasha Bedingfield, "Pocketful of Sunshine" (Epic) ★ Cat Power, "Jukebox" (Matador) ★ Dengue Fever, "Venus on Earth" (M80 Music/NAIL/Allegro) ★ Super Furry Animals, "Hey Venus!" (XL) ★ Kate Voegele, "Don't Look Away" (MySpace Records) ★ The Whigs, "Mission Control" (ATO/RCA) ★ Ben Allison, "Little Things Run the World" (Palmetto) ★ Birdie, "Catherine Avenue" (Love Minus Zero/Drive-Thru) ★ Black Mountain, "In the Future" (Jagjaguwar) ★ Carla Bruni, "No Promises" (Downtown) ★ The Buz-zcocks, "30" (Cooking Vinyl) ★ Matt Costa, "Unfamiliar Faces" (Brushfire/Universal) ★ Drive-By Truckers, "Brighter Than Creation's Dark" (New West) ★ Liam Finn, "I'll Be Lightning" (Yep Roc) ★ The Flesh-tones, "Take a Good Look" (Yep Roc) ★ Patty Larkin, "Watch the Sky" (Vanguard) ★ Eric Matthews, "The Imagination Stage" (Empyrean) ★ Jet Lag Gemini, "Fire the Cannons" (Doghouse) ★ moe., "Sticks and Stones" (Fatboy) ★ North Mississippi Allstars, "Her-nando" (Sounds of the South) ★ Tom Paxton, "Comedians and Angels" (Appleseed Recordings) ★ Times New Viking, "Rip It Off" (Matador) ★ Evangelicals, "The Evening Descends" (Dead Oceans) ★ Björkestra, "Enjoy!" (Koch) ★ Instruments of Science and Technology, "Music From the Films of R. Swift" (Secretly Canadian)

JAN. 29: Beck, "Odelay—Special Edition" (Geffen)
★ Dub Trio, "Another Sound Is Dying" (Ipecac Recordings/ROIR) ★ The Helio Sequence, "Keep Your Eyes Open" (Sub Pop) ★ Vampire Weekend, "Vampire Weekend" (XL) ★ Joe Jackson, "Rain" (Rykodisc) ★ Louis XIV, "Slick Dogs and Ponies" (Atlantic) ★ Xiu Xiu, "Women as Lovers" (Kill Rock Stars) ★ Austins Bridge, "Austins Bridge" (Daywind) ★ The Blind Boys of Alabama, "Down in New Orleans" (Time Life) ★ Bullet for My Valentine, "Scream Aim Fire" (Jive) ★ Idina Menzel, "I Stand" (Warner Bros.) ★ Protest the Hero, "Fortress" (Vagrant) ★ Chris Walla, "Field Manual" (Barsuk) ★ Kate Walsh, "Tim's House" (Verve Forecast) ★ Airbourne, "Runnin' Wild" (Roadrunner)

FEB. 5: Kenny G, "Rhythm and Romance" (Starbucks Entertainment/Concord) ★ Hot Chip, "Made in the Dark" (Astralwerks) ★ k.d. lang, "Watershed" (Nonesuch) ★ Shelby Lynne, "Just a Little Lovin'" (Lost Highway) ★ Nada Surf, "Lucky" (Barsuk) ★ Jason Collett, "Here's to Being Here" (Arts & Crafts) ★ Foxy Brown, "Brooklyn's Don Diva" (Black Rose Entertainment/Koch) ★ Bell X1, "Flock" (Yep Roc) ★ Bob Mould, "District Line" (Anti-) ★ Various artists, "My Blueberry Nights" OST (Blue Note) ★ Various artists, "Honeydripper" OST (Rhino) ★ They Might Be Giants, "Here Come the 123s" (Disney Sound) ★ Paul Weller, "Wild Wood" reissue (Yep Roc) ★ De Novo Dahl, "Move Every Muscle, Make Every Sound" (Roadrunner) ★ Lizz Wright, "The Orchard" (Verve)

FEB. 12: Michael Jackson, "Thriller—25th Anniversary Edition" (Epic/Legacy) ★ British Sea Power, "Do You Like Rock Music?" (Rough Trade) ★ Edie Brickell, "The Heavy Circles" (Dynamite Child) ★ Mahjongg, "Kontpab" (K) ★ Maceo Parker, "Roots & Grooves" (Head's Up) ★ The Royal Scots Dragoon Guards, "Spirit of the Glen" (Fontana/Universal) ★ Missy Higgins, "On

tally conscious, in the tradition of Bob Dylan," while Crow's infant son can be heard on the tune "Lullaby for Wyatt."

Lenny Kravitz, "It Is Time for a Love Revolution" (Virgin, Feb. 5)

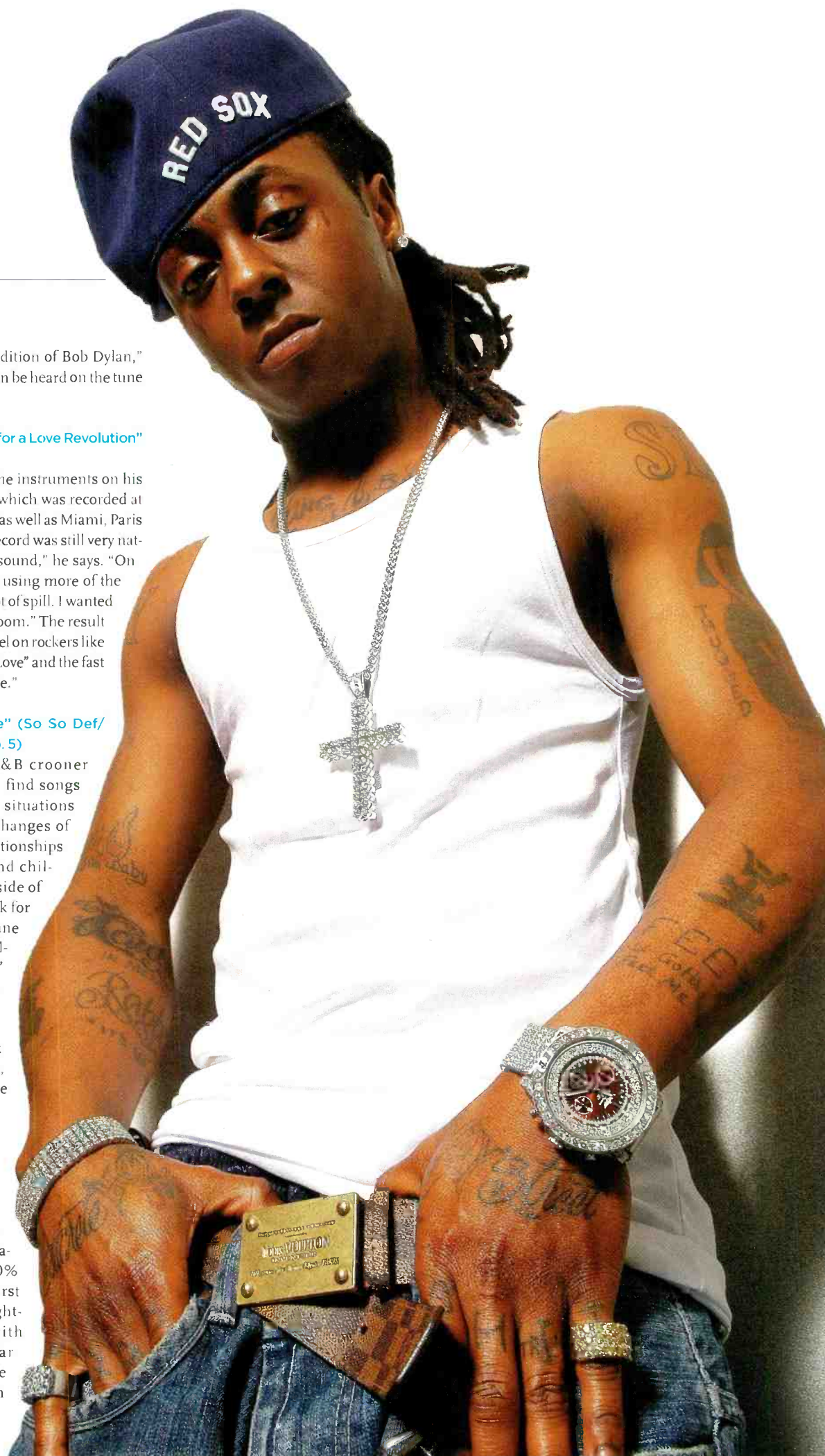
Kravitz played nearly all the instruments on his first effort in three years, which was recorded at his studio in the Bahamas as well as Miami, Paris and New York. "The last record was still very natural, but it had a cleaner sound," he says. "On this one, I was really into using more of the room mics and getting a lot of spill. I wanted to hear the walls and the room." The result is a more-stripped down feel on rockers like "Bring It On," "Love Love Love" and the fast boogie "Will You Marry Me."

Anthony Hamilton, "Me" (So So Def/Zomba Label Group, Feb. 5)

On his third album, R&B crooner Hamilton says fans will find songs that are "full of life and situations we all go through, the changes of men and women and relationships with God and family and children—and the political side of Anthony Hamilton." Look for the album to include Diane Warren's soul-oozing ballad "Do You Feel Me," which also appeared on the "American Gangster" soundtrack. Collaborators include Mark Batson, Kelvin Wooten, James Poyser and the Avila Brothers.

Jack Johnson, "Sleep Through the Static" (Brushfire/Universal, Feb. 5)

Johnson's latest album was recorded on tape machines that ran on 100% solar-powered energy. First single "If I Had" is a light-hearted love song with swirling electric guitar arrangements. Much like prior efforts, Johnson rarely meanders into the minor keys, though



LIL WAYNE RAY TAMARRA

a Clear Night" (Warner Bros.) ★ Widespread Panic, "Free Somehow" (Widespread Records)

FEB. 19: The Raveonettes, "Lust, Lust, Lust" (Vice) ★ Atlas Sound, "Let the Blind Lead Those Who Can See but Cannot Feel" (Kranky) ★ The Mountain Goats, "Heretic Pride" (4AD) ★ American Music Club, "The Golden Age" (Merge) ★ Coolio, "Steal Hear" (Super Cool) ★ Ray Davies, "Working Man's Café" (New West/Ammal) ★ Mike Doughty, "Golden Delicious" (ATO/RCA) ★ Genghis Tron, "Board Up the House" (Relapse) ★ Kula Shaker, "StrangeFolk" (Cooking Vinyl) ★ Allison Moorer, "Mockingbird" (New Line) ★ Paint It Black, "New Lexicon" (Jade Tree) ★ KRS-One, "Maximum Strength" (Koch) ★ Sheek Louch, "Silverback Gorilla" (Koch) ★ Ashton Shepherd, "Sounds So Good" (MCA Nashville) ★ Seven Mary Three, "Day & Nightdriving" (Bellum/Icon) ★ White Hinterland, "Phylactery Factory," (Dead Oceans) ★ AZ, "Undeniable" (Koch) ★ Throw Me the Statue, "Moonbeams" (Secretly Canadian)

FEB. 26: The B-52's, "Funplex" (Astralwerks) ★ Florida, "Mail on Sunday" (Poe Boy/Atlantic) ★ Steve Winwood, "9 Lives" (Columbia) ★ Del the Funky Homosapien, "11th Hour" (Definitive Jux) ★ Cheri Dennis, "In and Out of Love" (Bad Boy/Atlantic) ★ Richard Julian, "Sunday Morning in Saturday's Shoes" (Manhattan) ★ Tift Merritt, "Another Country" (Fantasy/Concord) ★ Jamie Jamgochian, "Above the Noise" (Centricity Records) ★ Stellar Kart, "Expect the Impossible" (Word) ★ The Afters, "Never Going Back to Okay" (INO/Columbia) ★ Pillar, "For the Love of the Game" (Reunion) ★ Sam Phillips, "Don't Do Anything" (Nonesuch) ★ Lee-land, "Opposite Way" (Essential)

MARCH 4: Autechre, "Quaristice" (Warp) ★ The Black Crowes, "Warpaint" (Silver Arrow) ★ Stephen Malkmus & the Jicks, "Real Emotional Trash" (Matador) ★ Kathleen Edwards, "Asking for Flowers" (Zoe/Rouder) ★ Ghostland Observatory, "Robotique Majestique" (Trashy Moped/Alternative Distribution Alliance) ★ Carlene Carter, "Stronger" (Eleven Thirty) ★ The Gutter Twins, "Saturalia" (Sub Pop) ★ Shirley Bassey, "Get the Party Started" (Universal Classics/Decca) ★ Eli "Paperboy" Reed & the True Loves, "Roll With You" (Q Division) ★ Ladyhawk, "Shots" (Jagjaguwar) ★ Fireflight, "Unbreakable" (Flicker) ★ Rakim, "Live" (Koch)

MARCH 11: Q-Tip, "The Renaissance" (Universal) ★ Junkie XL, "Booming Back at You" (Artwerk) ★ The Presidents of the United States of America, "These Are the Good Times People" (Fugitive Recordings/EMI) ★ Jaymay, "Autumn Fallin'" (Blue Note) ★ Tristan Prettyman, "Hello" (Virgin) ★ Phil Vassar, "Prayer of a Common Man" (Universal South)

MARCH 18: The Gossip, "Live in London" (Columbia) ★ Three 6 Mafia, "Last 2 Walk" (Columbia) ★ 3 Doors Down, TBA (Universal) ★ The Wiggles, "Pop! Go the Wiggles" (Koch) ★ Daniel Lanois, "Here Is What Is" (Red Floor Records) ★ Keith Sweat, "Just Me" (Atco/Rhino) ★ Destroyer, "Trouble in Dreams" (Merge) ★ Lyrics Born, "Everywhere at Once" (Anti-) ★ Be Your Own Pet, "Get Awkward" (Universal) ★ Switches, "Lay Down the Law" (Interscope) ★ Ours, "Misery" (Columbia)

MARCH 25: Counting Crows, "Saturday Nights, Sunday Mornings" (Geffen) ★ Elephant Man, "Let's Get Physical" (Bad Boy/VP) ★ Cherish, "The Truth" (Sho'Nuff/Capitol) ★ The Cavalera Conspiracy, "Inflikted" (Roadrunner) ★ Theory of a Dead Man, "Scars & Souvenirs" (Roadrunner) ★ KiKi Sheard, TBA (EMI Gospel)

MARCH: David Banner, "The Greatest Story Ever Told" (SRC/Universal)

APRIL 1: CeCe Winans, "Thy Kingdom Come" (EMI Gospel) ★ Los Campesinos!, "Hold On Now, Youngster" (Arts & Crafts) ★ Jason Champion, "Reflections" (EMI Gospel)

songs like "They Do. They Don't" tread into deeper and sometimes darker subject matter. Johnson says, "Some of the songs are about raising [kids]. Some of the songs are about the world that these children will grow up in; a world of war and love, and hate, and time and space."

Dolly Parton, "Backwoods Barbie" (Dolly, Feb. 5)
The country legend veers between new material and interpretations of Smokey Robinson's "The Tracks of My Tears" and Fine Young Cannibals' pop hit "She Drives Me Crazy" on her new effort, which is being released on her own Dolly Records imprint. Look for the title cut to appear in the forthcoming Parton-spearheaded musical "9 to 5," based on her classic '80s film.

Cassie, TBA (Bad Boy, Feb. 12)
Bad Boy pop princess Cassie's sophomore set is "very intimate and much more vulnerable. You can hear my vocals better—my real emotions," she says. To help further personalize the set, the Connecticut-bred singer recruited producers Mario Winans, Bryan-Michael Cox, Eric Hudson and longtime collaborator Ryan Leslie, among others. So far, with the exception of a couple of cuts with Kanye West that haven't been finished, the album has no features. On an album with a good balance of mid- and uptempos, look for the bass-driven "Thirsty," the Seven-produced "My House" and the flirty "Push It," which is contending to be the first single.

Simple Plan, "Simple Plan" (Atlantic, Feb. 12)
After two sets of energetic pop/punk, Simple Plan collaborated with Timbaland associate Nate "Danjahandz" Hills, '90s popsvengali Max Martin and rock producer Dave Fortman for an album that brings the noise but also incorporates dance grooves, hip-hop beats, power balladry and, on first single "When I'm Gone," synthesizer loops. "There was sort of a realization that we needed to really take chances and just go for it and... challenge ourselves," drummer/co-writer Chuck Comeau says. He and frontman Pierre Bouvier actually wrote an initial set of songs they abandoned because they weren't quite moving Simple Plan forward. "We don't want to become the band that just stays where they are," Comeau says.

LONG SHOTS

DR. DRE, "DETOX"

Whispered as being near release virtually every new year, the mother of all mythic hip-hop albums will be out in 2008, according to Dr. Dre's rep. Sadly, Dre says the project will be his last. "I think it's time to move on," he told the Los Angeles Times, calling rhyming "a young man's game."

OS MUTANTIES

This legendary Brazilian rock combo dazzled audiences during a 2007 reunion tour, and is now working on its first batch of new material since 1974's "Tudo Foi Feito Pelo Sol." "Tom Ze is my writing partner now and so far it has been really wonderful," guitarist Sergio Dias said in October. "We already have about seven or nine new tunes already."

Rick Ross, "Trilla" (Slip-N-Slide/Def Jam, Feb. 19)
The Miami rapper's sophomore album was supposed to be out in time for Christmas, but a few clearance snafus forced the project into early '08. One of the affected tracks was the DJ Toomp-produced "This Me," which Ross calls "a real personal record I wanted to make sure got on the album." R. Kelly guests on current single "Speedin'," while Jay-Z, Pharrell, T-Pain, Nelly and Freeway make their presence felt on other tunes. "It's going to be the biggest street album of the year," Ross promises.

Janet Jackson, "Discipline" (Island, Feb. 26)
After a nearly 10-year stint at Virgin, Janet Jackson is starting fresh with boyfriend/Island Urban Music president Jermaine Dupri by her side. Island Def Jam chairman Antonio "L.A." Reid is personally steering her project, with assistance from Rodney Jerkins (on the single "Feedback"), Ne-Yo, Stargate, Tricky Stewart and the-Dream. "Janet's [new] music is exciting," Reid says. "My guess is that Janet, Jimmy Jam and Terry Lewis will do something together because they have such magic. But we've experimented with things for no other reason than to find some freshness and give her some different challenges musically."

Erykah Badu, "Nu AmErykah" (Universal Motown, Feb. 26)
Breaking a five-year hiatus, Badu is set to return with "Nu AmErykah," which she says was inspired by her two children and the direction of contemporary American culture. "The first half of the album speaks to my creative interpretation of Francis Ford Coppola's 'Koyaanisqatsi,' and the second half is more traditional," she says. Working with producers Sa-Ra, Kareem Riggins, Mike Chavarría, Madlib, Bilal and the late J Dilla, Badu crafted 18 tracks of funky, 808 bassline-driven R&B music, which will be spread across two separately sold discs. The 9th Wonder-produced "Honey" is the first single and is climbing Billboard's Hot R&B/Hip-Hop Songs chart, and "Soldier 7" may be the second.



DRE'S next one is chronically TBD.

QUEEN & PAUL RODGERS

There's no Freddie Mercury, but the first Queen + Paul Rodgers studio effort will have the "whole orchestra of harmonies" that are Queen's hallmark. "I don't feel that I stepped into the image of Queen, although I wouldn't know that," Rodgers says. "But I really stepped into the music."

Goldfrapp, "Seventh Tree" (Mute, Feb. 26)
Goldfrapp fans are in for a noticeably different sound from the British duo on their fourth album. Although it doesn't completely eschew the synth-fueled dance grooves of prior efforts, there's a greater emphasis on ethereal, psychedelic pop in the vein of early Air. "We did talk quite a lot about what kind of instruments would get that kind of warmth and that kind of sound we wanted," Alison Goldfrapp says. "We'd never used acoustic guitars before. We wanted the sound to be delicate, but not weak."

March

Ashlee Simpson, "Bittersweet World" (Geffen)
With Timbaland, Kenna and the Neptunes' Chad Hugo providing the beats, Simpson indulges her '80s fetish on her third album. The sassy "Boys" imagines the Cardigans' "Lovefool" atop a Chic rhythm, and there's a "Beat It" vibe on the chugging "Rag Doll." "I almost wish I lived my 20s in the '80s," says Simpson, who was born in 1984. "A lot of the record is a bit cheeky. Sometimes I'm writing about something serious, but it was fun for me to kind of goof around as well." Simpson put in a fair share of 14-hour days in the studio; often she'd leave at night and return the next morning to find that Hugo had crafted a song based on conversations from the previous day. "Everybody really had their hands in this album," she says.

The Offspring, TBA (Columbia)
For its eighth record, the Offspring headed to the studio with an unexpected producer in tow—Bob Rock, best-known for his work with Mötley Crüe and Metallica. He didn't change the Orange County, Calif., punk band's sound too much, though; lead singer Dexter Holland describes one fan hearing new tracks and proclaiming it to sound like "new old Offspring." Holland also sought guidance from Rick Rubin throughout the process, and describes the bearded one as an "invaluable resource." The as-yet-untitled record is "the best thing we've ever done—we spent over a year-and-a-half on it, and it shows."

Gavin DeGraw, TBA (J)

It will be close to five years since the release of his debut, "Chariot," when De-

STEVIE WONDER/ TONY BENNETT

After winning a best pop collaboration with vocals Grammy Award for their rendition of Wonder's "For Once in My Life" from Bennett's "Duets: An American Classic," the icons are planning to make a full album together this year.

DEVO

Akron, Ohio's subversive synth-rock sons logged time in December in the hopes of writing enough new material for their first new album since 1990. "It would be the greatest thing, because, my God, the state of the country now is so devolved—we were more right than we ever thought," group member Gerald V. Casale says. "There's a need for Devo to come back."



Jemaine Clement (above, left) and Bret McKenzie of **FLIGHT OF THE CONCHORDS** reworked songs from their HBO series for their new album; **ALAN JACKSON** simply wrote all new tunes for his 15th studio release.

Graw's new set hits stores. The currently untitled album features a more seasoned, edgier version of the 30-year-old songwriter, whose tuneful voice will be heard over more guitars and more "primal" piano lines. "I played really simple piano parts in order to get out of the way of the melody and the lyrics, to enhance what's meant to be heard," the New York resident says. Produced by Howard Benson, the album features first single "In Love With a Girl," the playful "Cop Stop" and the catchy-chorused "Young Love."

Estelle, "Shine" (Homeschool/Atlantic)

The first artist inked to John Legend's label offers a fresh helping of R&B and soul on "Shine," augmented by guest turns from Kanye West, will.i.am, Cee-Lo, Wyclef Jean and Legend himself. "It's all about the songs and music," Legend says. "British soul artists haven't come with the right music. Estelle has the right music and producers; her music will speak for itself. She's undeniably a star."

Alan Jackson, "Good Time" (Arista Nashville, March 4)

With a new single, "Small Town Southern Man," already climbing Billboard's Hot Country Songs chart, one of the genre's most reliable hitmakers will return in March with his 15th studio album. "Good Time" also includes the Martina McBride duet "Never Loved Before," the self-explanatory "Country Boy" and "Sissy's Song," a tribute to a deceased family friend. Jackson wrote all the tunes, which were produced by longtime colleague Keith Stegall.

Bauhaus, "Go Away White" (Bauhaus Musik, March 4)

The good news for Bauhaus fans: "Go Away White" is the group's first studio album since 1983. The bad news: There will be no further activity from the legendary goth band, which reunited in 2005 for the Coachella festival and later toured the world, but has since splintered due to internal tensions. "We have that 'gothic' tag," drummer Kevin Haskins says. "But if you actually listen to our music, there's a lot of humor and light." Pointing to cuts like "Eternal Summer of the Damned," "Adrenaline" and "Black

Stone Hearts," he says. "With this album, I see all that. It all came out again."

Kaki King, "Dreaming of Revenge" (Velour, March 4)

This diminutive guitar wizard enjoyed a profile boost last year by guesting on the new Foo Fighters record and contributing material to Sean Penn's "Into the Wild." Her fourth set should keep the momentum rolling, thanks to a sound that dabbles in the oblique singer/songwriter-isms of Suzanne Vega ("Pull Me Out Alive," "Life Being What It Is") and the hazy instrumental panache of Tortoise or Air ("Montreal," "So Much for So Little"). "There are a couple of other songs where I'm doing the most traditional guitar playing I've ever done," she says.

Michael McDonald, "Soul Speak" (Universal Motown, March 11)

Though the idea of a third Motown album was broached, McDonald wanted to engage in a little "soul speak" for his next album. The Simon Climie-produced set features a variety of covers like Van Morrison's "Into the Mystic," Stevie Wonder's "For Once in My Life," Bob Marley's "Redemption Song," a bluesier treatment of Leonard Cohen's "Hallelujah" and three originals that McDonald says "seemed to fit on the record." The covers, he adds, "are songs I remember hearing as a kid that really changed my musical direction or turned my head around. They were more sophisticated than the average pop song."

Moby, "Last Night" (Mute, March 11)

The bald techno maven's Mute debut "is best-described as an eclectic dance record," according to the man himself. "I Love to Move in Here" features veteran rapper Grandmaster Caz, who co-wrote "Rapper's Delight," while two tracks are "big, piano-driven rave anthems." There are also "some atmospheric songs and some techno songs that sound like buildings falling down," Moby says.

Leona Lewis, "Spirit" (J/Syco, March 18)

The 2007 winner of the United Kingdom's "X Factor" talent contest shocked the industry late last year when "Spirit" became the fastest-selling debut in U.K. history. Its first single, "Bleeding Love," also logged multiple weeks atop the U.K. singles chart. The album's U.S. rollout comes under the watchful eye of RCA Music Group chairman Clive Davis. "She has power and range and this ability to transform a song. That's what the world will see," says Davis, whose clout attracted such contributors as Dallas Austin, Ne-Yo, Jimmy Jam & Terry Lewis, Walter Afanasieff and Salaam Remi.

Don Omar, TBA (Machete Music, March 12)

One of a handful of reggaeton names who consistently reach the top echelons of Billboard's Top Latin Albums chart, Omar is planning an unconventional Good Friday release for his new album. The set will feature collaborations with Sean Paul, Tito El Bambino, Wisin & Yandel, Kat De Luna and Aventura, among others. Omar says he'll continue blending socially minded topics with sheer danceable tunes, in his quest to evolve reggaeton without losing its Latin essence. Themes include "sex, social criticism, homosexuality, religion, God and other topics that will shake listeners' ears," he says.

Panic! at the Disco, TBA (Decaydance/Fueled by Ramen, March 25)

For its second album, this Las Vegas four-piece is relying less on ProTools and more on actual instruments. "If anything, it sounds more like a band," guitarist/lyricist Ryan Ross says. "We've been tracking live and doing minimal overdubs." Many of the songs are influenced by "bands that my parents grew up on," Ross says, citing such classic rock acts as the Beatles, the Rolling Stones, Bob Dylan and the



Beach Boys. "I'm getting into that early rock-'n'-roll stuff," he says. Lyrically, songs like "Things Have Changed" and "Nine in the Afternoon" move away from the "whole one-liner, sarcastic thing" and focus on "everyday things," Ross says.

April

Madonna, TBA (Warner Bros.)

There's a sweetness on the tip of Madonna's tongue for her final Warner Bros. studio album, which features such tracks as "Candy Shop" and the Kanye West-featuring "The Beat Goes On." The latter is now said to sound "nothing like" a version with Pharrell that leaked last summer. An older unreleased tune, "The Devil Wouldn't Recognize You," appears in a new version, while "4 Minutes to Save the World" is a trademark slice of danceable pop featuring Timbaland and Justin Timberlake.

The Black Keys, TBA (Nonesuch)

It started as an Ike Turner album featuring backing by the Black Keys and production by Danger Mouse, but after an August switcheroo, the project morphed into a new effort from the Ohio rock duo, with the Gnarls Barkley mastermind behind the boards. Little of the music cut with the late

Turner will appear on the disc, but songs like "Remember When" and "Strange Time" still take the Keys' riff-driven sound to new and unusual places.

Augustana, TBA (Epic)

Epic is looking to bring Augustana to the next level on the heels of 2006's "All the Stars and Boulevards," which featured the hit single "Boston." "We came in and did it in five weeks," producer Mike Flynn says. "The guys played live and we tried to capture that as much as we could." Key tracks include "Sweet and Low" and "Hey Now," which breaks into the chant "Hey now, right now," at its conclusion. "This is a timeless song about everything that's going on around us. It has a lot of impact."

R.E.M., TBA (Warner Bros., April 1)

Nobody would ever confuse R.E.M. for Metallica, but the guitars have definitely been turned up for the Georgia group's 14th studio album. Nearly all the material was tested out during a summer run in Dublin, although manager Bertis Downs says a few of those songs didn't make the cut, and that a couple of album tunes were held back from live airings. Mostly gone is the drowsy vibe of 2004's "Around the Sun," with "Living Well Is the Best Revenge," "Horse to Water," "Aftermath" and "Until the Day Is Done" recapturing the old R.E.M. energy. Bassist Mike Mills says the band was "certainly aiming for a more live feel and maybe a little more uptempo."

Sun Kil Moon, "April" (Caldo Verde, April 1)

Mark Kozelek's unique interpretive bent (AC/DC, John Denver, Modest Mouse) has been an integral part of his work with Red House Painters, Sun Kil Moon and as a solo artist. But his original compositions have always packed more of an emotional punch, and their impact is stronger than ever on the proper follow-up to 2003's "Ghosts of the Great Highway," the second-best-selling album of Kozelek's career. The trademark sprawling rockers ("Tonight in Bilbao") are present, as are devastating snapshots of crumbled relationships ("Moorestown"). Elsewhere, cult favorite indie singer/songwriter Will Oldham guests on "Unlit Hallway" and "Like the River."

Flight of the Conchords, "Flight of the Conchords" (Sub Pop, April 22)

They play marginally talented singer/songwriters on their runaway hit HBO series, but Flight of the Conchords members Jemaine Clement and Bret McKenzie put in extensive time in the studio to perfect their Sub Pop debut. All the tracks have appeared on the show, including "Beautiful Girl" and "Pretty Prince of Parties," but Sub Pop A&R honcho Tony Kiewel says they've been "massively reworked and totally rearranged." The synth-pop parody "Inner City Pressure" is likely to be the first single. Clement says, "I'm not a particularly social person or the life of the party, but somehow it's ended up that way."

May

Snoop Dogg, "Ego Trippin'" (Geffen)

Snoop has been tight-lipped about his latest disc, but if it's anything like first single "Sensual Seduction" and its hilarious video, he'll be in great shape for a spring hit. That talk-box-driven cut has risen quickly at radio: it's

APRIL 8: The Breeders, "Mountain Battles" (4AD)
★ Dead Child, "Attack" (Touch & Go) ★ Eric Avery,
"Help Wanted" (Dangerbird) ★ Sleepercar, "West
Texas" (Doghouse)

APRIL 15: The Constantines (Arts & Crafts)

APRIL 22: Murphy Lee, "The Package" (Derrty Ent-
ertainment/Universal)

APRIL 29: The Stills (Arts & Crafts)

APRIL: Portishead (Island) ★ Tapes 'N Tapes (XL
Recordings) ★ Mudhoney, new studio album TBA
(Sub Pop) ★ Mudhoney, "Superfuzz Bigmuff—20th
Anniversary Edition" (Sub Pop) ★ Hilary McRae (Hear
Music) ★ The Kooks (Astralwerks)

SPRING: Lil Jon, "Crunk Rock" (TVT) ★ Nelly,
"Brass Knuckles" (Universal) ★ Weezer (Geffen)
★ The Raconteurs (Third Man) ★ Supergrass (Par-
lophone) ★ Antony & the Johnsons, "The Crying
Light" (Secretly Canadian) ★ Metric (Last Gang) ★
Amanda Palmer (Eight Foot/Roadrunner) ★ Keri
Hilson, "In a Perfect World" (Mosley Music/Zone 4)

MAY 6: Parlor Mob (Roadrunner)

MAY 27: Broken Social Scene Presents Brendan
Canning (Arts & Crafts)

MAY: Dido (RCA) ★ Lee "Scratch" Perry and An-
drew W.K., "Repentance" (Narnack) ★ No Age (Sub
Pop) H CKY (Roadrunner) ★ Opeth (Roadrunner)
★ Tenth Avenue North (Reunion)

JUNE: Wolf Parade (Sub Pop) ★ CSS (Sub Pop) ★
Thriving Ivory (Wind-up) ★ People in Planes (Wind-up)

JULY 15: Stars of Track and Field (Wind-up)

AUGUST: Margot & the Nuclear So and So's (Epic)
★ Dragonforce (Roadrunner) ★ Third Day (Essen-
tial) ★ Endless Highway (Wind-up) ★ Pilot Speed
(Wind-up)

SUMMER: Neil Young, "Archives Vol. 1" (Reprise)
★ The Cure (Suretone/Geffen) ★ The Hold Steady
(Vagrant) ★ Jonas Brothers (Hollywood) ★ The All-
American Rejects (Interscope) ★ Avant (Capitol) ★
Underoath (Tooth & Nail) ★ Gym Class Heroes (Decay-
dance/Atlantic) ★ Anberlin (Universal Republic) ★
Black Stone Cherry (Roadrunner) ★ OK Go (Capitol)
★ David Moore, "My Lover, My Stranger" (Doghouse)

MID-2008: Indie.Arie (Universal) ★ Ray LaMont-
tagne (RCA)

SEPTEMBER: Slipknot (Roadrunner) ★ Plain White
T's (Hollywood)

FALL: Deftones (Warner Bros.) ★ Red Jumpsuit Ap-
paratus (Virgin) ★ Silversun Pickups (Dangerbird) ★
Social Distortion (Time Bomb)

TBA: Whitney Houston (Arista) ★ Jennifer Hudson
(J) ★ Neil Diamond (Columbia) ★ The Clipse (Colum-
bia) ★ Eve, "Here I Am" (Geffen) ★ Lily Allen (Capitol)
★ My Bloody Valentine (self-released) ★ Morrissey,
"Greatest Hits" and new studio album (Decca) ★ Big
Boi, "Sir Luscious Left Foot" (LaFace) ★ AFI (Tiny
Evil/Interscope) ★ The Jesus and Mary Chain (TBA)
★ The Verve (EMI) ★ Beth Orton (Astralwerks) ★ Wolf-
mother (Interscope) ★ Taking Back Sunday (Warner
Bros.) ★ Hellogoodbye (Drive-Thru) ★ Secret Ma-
chines (Warner Bros.) ★ El-P (Definitive Jux) ★ Lam-
bchop (Merge) ★ Clinic (Domino)

Additional reporting by Michael D. Ayers, Ayala Ben-
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Gary Graff, Cortney Harding, Katie Hasty, Gail Mitchell,
Mitchell Peters, Mosi Reeves and Ken Tucker.

No. 11 on Billboard's Hot R&B/Hip-Hop Songs
chart. Aiding the buzz: the rapper's new real-
ity show on A&E.

Disturbed, "Indestructible" (Warner Bros.)

Heavy, dark and "pissed off" are the operative
terms for Disturbed's new album, according to
frontman David Draiman. Inspired by "a fucked
up couple of years" in his personal life, Draiman
demanded "the nastiest, darkest, most brutal
shit you can throw at me" from his bandmates,
resulting in such songs as "The Night," "Inside
the Fire" and "Deceiver." "It seems to harken
more to the extra syncopation and added rhythms
and the dark, primal nature" of 2000's "The Sick-
ness," Draiman says.

Death Cab for Cutie, TBA (Atlantic)

To follow its 2005 mainstream breakthrough,
"Plans," Death Cab for Cutie opted to record live
to analog tape with as few overdubs as possible.
The outcome: "a sampling of the most uptempo,
upbeat Death Cab songs as well as some of our
saddest," bassist Nick Harmer says. Likely
opener "Bixby Canyon Bridge" falls into the for-
mer category, while "The Ice Is Getting Thinner"
"just breaks my heart every time," he says.
Most unusual: the nine-minute jam "I Will Pos-
sess You." Harmer says of the late May release:
"We looked at the habitual things we've done in
the past and tried to move beyond them."

**Spring/Second
Quarter**

Mariah Carey, TBA (Island)

After one of the biggest comebacks in recent R&B
history with 2005's multiplatinum "The Eman-
cipation of Mimi," the stakes are quite high for
Carey's next album. Jermaine Dupri, who was be-
hind the "Mimi" success, is returning to helm the
new album. "Ms. Mariah is on fire," Island Def
Jam chairman Antonio "L.A." Reid says. "I don't
want to hype the record, but she writes all her own
songs. Of her producers, the
most interesting to me is DJ
Toomp, but she's also working
with Stargate, Scott Storch, Danja
and will.i.am."

Usher, TBA (Jive)

First expected in fourth-quar-
ter 2007, the R&B superstar's
new album is now looking like
a second-quarter 2008 release,
according to sources. Jermaine
Dupri produced the track "The
Realest," which was at one time mentioned as
a possible first single, while T-Pain produced
"All the Time" and Ludacris turns up on the re-
cent leak "Dat Girl Right There." Dre & Vidal
and Cool and Dre may wind up with cuts on
the album as well. Sales of Usher's prior effort,
2004's "Confessions," are at 9.4 million units,
according to Nielsen SoundScan.

Gnarls Barkley, TBA (Downtown/Atlantic)

Last July, Gnarls Barkley member Danger Mouse
played for Billboard one new song intended for
the group's sophomore album. But he refused
to discuss the track or even provide its name.

Nearly six months later, there's not
much else to report about the fol-
low-up to 2006's acclaimed "St. Else-
where," other than that Downtown/
Atlantic hopes to release it this
spring. "This is not something that
we contrived," Cee-Lo says. "It's
truly something that we just can't
explain. So why try to explain it at
all? It just is."

**Alanis Morissette, "Flavors of En-
tangement" (Warner Bros.)**

During the last five years, Morissette
has simmered down. Her romantic
2004 studio effort "So-Called
Chaos," the Starbucks-licensed
"Jagged Little Pill—Acoustic" and
retrospective "The Collection" all
pointed to a more grounded direc-
tion, which continues here. "On a
personal level, this album is about
really growing up," she says, pointing to songs
like the voice-and-piano "Not As We." But there
are surprises, like "Moratorium," which she de-
scribes as "a snowboarding trip on crack. It's like
a really fast journey downhill, or uphill, if that
were possible." Engineer Guy Sigsworth (Björk,
Madonna) produced the effort, which will have
"more electronic and hip-hop influences" in ad-
dition to Morissette's world and folk music-in-
spired sounds.

Ashanti, "The Declaration" (The Inc.)

As its title suggests, "The Declaration" is in many
ways about womanhood and empowerment,
which led the Long Island, N.Y., native to work
with new producers. "It's been a long time com-
ing for change, and the timing was just right,"
she says. While Pharrell, Jermaine Dupri, Bryan-
Michael Cox and Babyface having leant their tal-
ents to the album, there aren't any guest
appearances as of yet. The album will feature
"Mother," inspired by Ashanti's close relationship
with her own mother, and "The Way That I Love
You," which is in contention to
be the first single.

**Lil Mama, "Voice of the Young
People" (Jive)**

Originally due last September
on the heels of the single "Lip
Gloss," the teenage rapper's
debut is "about 90% done," ac-
cording to Jive A&R man Dave
Lighty. Collaborators include
Timbaland and protégé Nate
"Danjahandz" Hills, the Run-
ners, Cool and Dre, and James Groove. Chris
Brown and T-Pain are the sole featured artists
on the set thus far, collaborating with Mama on
upcoming single "Shorty Get Loose." Also look
for the bass-heavy "Swim," a street track titled
"One Hit Wonder" and "Broken Mirror," which
touches on women's empowerment.

Aimee Mann, "Smilers" (Superego)

"The sound is a little bit different for me," Mann
says of "Smilers." "It's got a lot of Moog [synthe-
sizer] on it [and] sometimes almost sounds like
the Cars a little bit. From song to song, every-
thing gets a different treatment." Mann also notes



JESSICA SIMPSON is spending time in
Nashville finishing her first country album.

that "there's no electric guitar at all, which you
weirdly don't miss. It's kind of this all-keyboard
situation, which is great. It's an interesting amal-
gamation of sounds."

Tom Jones, TBA (S-Curve)

This Welsh belter has lately favored Euro-dance
tunes and tongue-in-cheek covers of pop fare like
EMF's "Unbelievable" in favor of the powerful
soul of his younger days. But it's all business on
his S-Curve debut, which is rumored to include
an organ- and horn-inflected take on Bruce
Springsteen's "The Hitter." S-Curve head Steve
Greenberg says, "The album will showcase him
as a great vocalist and harkens back to his origi-
nal roots, with lyrics that speak to the life expe-
riences of someone who has truly seen it all."

June

My Morning Jacket, TBA (ATO)

My Morning Jacket decamped to New York to
record the follow-up to 2005's acclaimed "Z."
"We're seeing every song to its end before we
think about sequencing or which songs belong,"
guitarist Carl Broemel says of sessions with pro-
ducer/engineer Joe Chiccarelli that wrapped in
early December. "In general, the record is dif-
ferent in a way I don't even think any of us re-
alized until we started recording." To prepare, band
members spent a month together in a Colorado
compound, doing nothing but work on new
songs. "That was priceless, because we don't all
live in the same city," Broemel says. "We just got
together and played."

Summer

Coldplay, TBA (Capitol)

With guidance from producer Brian Eno, "there's
experimentation and exploration" on Coldplay's
fourth album. "But the music still has integrity.
It's real and honest. There's no posturing or bom-
bast," according to a source, who adds, "It feels
like a very dense record. There are so many
melodies and colors packed into a relatively short
space." The album, which was previously said
to reflect "a vibrancy and colorfulness that owes
much to the atmosphere of Buenos Aires and
Barcelona," will likely wind up featuring songs
such as "Cemeteries of London," "Violet Hill,"
"Poppy Fields" and "42."



ALANIS MORISSETTE

The Fray, TBA (Epic)

The Denver group's 2005 debut, "How to Save a Life," built slowly, but after its title track scored a key placement in "Grey's Anatomy," it was off to the races. The album has now shifted more than 2.24 million copies in the United States, meaning the pressure is surely on for its follow-up. Producer Mike Flynn has logged time with the band in Denver doing preproduction on six new songs, which he describes as "incredible. They've turned into a great live band after two-and-a-half years of straight touring." The group was playing new songs "Happiness" and "Dixie" during recent shows, but it's not clear whether they'll make the cut. "I love those songs," Flynn says. "But they may think of them as older because they've toured them a lot."

Franz Ferdinand, TBA (Epic)

"The idea of making a dirty pop record—this is what has been on our minds," Franz Ferdinand frontman Alex Kapranos says of ongoing sessions in Glasgow. "It's the opposite of punk/pop, which took something that was wonderful and removed all the dirt." The approach is best-heard on "Ride Together," a "full-on upbeat, riding across the desert rock song. A lot of the other stuff is more rhythm- and dance-based," he says. "For me, the imperfections are what makes it perfect, like the cheapest, shittiest guitars through practice amps."

Jewel, TBA (Valory Music Group)

"If I had been discovered now, living in my car in San Diego, I think I would have been signed as a country act," Jewel says. "As a singer/songwriter and as a storyteller, I'm old-fashioned. I like a beginning, middle and end to my songs. That's pretty much just country radio now." Indeed, the artist will try her hand in Nashville with this album, the first release for Scott Borchetta's new Valory label. Among the confirmed tracks are the single "Stronger Women" and "Perfectly Clear," a previously unrecorded concert staple.



COLDPLAY

Fall

Taylor Swift, TBA (Big Machine)

This best new artist Grammy Award nominee should bring forth her sophomore album by late third quarter/early fourth quarter. Nathan Chapman is back as producer and label chief Scott Borchetta will again act as executive producer. While only in the early stages of recording, Swift anticipates that as with her first record, she will have a hand in writing or co-writing every song. The first batch of material includes co-writes with John Rich and Colbie Callait, the latter of whom will add background vocals once the song is recorded.

TBA

U2, TBA (Interscope)

After extensive writing sessions with longtime collaborators Brian Eno and Daniel Lanois in France and Morocco, U2 now has enough material for two new albums, according to Bono. Word is some of the songs have "trance influ-

ences" and "very hardcore guitar" playing from the Edge. "It feels like the 'Achtung Baby' period, when everybody was really hungry to do something fresh," Lanois says. And while there hasn't been any confirmation, Bono has claimed the set will feature "Mercy," a six-and-a-half-minute epic left over from the "How to Dismantle an Atomic Bomb" sessions.

Metallica, TBA (Warner Bros.)

Metallica will likely be a fixture on the summer festival circuit in support of its ninth studio album, which features Rick Rubin stepping into the producer's chair for the first time. Two new songs played during summer 2006 shows will likely show up in different versions, while other tracks are said to boast extremely fast tempos and sudden dynamic shifts. "We get together, we listen to some riff tape from Madrid or Glasgow or Peoria, Ill., and we sit down and go, 'That riff' and 'That riff,' and then we spend the next six hours trying to remember how to write songs," drummer Lars Ulrich said during the sessions.

Jessica Simpson, TBA (Columbia Nashville)

Believe it: Simpson is in Nashville right now making her debut country album. Simpson declined to name songwriting collaborators, but says she will most definitely be involved in the creative process. "Writing is a release for me," she says. "It's a way for me to tell my story. That's not to say I wouldn't record a song that I didn't write. It's just that it has been a while since I have opened the book." But why country, and why now? "I am a country girl," she says. "I grew up in Texas, and country music was what I listened to. I always wanted to make a country album, but I wanted to wait until the time was right."

Sugarland, TBA (MCA Nashville)

"I think one of the focuses we have right now is to attempt songs that are dealing with true emotions, honest emotions," guitarist/vocalist Kristian Bush says of Sugarland's next album, recording for which will likely begin in February. Already in the mix are roughly 20 songs, including the anthemic "Fall Into Me" and the arena rock-sounding "Take Me As I Am," which Bush describes as falling "somewhere between Def Leppard and the Pretenders." Both tracks were road-tested during the country act's recently wrapped debut headlining tour.

John Mellencamp, "The Company We Keep" (Universal)

Recorded last summer with producer T-Bone Burnett at Mellencamp's home studio in Belmont, Ind., this effort is "very, very, very organic," according to guitarist Mike Wanchic. "Upright basses, cocktail [drum] kits and lots of acoustic guitars." Songs like "A Ride Back Home," "Young Without Lovers," "If I Die Suddenly," "Jena" and "Troubled Land" have been part of Mellencamp's recent live sets. "We had no intention of making a record," Wanchic says. "Inspiration hit."

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HITS AND MISSES

Hanging Chad

Last year's Best Bets issue shone our crystal ball all across the music industry map. A year later, it's clear that some of our prognostications hit the nail on the head, while others missed the mark.

Six Predictions For 2007 We Got Right

1. Labels Begin To Drop DRM

If digital rights management on digital music will ever completely vanish, 2007 was the year the trend began. In April, EMI Music Group offered its entire catalog DRM-free, first to iTunes, and then gradually to multiple other outlets—including the newly launched Amazon download service. Later that summer, Universal Music Group followed with a limited DRM-free "trial" that also included Amazon's new store, as well as pretty much every other service, save iTunes.

—Antony Bruno

2. User-Generated Revenue Takes Shape

All the major labels struck deals with social networks and other sources of user-generated content in an effort to turn traffic into revenue. The primary model is taking a share of ad revenue from services that stream either videos or music. And in many cases, litigation is the first step toward striking a deal, such as Warner Music Group first suing, then partnering with one such site—Imeem.

—AB

3. Radiohead Launches Label To Distribute New Album

As predicted, Radiohead attempted to jettison the old music business model and reap a greater portion of revenue from record sales. The band sold a download version of its "In Rainbows" album beginning Oct. 10 from its own Web site, allowing customers to name their own price. At the same time, fans could pre-order a boxed set version for £40 (\$81.76). A physical version of the album will arrive Jan. 1 in the United States—on a new RED-distributed ATO imprint called TBD—a day after its international release.

—Ed Christman

4. Indie Labels Merge And Equal Vision Scores Big On The Charts

Equal Vision's top act, Chiodos, entered The Billboard 200 at No. 5; on the same label, Circa Survive came in at No. 24 and the Fall of Troy bowed at No. 76. Merge Records had an even bigger year, with Arcade Fire's "Neon Bible" debuting at No. 2 and Spoon's "Ga Ga Ga Ga Ga" entering at No. 10. Those two albums have gone on to sell 312,000 and 161,000 units, respectively, according to Nielsen SoundScan.

—Cortney Harding

5. Birmingham Becomes A Global Hot Spot

Though we expected bands from the United Kingdom's "second city" to be the names on everyone's lips at year's end, we certainly didn't anticipate that the key name would be Led Zeppelin. But even ahead of Zep's reunion, summer 2007 belonged to alt-rockers tipped in our Best Bets issue. The Twang's debut set hit No. 3 on the Official U.K. Charts Co.'s albums chart in June. Then albums by Editors and nearby Coventry-based the Enemy both hit No. 1.

—Tom Ferguson

6. Roger Waters Has Blockbuster Tour

Extending his limited 2006 run playing Pink Floyd's classic album "The Dark Side of the Moon" live, Roger Waters embarked on a more ambitious undertaking in 2007. He surpassed expectations at the box office, ranking seventh among all touring artists in the world, taking in \$53.2 million and drawing 627,839 people to just 40 shows reported to Billboard Boxscore.

—Ray Waddell

Six Predictions For 2007.. Not So Much

1. MP3s Move Into The Car

While there remains great interest in extending digital music into the car, there's been little push to make that happen. Small steps did occur, such as Ford introducing Microsoft's Sync music system late in the year. Also, iTunes teamed up with HD radio manufacturers to add a "buy" button to HD units so users can tag songs they hear on the radio for later purchase. But by and large, an affordable system to bring MP3s into the vehicle is yet to be realized.

—AB

2. UMG Pulls Content From iTunes

Last year we qualified this prediction by prefacing it with an acknowledgment that our crystal ball was a little cloudy. It turns out what we meant to say was that Universal Music Group wouldn't renew its contract with iTunes and would instead supply music to the store on a month-by-month basis. In a midyear development, UMG gave MP3 versions of its digital catalog to Amazon—but not to iTunes.

—EC

3. EC Rules Against Sony-BMG Merger

Contrary to our prediction, the European Commission did not even demand concessions when it re-examined the 2004 decision to allow the two music titans to join forces. While the European Court of First Instance annulled the EC's initial merger clearance on Oct. 3, citing "manifest errors of assessment," the EC cleared it again, ruling it "would not raise competition concerns in any of the affected markets." The decision provoked fury from Pan-European indie labels body Impala, which at year's end was considering applying for a formal inquiry by the European Ombudsman into why the deal was cleared.

—TF

4. EMI And WMG Announce A Merger

At the end of 2007, EMI Group's future was still sparking industry speculation—as it was in January, when we predicted its lengthy courtship with Warner Music Group would finally be consummated. But May's offer from private equity group Terra Firma of £2.65 (\$5.25) per share was enough to ditch WMG at the altar.

—TF

5. XM And Sirius Merge

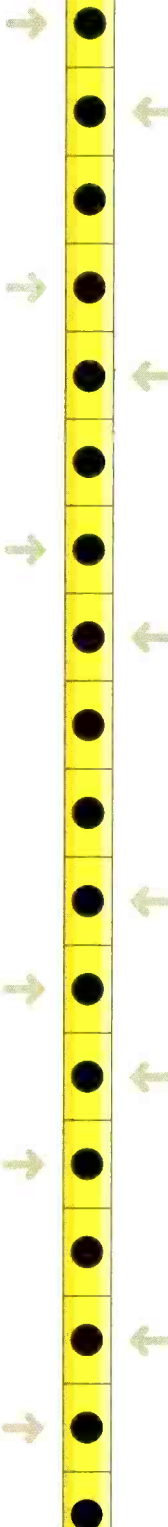
In February the two satellite radio broadcasters announced their desire to unite, but 10 months later the proposed marriage is yet to be consummated. Stockholders have approved the move, but the companies await approval from the Federal Trade Commission and the FCC. The National Assn. of Broadcasters, which represents terrestrial radio, has spent millions lobbying against the merger, contending it would constitute a monopoly. The satcasters counter that they compete with a variety of entertainment options, including terrestrial radio, iPods and the Internet.

—Ken Tucker

6. Bands Cross The \$200 Ticket Plane

Only one of the top 10 tours—the Police reunion tour, the most anticipated run in years—boasted top ticket prices with a face value exceeding \$200 across the board. The operative phrase here, though, is "face value." On the secondary market, \$200 tickets for an in-demand show would often be considered a bargain. According to StubHub, the secondary-market leader, a wide range of acts average more than \$200 a pop on StubHub.

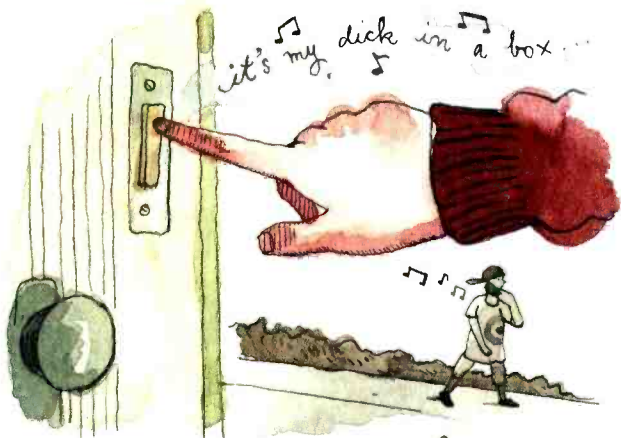
—RW



And Not Only That

Further top stories from the year ahead

By Barry Weiss



"Doortones" become the next big revenue stream in the industry



Hollywood writers are joined on strike by pop music lyricists (leading to the new "humming" craze)



Josh Groban releases his next holiday CD



The surviving members of the Who and the Beatles re-write for a tour (as the "Whotles")



Steve Jobs insists 50 Cent change his name to 99 Cent, if he wants to sell his music on iTunes (a feud ensues)



"Grey's Anatomy" will continue to be considered the "new radio", offering weather reports and sports scores weaved neatly into the show



Mismatched duet CDs abound, off the successful Robert Plant, Alison Krauss collaboration. (the Rob Zombie Celine Dion pairing proves to be a slow starter, however)



Todd Haynes' next bio-pic, "I'm Still There" (about Barry Manilow) will feature several actors portraying the enigmatic music-man



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Music Summit

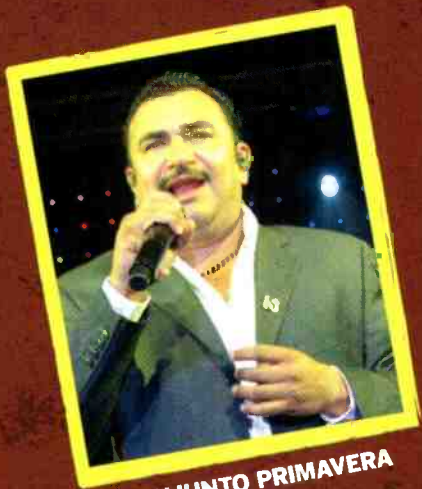


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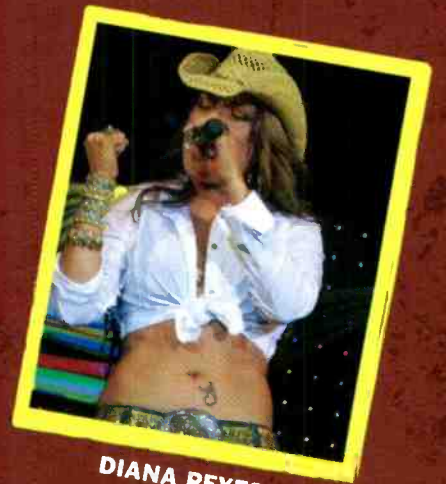
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- Los Tigres del Norte - Artista o Grupo Norteño del Año
- La Arrolladora Banda Limón - Artista o Grupo Banda del Año
- Diana Reyes - Artista Femenina del Año
- El Chapo de Sinaloa - Artista Masculino del Año
- Vicente Fernandez - Artista Ranchero del Año
- Pequeños Musical - Revelación Banda



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- El Chapo de Sinaloa - Revelación como Artista o Grupo Romántico
- Los Inquietos del Norte - Revelación como Grupo o Artista Norteño
- Beto y Sus Canarios - Artista o Grupo Tierra Caliente
- Los Alegres de la Sierra - Artista o Grupo Sierreño del Año
- Los Tigres del Norte - El Mejor Disco del Año
- Los Tigres del Norte - El Mejor Video del Año
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PABLO MONTERO



CARLA DE LEON

- Chicago - La Mejor Plaza del Año
- La Que Buena de Chicago - La Mejor Radio del Año
- Ivan Fernandez - El Mejor Promotor del Año
- Paquita la del Barrio - Premio Especial por su Trayectoria Musical de 35 años
- Pablo Montero - Charro del Año
- Ezequiel "Cheque" Peña - El Nuevo Charro Mexicano
- Banda Machos - Trayectoria Musical



BANDA MACHOS





A SLIGHT LEFT
R&B nominees shine outside the mainstream

44



STARRY NIGHT
Top rappers represent in Grammy fields

44



MIXMASTERS
Ultra snags three of five remix nods

45



WE SALUTE YOU
Morricone, Lennon tributes seek glory

45



GETTIN' IN TUNE
Country noms avoid surprises

45

MUSIC



FOO FIGHTERS scored five Grammy nods, including best rock song for the enduring 'The Pretender.'

AWARDS BY MITCHELL PETERS

What They Covet

Album Of The Year Grammy Would Crown High-Profile Projects

A Grammy Award is "probably the most coveted award in the music industry," Universal Music Group Nashville (UMGN) chairman Luke Lewis says. Even the nod leading up to the statuette can boost artist awareness and album sales, as some nominees this year have already observed.

Kanye West, Amy Winehouse, Foo Fighters, Vince Gill and Herbie Hancock will vie for the album of the year honor at the 50th annual Grammy Awards, Feb. 10 at the Staples Center in Los Angeles. In the days following the Dec. 6 nominations announcement in Hollywood, the impact was felt at retail.

"We've had a huge increase in sales, both in terms of immediate sales online and orders at retail," Verve Music Group president/CEO Bruce Resnikoff says, speaking on behalf of Hancock's Joni Mitchell tribute "River: The Joni Letters," which also garnered nods in two other jazz-related categories.

In the week ending Dec. 9, "River," which features guest vocal performances from Norah Jones, Corinne Bailey Rae and Mitchell herself, had an 80% sales increase. The set has now sold 33,000 copies in the United States, according to Nielsen SoundScan.

Likewise, Gill's 43-song, four-disc MCA Nashville release, "These Days," saw a 53% increase in sales. The 2006 collection, which has shifted 332,000 units, is also up for best country album.

UMGN's Lewis says, "A lot of retailers feature Grammy-nominated product in the front of their stores." In addition, "you get to put a sticker on the CD for the rest of its life, saying, 'Grammy-nominated' or 'Grammy winner'—that's always helpful," he says.

For British soul revivalist Winehouse, whose alleged drug

use has made her a tabloid favorite, the top album nod for "Back to Black" puts the "focus back on the artistry," Universal Republic Records president/CEO Monte Lipman says.

"What's happened is that you've taken the focus away from the magic of the music and putting in that tabloid story," he says. "It's a knee-jerk reaction back into the place where we want to be."

Indeed, Lipman also notes that Winehouse's rebellious at-

titude is part of her appeal. "That is the spirit of our campaign," he says. "To have an artist come up there and be so cavalier and not really give a shit about commercial success is so refreshing and so exciting, and it's a large part of Amy's charm."

Along with album of the year, Winehouse is recognized in six other categories, including artist of the year and song of the year for "Rehab," which peaked at No. 9 on the Billboard Hot 100. These are the singer's first Grammy nominations. "Back to Black," which hasn't left the Billboard 200 since debuting at No. 7 last March, has sold 1.3 million copies.

The only other album to have sold more than "Back to Black" in the category is West's "Graduation" (Roc-a-Fella/Def Jam), which has moved 1.8 million units. With eight total, the Chicago rapper also has nods in the categories for best rap solo performance, best rap/sung collaboration, best rap song and best rap performance by a duo or group.

Upon its debut, West's third album achieved the best sales week in more than two years, shifting 957,000 copies. The achievement is proof that "more people need to buy into the greatness of Kanye West," Island Def Jam Music Group chairman Antonio "L.A." Reid says. "There are so many people in the world, and the music that we sell barely scratches the surface, so there's always room for growth."

For some acts, a Grammy nomination never gets old. After 13 years, four Grammy wins and multiple nods, the Foo Fighters will vie for the top album prize with "Echoes, Silence, Patience & Grace" (Roswell/RCA), which has sold 427,000 copies.

Foos bassist Nate Mendel says the band set the bar high writing and recording "Echoes," which makes recognition that much sweeter.

"An argument can be made that we're doing some of the best music that we've ever done," Mendel says. "To have it succeed well enough to where we get a Grammy nomination is fantastic."

THE NOMINEES: ALBUM OF THE YEAR

"ECHOES, SILENCE, PATIENCE & GRACE"

Foo Fighters

Gil Norton, producer; Adrian Bushby and Rich Costey, engineers/mixers; Brian Gardner, mastering engineer
Roswell/RCA Records

"THESE DAYS"

Vince Gill

Vince Gill, John Hobbs and Justin Niebank, producers; Neal Cappellino and Justin Niebank, engineers/mixers; Adam Ayan, mastering engineer
MCA Nashville



"RIVER: THE JONI LETTERS"

Herbie Hancock

Herbie Hancock and Larry Klein, producers; Helik Hadar, engineer/mixer; Bernie Grundman, mastering engineer
Verve Records



"GRADUATION"

Kanye West

Warryn "Baby Dubb" Campbell, Eric Hudson, Brian "Allday" Miller, Nottz, Patrick "Plain Pat" Reynolds, Gee Roberson, Toomp and Kanye West, producers;



Bruce Beuchner, Andrew Dawson, Mike Dean, Anthony Kilhoffer, Greg Koller, Manny Marroquin, Nottz Raw, Tony Rey, Seiji Sekine, Paul Sheehy and D. Sloan, engineers/mixers; Vlado Meller, mastering engineer
Roc-a-Fella/Def Jam

"BACK TO BLACK"

Amy Winehouse

Mark Ronson and Salaam Remi, producers; Tom Elmhirst, Gary Noble and Franklin Socorro, engineers/mixers; Mark Ronson, mastering engineer
Universal Republic Records



FOO FIGHTERS: BEN WATTS; HANCOCK: KWAKU ALSTON; WINEHOUSE: MISHKA RICHTER; WEST: MABIL GILL; DAVID McCLISTER

R&B BY GAIL MITCHELL

Diversity Training

R&B Nominees Honor Mix Of Vets, Newcomers

Last year at this time, Grammy Award nominations talk in the R&B/hip-hop sector centered primarily around one name: Mary J. Blige. Her contender-leading eight nominations sparked a bevy of come-back-laden headlines.

This time, the key name is Kanye West, as stories rightfully trumpet the hip-hop/pop star's field-leading eight nominations (followed by Amy Winehouse with six). But there's also a key word that can be associated with the upcoming 50th annual Grammy Awards: diverse. Not only is that especially evident in the album of the year category, but also in the eight categories that comprise the R&B field.

As first-timers and established acts rub elbows in several categories, there's a stronger sense that Grammy voters are still focused on strengthening their tuned-in stance. For instance, best female R&B vocal performance finds Blige ("Just Fine"), Fantasia ("When I See You"), Alicia Keys ("No One") and Jill Scott ("Hate On Me") sharing the nod with newcomer Chrisette Michele ("If I Have My Way"), who some thought should have also wrangled a best new artist nod.

The same new/established mix peppers the best



DWELE

R&B performance by a duo or group: R. Kelly featuring Usher ("Same Girl"), Chaka Khan featuring Mary J. Blige ("Disrespectful"), Rihanna featuring Ne-Yo ("Hate That I Love You"), Angie Stone featuring Betty Wright ("Baby") and five-time nominee T-Pain featuring four-time nominee Akon ("Bartender").

Perhaps the most improved R&B category over last year is best urban/alternative performance. Carping was heavy last year that the relatively new category was in danger of losing its credibility by following Damian Marley's win the previous year with nods that included

two songs from the Sergio Mendes tribute album "Timeless" and standard funk from Prince ("3121").

But while several left-of-center names like Donnie and others are missing, there's still a got-it-right vibe to this year's urban/alternative slate. The nominees are Viktor Duplaix, Dwele, Lupe Fiasco featuring Jill Scott, Me'Shell Ndegeocello and indie/now major label (Epic) buzz artist Alice Smith. Beyond this category, there are also first-time nominations for soul singer/songwriter Raheem DeVaughn (best male R&B vocal performance) and longtime indie artist Ledisi (best new artist and best R&B album for her Verve debut "Lost & Found").

"These nominations give hope to other indie R&B/soul artists who are stumping the same ground these artists have," says Jodine Dorce of Atlanta-based Jodine's Corner. She publishes a newsletter and hosts a radio show by the same name dedicated to supporting indie soul music. "The more artists like these who get recognized, the more funding there can be for promotional events to further boost the R&B/soul scene."

DeVaughn's manager Jerry Vines adds, "This will be good for his career going forward in terms of bringing in some of the media that wasn't available before, like TV and major publications. They have to pay attention now, because it's real."

>>>JUST FOR LAUGHS

Harry Shearer's character Derek Smalls never enjoyed much critical love while playing bass in fictional rock act Spinal Tap, but in real life, Shearer scored his first career Grammy Award nod in the 50th-anniversary ceremony. His album, "Songs Pointed and Pointless," will vie for best comedy album against projects from George Lopez, Lisa Lampanelli, Flight of the Conchords and Steven Wright. Featuring session pros like George Porter Jr., Russ Kunkel and Dean Parks, the set was released on Shearer's own Courgette Records imprint, which also houses his wife, singer Judith Owen.

>>>ELECTABLE AUDIO

The race for the Democratic nomination for president isn't the only one featuring a member of the Clinton family and Barack Obama. This year, the Grammy nominations pit Bill Clinton against Obama in the best spoken word album category. Clinton's "Giving: How Each of Us Can Change the World" is up against Obama's "The Audacity of Hope: Thoughts on Reclaiming the American Dream." Former president and previous Grammy winner Jimmy Carter's "Sunday Mornings in Plains: Bringing Peace to a Changing World" is also nominated for the award.

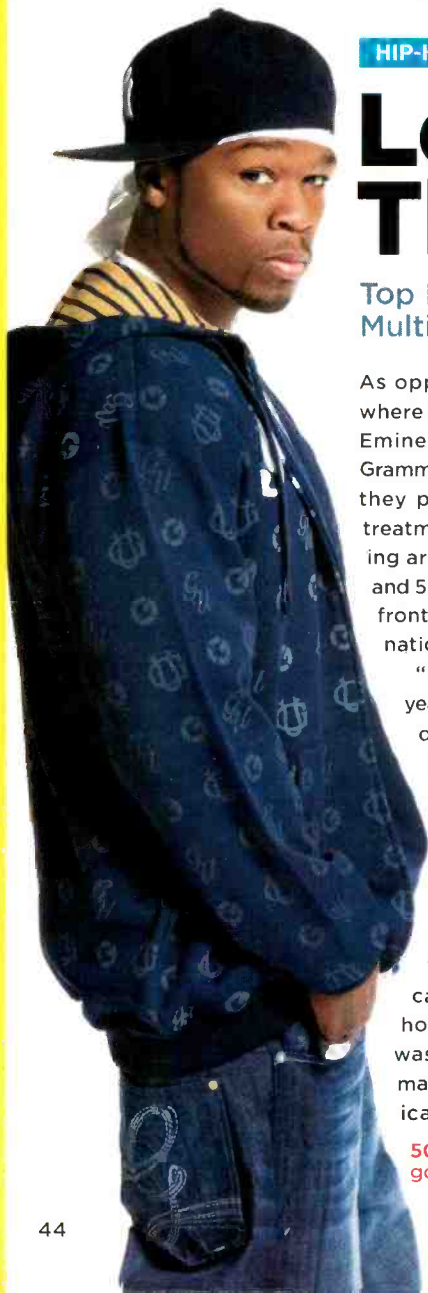
>>>CONCERT CHRONICLE

In 2001, what is thought to be the only extant live recording of folk legend Woody Guthrie showed up unannounced in the mail at the Woody Guthrie Archives. After painstaking digital restoration for release by Guthrie's estate, "The Live Wire—Woody Guthrie in Performance 1949" is now up for the best historical album Grammy. The 75-minute show was taped at Fuld Hall in Newark, N.J., on a wire recorder by then-Rutgers University student Paul Braverman, who left it unplayed in a closet for more than 50 years.

HIP-HOP BY HILLARY CROSLY

Leaders Of The Pack

Top Rap Stars Rewarded With Multiple Grammy Award Nods



As opposed to past years, where artists like Jay-Z and Eminem skipped the Grammy Awards due to what they perceived as shoddy treatment of hip-hop, leading artists like Kanye West and 50 Cent are at the forefront of the genre's nominations for 2008.

"For the last eight years, the Grammys have done a great job balancing acts that are mainstream sellers with artists that are known for artistic expression," WQHT (Hot 97) New York PD Ebro Darden says. "In the past when it came to R&B and hip-hop, they chose what was popular, had savvy marketing or good political positioning. Now,

50 CENT scored a Grammy nod for a song many felt got his 'Curtis' album back on track.

they're doing a better job of capturing both."

Tracks like Common's "The People" and 50 Cent's "I Get Money" received nominations for best rap solo performance, aligning with what were viewed by many rap observers as career-shifting songs.

The excitement generated by "I Get Money" helped put its parent album, "Curtis," back on track after two prior singles failed to crack the top 30 on Billboard's Hot R&B/Hip-Hop Songs chart. "Money" reached No. 10 on that chart and garnered a remix with marquee MCs Diddy and Jay-Z.

"I'm pleasantly surprised that the Grammys chose a song that's so true to hip-hop," Interscope co-head of marketing Chris Clancy says. "The

song was monumental in re-launching his album because it was the 50 everyone fell in love with and it connected the dots back to his fans."

In categories like best rap performance by a duo or group and best rap song, pop culture pervasiveness and ringtone sales seemed to guide the nominations. Case in point: newcomers the Shop Boyz' "Party Like a Rockstar," which is up for best rap performance by a duo or group. The track sold more than 1.76 million master ringtones but wasn't exactly considered an artistic masterpiece. However, it crystallized the increasing fascination with rock influences in urban music.

Along the same lines was rookie Soulja Boy, who was nominated for best rap song for "Crank That (Soulja Boy)." The track spent seven weeks at No. 1 on the Billboard Hot 100 and has sold 1.88 million master ringtones.

Ringtone sales were "an added bonus in the nomination process," says Universal Republic senior VP of urban music Elise Wright, who works with the Shop Boyz. "We're still utilizing the ringtone as additional

marketing tool, and that's a wonderful thing."

Elsewhere, recognition came for veterans. Two days after Pimp C's sudden death, UGK earned the first nomination of its nearly 20-year career for "Int'l Players Anthem (I Choose You)" featuring OutKast, for best rap performance by a duo or group. "UGK were one of the first guys to come out of Texas besides the Geto Boys," Jive senior director Jeff Sledge says. "They essentially put the whole Texas rap scene on their back and took it national."

As for West's leading eight nominations, his street single "Can't Tell Me Nothin'" is up for best rap song, while the poppier, Daft Punk-sampling "Stronger" is up for best rap solo performance, acknowledging the Grammys' turn toward both mainstream and niche hip-hop songs.

"In a time when everyone is complaining about the quality of R&B/hip-hop material, we can be recognized with an astounding number of nominations," Def Jam president Jay-Z says. "I always believed that if you make great music, everything else will follow."

The Right Notes

Observers Say Country Grammy Nods Ring True

When it comes to the Grammy Awards, there have been a number of disconnects through the years among winners, nominees and what's considered to be widely popular in country music. The fact that Lyle Lovett and k.d. lang were voted top country male and female in 1989 still sticks in the craw of some. While Lovett did score two top 20 singles during the eligibility period—"Give Back My Heart" and "She's No Lady"—and lang's "I'm Down to My Last Cigarette" reached No. 21 on Billboard's Hot Country Songs chart, neither artist was universally accepted by radio.

But times have changed—this year's nominees include Carrie Underwood, Tim McGraw, Dierks Bentley, George Strait and Reba McEntire—and industry insiders say the latest crop is pretty much right on target.

The Recording Academy's "nominating body has come a long way in the past 10 years in terms of nominating artists and songs that actually matter to the majority of country music fans," says Scott Lindy, director of country programming for Sirius Satellite Radio.

But Bruce Logan, regional VP of programming for Clear Channel Radio, thinks there are a few notables missing. "The music by Rascal

Flatts, Kenny Chesney and Sugarland stands shoulder to shoulder with any of [the other] nominees," he says. None of those acts received a Grammy nod despite very successful years.

Capitol Nashville VP of sales Bill Kennedy says that while he's satisfied with most of the nominations, Sugarland should have been recognized for its current single, "Stay."

"The performance of this single is impacting their career as much as anything they've had," he says. "Somebody missed that one."

Logan and Lindy agree that Taylor Swift deserved to be nominated for best overall new artist.

"Not many artists of any format have had the kind of first year she has had," Logan says. "For Taylor Swift to be nominated for best new artist in all genres of music is huge for country music," Lindy adds.

As for Vince Gill, who's nominated in the overall album of the year category as well as the best country album category, Logan and Lindy also approve.

"By sheer volume Vince produced more music than any other artist this year," Logan says of Gill's 43-song, four-disc set "These Days," "and in typical Vince fashion it was top quality music."



UNDERWOOD



MORRICONE

POP BY CORTNEY HARDING

Compilation Nation

Albums Find New Life After Grammy Nods

Perhaps conferring an air of legitimacy on legions of bar bands, numerous cover tracks from compilations are nominated for the 50th annual Grammy Awards.

Metallica's version of "The Ecstasy of Gold" and Bruce Springsteen's take on "Once Upon a Time in the West," both from the "We All Love Ennio Mor-

ricone" tribute album (Masterworks), received nods for best rock instrumental performance. Green Day and U2 are both nominated in the best rock performance by a duo or group with vocals category for their tracks on Warner Bros.' John Lennon covers album "Instant Karma—The Cam-

paign to Save Darfur."

Another compilation, though not composed of covers, garnered one nomination. Kanye West, Nas and KRS-One's song "Better Than I've Ever Been" is nominated for best rap performance by a duo or group. It was originally commissioned by Nike to benefit its youth programs and sold online; it was also released on a mixtape put out by Cornerstone Promotions.

The nominations provide a number of opportunities for their labels to renew their marketing efforts.

"When the record was initially released, we worked with Metallica and their managers at Q-Prime to shop the track to rock and active rock radio," Masterworks head of marketing John Yakubik says. "While we haven't firmed anything up yet, I would like to make that another part of our post-nomination efforts."

Meanwhile, Jeff Ayeroff, executive producer of the Darfur compilation, predicts the charitable element of "Instant Karma" will appeal to holiday shoppers.

"This was a word-of-mouth record to begin with, and we hope that attention from the nomination means people will continue to talk about the album and the issue."



A Benny Benassi remix of a PUBLIC ENEMY song is up for a Grammy.

DANCE BY KERRI MASON

A Remix Referendum

Ultra Dominates Grammy Remix Category

Ultra Records staged a coup in the Grammy Awards' best remixed recording, non-classical category this year. The New York-based label not only took three of the five nominations, a first for a single label and particularly rare for an indie, but two of the three nods were for projects initiated by Ultra stateside.

It's a major referendum for the label, which does the bulk of its business licensing material originally released overseas.

"Look at the Kaskade Dirty South mix: A San Francisco-based artist like Kaskade is remixed by Australian remixer Dirty South, and it's magic, a big Hot Dance Airplay record, with 40-plus compilation uses worldwide," Ultra president Patrick Moxey says. "Does this happen every remix? No, but

when the remix magic happens, it happens big."

Dirty South's mix of Kaskade's "Sorry," and Benny Benassi's mix of Public Enemy's "Bring the Noise"—part of a larger Public Enemy remix project (Ultra owns its catalog)—were Ultra originals.

It licensed the third nominee, Eric Prydz's mix of his own original, Eric Prydz vs. Floyd's "Proper Education," from U.K. label Ministry of Sound, when it was already proving to be an international sensation. The record, Pink Floyd's first approved remix, of "Another Brick in the Wall," stands as one of the most popular club tracks to make it onto the Recording Academy's radar, hitting No. 2 on the U.K. singles chart and landing in popular DJ record boxes worldwide.



Nominations' Negligible Effect

In Latin Categories, Grammy Attention Rarely Adds Up To Sales

As far as Latin acts are concerned, a Grammy Award nomination may bring prestige. It may bring pride. But it does not generally bring sales.

Only a few of the albums nominated in Latin categories for the 50th annual Grammys show experienced sales upticks in the week following the nominations, a random survey of such albums suggests. And even in those cases where there was an increase, it was negligible.

Pepe Aguilar's "100% Mexicano" (EMI Televisa), for example, nominated in the best Mexican/Mexican American album category, saw sales rise 1% the week ending Dec. 9, compared with the week ending Dec. 2. Alejandro Sanz's "El Tren de los Momentos" (Warner) for best Latin pop album, jumped 4%—but it sold just a couple of hundred copies that week, despite Sanz being on tour.

"The Grammy nominations are decided by a committee," says Alberto Uribe, head buyer for retail chain Ritmo Latino. "So you see many acts that may be very talented, but are totally unknown. And you don't see a reaction."

The Latin Grammys face a similar hurdle, he says. A sales reaction, he adds, can be better seen in awards like Premios Juventud—where winners are chosen online—or Billboard's own Premios Billboard, determined by sales and airplay.

Through the years, sales bumps for Grammy and Latin Grammy winners and nominees have been modest, unless a performance is involved. In the week following last year's Nov.

8 Latin Grammys, for example, the most notable sales reaction was seen by performers Juan Luis Guerra and Camila, who saw an increase of 2,000 units, according to Nielsen SoundScan. But following their performance—not even win—at Premios Juventud in July, Camila saw a sales increase of 3,000 units.

"There is a lot of impact, but not directly in sales," says Miguel Garrocho, owner of marketing/promotion company GIG Entertainment, whose clients include Grammy-nominated rock band Rabanes. However, he adds, there are enough promotional opportunities to be gained from a Grammy nomination that

sales may eventually follow. Rabanes recently won a Latin Grammy for its album "Kamikaze" (Universal), which is now nominated for a Grammy in the best Latin rock/alternative category. And though "Kamikaze" has sold barely more than 2,000 copies, according to Nielsen SoundScan. Label manager Patricia Flores says media interest has catapulted.

With the Grammys, "the categories are so limited that it boosts up the level of prestige," she says, noting there are more than 40 Latin Grammy categories, compared with Latin categories in the Grammys.

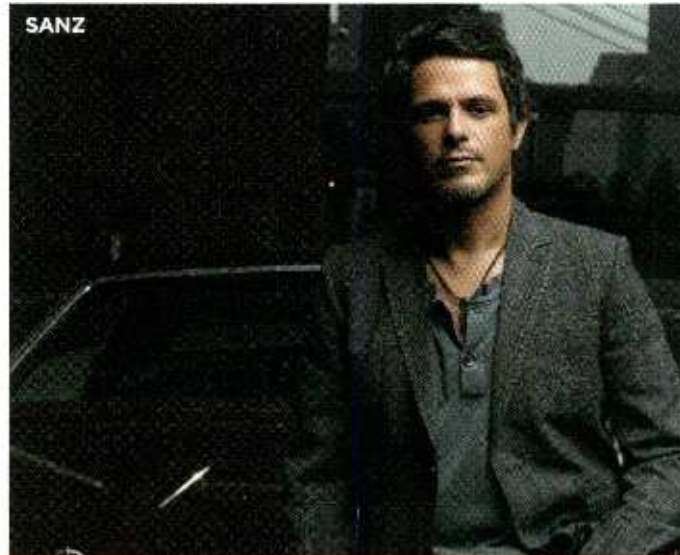
Still, Latin label involvement in the Grammys remains limited. This is in part because Latin acts are rarely seen during the Grammy telecast. The last Latin artist to collect a Grammy on camera was Shakira in 2001.

This year, with no Latin acts making major waves, labels are not aggressively marketing and promoting their Grammy nominees.

"I don't have a single promotion going on with Grammy nominees," Uribe says.

While some labels are offering discounts on their Grammy-nominated albums, he says, "there is no cop, positioning or other economic support."

Still, the Grammy mystique is big. "It solidifies your artistic integrity and boosts the group's morale," says Sunny Saucedo, up for best Tejano album for "Vagar Libremente," on indie Tejas Records. "We're very honored," says Saucedo, who hopes to get noticed by a major label, and who will definitely attend the Grammys. "Just being nominated is awesome." ...



SANZ

GRAMMYS' GLOBAL GAINS

Nods Win Northern Exposure

TORONTO—In a strong year for Canadian talent, acts ranging from alt-rock act Arcade Fire to polka king Walter Ostanek tallied up no fewer than 20 Grammy Award nominations among them.

Leading the pack with four was Feist, but the list also included such veterans as Joni Mitchell and Rush.

Industry insiders say the nominations have genuine commercial value domestically. "When a Canadian receives a nomination," HMV Canada director of product Ken Kirkwood says, "they're usually [already] a household name here, but the added attention and focus they receive always helps in selling more CDs."

Kirkwood singles out Feist as likely to benefit significantly from her nominations, which include best pop vocal album for "The Reminder" (on Arts & Crafts in Canada and Cherry Tree/Interscope in the United States). North American sales have passed 500,000, according to Nielsen SoundScan, with weekly sales rising 2,400-4,100 in Canada following the Grammy announcement.

Double nominee Michael Bublé saw weekly sales of his album "Call Me Irresponsible" increase from around 4,000 to nearly 7,000 post-Dec. 6.

Steve Waxman, director of national publicity for Bublé's domestic label, Warner Music Canada, says the crooner's best male pop vocal nomination for "Everything" proves his music "appeals to a much wider audience than some would have anticipated." —Robert Thompson



BUBLÉ

U.K. Acts Get Used To New Pigeonholes

LONDON—For U.S.-bound British breakthrough acts, "a Grammy nomination—in any category—will help, no doubt about it," Island Records Group U.K. president Nick Gatfield says. However, nominations for Island's Mika and EMI's Lily Allen have raised some eyebrows back home.

Londoner Allen's debut album "Alright Still" (Capitol) was nominated as best alternative music album, while Mika's single "Love Today" got a nod for best dance recording.

"I am surprised by those categories," says George Ergatoudis, head of music at national top 40 station BBC Radio 1. "We definitely see both Mika and Lily Allen as mainstream pop acts."

Mika's dance nomination, Gatfield says, is "ironic for a classic pop artist." Although Mika is promoted globally as a pop artist, he adds that, in the United States, "they do see him as more of a dance artist, because there's something peculiarly British about his sound."

EMI Music U.K. and Ireland senior VP of international marketing Mike Allen reckons Allen's nomination reflects the way she's perceived at American radio. "In terms of the way the radio community heard Lily," he says, "it was in that alternative field."

To American ears, he adds, "because of the cultural references in terms of accent and lyrical content, there's an element of the exotic about Lily." —Tom Ferguson

Additional reporting by Mark Sutherland in London.



MIKA

Armatrading's Blues Double

LONDON—The Grammy nominations didn't just recognize new U.K. talent.

Singer/songwriter Joan Armatrading, who released her first album in 1972, is nominated for best contemporary blues album for "Into the Blues," making her the first female British artist to achieve that distinction. It's her third Grammy nomination.

Armatrading became the first British female artist to top Billboard's Top Blues Albums chart, when she debuted at No. 1 in May 2007. "Into the Blues," released in the United States on 429/SLG and internationally by Hypertension, has sold 17,000 units in the States, according to Nielsen SoundScan.

"There's a couple of firsts happening here," she says with a laugh. "Not bad for a 57-year-old."

Armatrading, booked by Entourage Talent Associates in New York and Andrew Miller Promotions in London, spent much of 2007 touring "Into the Blues"—her 16th studio release—internationally.

"There's blues on all the CDs," she says. "It's always this mixture, [but] I really wanted to just write one [style]. What I enjoyed was that I could still be eclectic, because there's gospel blues, rock blues, swamp blues, all these different things happening."

Although there are no specific marketing plans around the nomination, Armatrading is looking forward to attending the ceremony. "You might hear artists saying awards don't mean anything," she says. "They're lying." —Paul Sexton



ARMATRADING

THE BILLBOARD REVIEWS

ALBUMS

GOSPEL

KIRK FRANKLIN

The Fight of My Life

Producers: Kirk Franklin, Harold Martin

Fo' Yo' Soul/Gospo Centric/Zomba Gospel

Release Date: Dec. 18

▶ Franklin's latest in his decade-plus string of gold and platinum should continue his reign as gospel's pre-eminent hitmaker and most visible, formidable figure. With trademark, multi-genre eclecticism, he draws well on talents as diverse as traditional gospel's Rance Allen, and Isaac Carree (Men of Standard), who guest on the funk-filled jam "Little Boy." The eternally soulful Williams Brothers soar on "Still (In Control)," and Da' T.R.U.T.H. helps Franklin show his rap chops are intact on "I Like Me." "Help Me Believe" is a sweet, silky ballad, and contemporary Christian mainstay TobyMac and his band join on "I Am God," easily Franklin's most fearless and effective foray into rock to date, with a climactic choral coda elevating it to anthemic proportions. Twelve years into a storied career, Franklin is still right on target.—*GE*

HIP-HOP

CHINGY

Love It or Hate It

Producers: various

Disturbing Tha Peace/Def Jam

Release Date: Dec. 18

▶ At the start of his fourth album, Atlanta-based rapper Chingy lets us know that he's "straight as a perm"—a curious metaphor that fits the slinky, circuitous course he takes on this return to Ludacris' Disturbing Tha Peace imprint. This diverse set ranges from the beat-driven fun of "Kick Drum" and "All Aboard (Ride It)" to the lush, Kanye-esque soundscape of "Gimme Dat," with Ludacris and Bobby Valentino, to such club joints as "2 Kool 2 Dance," "Spend Some" (with Trey Songz) and "Roll On 'Em" (with Rick Ross). Chingy teams with Anthony Hamilton on the socially conscious "How We Feel," while Amerie brings soulful vocal hooks to "Fly Like Me." And while the title of "Lovely Ladies" may sound like a playa anthem, it's actually Chingy's tribute to his female elders, promising his mother that "one of these days I'm gonna bring home a Grammy."—*GG*

GUCCI MANE

Back to the Traphouse

Producers: various
So Icy/Asylum/Atlantic

Release Date: Dec. 11

▶ Following the initial success of his mainstream single "So Icy" featur-

MARY J. BLIGE

Growing Pains

Producers: various
Geffen

Release Date: Dec. 18

Now that she's banished the drama and achieved her "Breakthrough," Mary J. Blige is in a good space. Fans used to hearing her pour her pain out on record will just have to get used to that. The singer's latest effort, "Growing Pains," much like its phenomenal 2006 predecessor "The Breakthrough," focuses more on learning and progressing than dwelling and wallowing. The cheery lead single "Just Fine" finds Blige proclaiming, "No more time for moping around, are you kidding?/And no time for negative vibes, 'cause I'm winning." This happy-go-lucky state sometimes makes for less compelling stories and yields too much flowery empowerment language. But the disc picks up near the end, when Blige allows for venting over more downcast rhythms like the Stargate-produced "Fade Away," where she longs to be invisible, and "Smoke." Upbeat or solemn, though, the message is clear: Keep on trucking.—*CGH*



ing Young Jeezy in 2005 and his subsequent jail time, many in the rap world wrote off Gucci Mane. Luckily, comeback single "Freaky Gurl" is extremely hard to hate, in spite of its beyond-simplistic lyrics. What rescues the track is the electronic beat, and often throughout "Traphouse," quintessential deep Southern bass and kick drums keep alive songs that can't stand on their own lyrically. Case in point: "I Move Chickens," which has too much ad-libbing and comical comparisons between drug-slinging and cooking the titular birds. Better are the catchy, apparent Ecstasy ode "I Might Be" and the Polow Da Don-crafted "I Know Why," featuring the late Pimp C, Rich Boy and newcomer Blaze-1.—*HC*

DVD

KISS

Kissology—The Ultimate

KISS Collection Vol. 3:

1992-2000

Producers: Alex Coletti, Roger Coletti
VH1 Classic

Release Date: Dec. 18

▶ As the third and presumably final chapter of "Kissology" begins, the band is at a valley in its career. By 1992, Kiss was still capable of selling out arenas,

but following their '70s heyday and the hair metal explosion of the '80s, they were less relevant than ever in the age of Nirvana. The reunion of the original members for "MTV Unplugged" in 1995 and the tour the following year showed the band cashing in on the nostalgia of a generation of fans that had never seen them in makeup, as well as countless fans that had. Unfortunately, this is the least interesting of the anthologies. While the first two had countless TV appearances, music videos and the so-bad-it's-good TV movie "Kiss Meets the Phantom of the Park," this four-disc set gets by on four concerts, the "Unplugged" show, performances at the MTV Video Music Awards and the "Detroit Rock City" premiere. Luckily, disc four consists of Kiss' first appearance in makeup, recorded shakily in black and white in 1973 at the club Coventry in Queens.—*BT*

BLUES

VARIOUS ARTISTS

The Great Debaters OST

Producers: various

Atlantic

Release Date: Dec. 11

▶ If you liked Sharon Jones on the debut record by her band the Dap-Kings, "100 Days, 100 Nights,"

you'll want to send her flowers and cupcakes after hearing her work on the soundtrack to "The Great Debaters," a film directed by Denzel Washington set in 1930s West Texas. Jones and her band are building a small empire with their '60s-style Stax-Volt soul revival work, but "Debaters" calls on her to reanimate old desert blues numbers like "It's Tight Like That" and "That's What My Baby Likes," which she does with a throat-grabbing power and sexiness. The soundtrack is rounded out by front-porch stompers by Alvin "Youngblood" Hart and the Carolina Chocolate Drops, all of which will get the blood moving. But when Jones and the Angelic Voices of Faith tear into the gospel rave-ups "We Shall Not Be Moved" and "Up Above My Head," it's easy to wonder whether she or Denzel is the star of the show.—*JV*

SOUNDTRACK

VARIOUS ARTISTS

Original Broadway Cast

Recording—Young

Frankenstein

Producers: Doug Besterman

Decca

Release Date: Dec. 25

▶ The follow-up to Mel Brooks' smash hit "The Producers" is more vaudeville jukebox than a fully real-

ized new creation. The show's core gag is adapting the American musical canon with appropriately Transylvanian references: Call us batty if the title character's ode to "The Brain" (as in "there is nothing like") isn't a sendup of "There Is Nothing Like a Dame" from "South Pacific." That angle, plus the expected whiz-bang production, make the show more a family-friendly, Disney-ish adaptation than a board-stomping "musical's musical" like "The Producers." But the veteran hooper cast—Roger Bart in the Gene Wilder title role, "it" girl Sutton Foster as buxom lab assistant Inga and Megan Mullally showing just how much she owes to Madeline Kahn as Frankenstein's bride Elizabeth—give it their professionally polished all, making what could be just another throwaway blockbuster into a buoyantly silly good time.—*KM*

JONNY

GREENWOOD

There Will Be Blood

Producers: Graeme Stewart
Nonesuch

Release Date: Dec. 18

▶ In Paul Thomas Anderson's "There Will Be Blood," Jonny Greenwood's score turns a portrait of a turn-of-the-century oil mag-

LUPE FIASCO

The Cool

Producers: various

1st & 15th/Atlantic

Release Date: Dec. 18

A lot of musicians claim to ignore their critics, but Lupe Fiasco evidently not only reads them, but organizes his response into album form: "Robots and skateboards, nigga? GQ Man of the Year, G?" intones a group of many fictional haters on "The Cool." A semi-concept record soaking with ambition and featuring characters named the Streets, the Cool and the Game, "The Cool" is also a sprawling term paper on most of the problems with mainstream hip-hop ("I'm brainless, which means I'm headless, like Ichabod Crane is... with no neck left to hang a chain with," he scowls in character), and why he is the man to fix it. At times it's a bit snobby, but never less than listenable and frequently gripping. His flow has certainly limbered up ("Go Go Gadget Flow" and the funky, near-playful "Gold Watch"), and his pitfalls-of-fame riffs (first single "Superstar") are bemused and cautionary rather than gloaty.—*JV*



JAHEIM

The Makings of a Man

Producers: various

Atlantic

Release Date: Dec. 18

Possessing one of the most butter-smooth voices in contemporary R&B, Jaheim returns with his first album for Atlantic. The soulful crooner adopts a more mature, introspective stance, softening the edges of the "thug R&B" tag inspired by his 2001 debut. Among the best songs is "Never," an emotional ballad about commitment that is climbing Billboard's Hot R&B/Hip-Hop Songs chart. While slow jams remain Jaheim's forte, he infuses more midtempo flavor here. He trades off nicely with Keyshia Cole on "I've Changed" before serving up the moving autobiographical cut "Back Together Again." Two quibbles: Album opener "Voice of R&B" is a posturing track better left on the editing floor. And does a classic, Bobby Womack's "If You Think You're Lonely Now," really need to be updated ("Lonely") with new lyrics? As a formidable heir to such forebears as Luther Vandross and Barry White, Jaheim doesn't need to travel that route.—*GM*



THE BILLBOARD REVIEWS

SINGLES

nate into a near-thriller. Working with the Emperor String Quartet and the BBC Concert Orchestra, the compositions from the Radiohead guitarist are the stuff of horror films, and never let the viewer get too comfortable with what's on the screen. On record, the score is just as unsettling and no less gripping. Strings come in and out of "Henry Plainview," at first sounding like some distant weather siren, but then start to toy with the listener, buzzing as if a mad man has gotten hold of an orchestra. Piano keys splatter around "Eat Him by His Own Light," turning what was a relatively pretty violin piece into something a bit more sinister, and the machine-like rhythms of "Proven Lands" are a dizzying cacophony of sounds, providing a momentary rush of freedom.—*TM*

JAZZ

OUT TO LUNCH Excuse Me While I Boogaloo

Producer: David Levy
Accurate

Release Date: Jan. 8

★ A very distinctive brand of funk jazz dominates the debut disc by Out to Lunch. Led by reed man David Levy, the other key players include Danny Weller and Matt Wigton (upright/electric bass), Adam Clark (drums/percussion), Josiah Woodson (trumpet/flute), Eric Lane (keyboards) and Petr Cancura (saxophones/clarinet). Opener "The Good Doctor" delivers a sweet shot of funk. The Wigton-Clark rhythm section lays the groundwork while successive solos by Lane, Levy and Woodson highlight the track. Another winning

tune, "Davis (In Memory of Chris Driscoll)," owes more to Latin rhythms than funk, expanding the range of the listening experience. The song "Shmuv Shuffle" opens with stellar organ work from Lane, then gets funky on the bottom end, opening up an intriguing interplay of brass and reed.—*PVV*

WORLD

APHRODESIA

Lagos by Bus

Producer: Ezra Gale
Cyberset

Release Date: Jan. 8

★ Aphrodesia is an 11-piece San Francisco band fronted by vocalists/songwriters Lara Maykovich and Maya Dorn. The band members have fallen under the spell of Fela Kuti's Afrobeat sound, yet they aren't so thoroughly mesmerized that they're impervious to other worldly influences. Such tracks as "Bus Driver" and "White Elephant" are very much in the insistent Afrobeat groove, while "Agayu" has the feel of an Afrobeat horn section gigging with a Cuban trumpet soloist and an Afro-Cuban rhythm section. "Every Day" is a highly melodic amalgam of West African influences, including Afrobeat and high life. Closer "World Under Fire" is deep enough into the musical vibe of Zimbabwe that it hints at the world-class tunes of Oliver Mtukudzi. This is one Bay Area band that could make a living in Dakar or Accra.—*PVV*

Additional reviews online this week at billboard.com:

- Joe Lally, "Nothing Is Underrated" (Dischord)
- Frank Zappa, "Wazoo" (Zappa Records)

LEGEND & CREDITS

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

CONTRIBUTORS: Alexandra Cahill, Hillary Crosley, Gordon Ely, Gary Graff, Clover G. Hope, Todd Martens, Kerri Mason, Gail Mitchell, Chuck Taylor, Bram Teitelman, Philip Van Vleck, Jeff Vrabel

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and Singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

POP

GEORGE STANFORD My Own Worst Enemy

(3:36)

Producer: George Stanford

Writer: G. Stanford

Publisher: not listed

Mercury

★ Multi-instrumentalist George Stanford names Paul Simon, Bob Marley and Hank Williams as influences—musicians you don't often see in the same sentence. Such a novel template plays out in striking debut "My Own Worst Enemy," about the love/hate relationship he maintains with a life driven by music. Overall acoustic pop/rock melody is trimmed with shades of bluegrass and—get this—a trombone solo, courtesy of Stanford, along with pianos, guitars, keyboards, bass, percussion, songwriting and production. This young Philly native sure must be a blur of activity on-stage. A promising debut from a serious talent.—*CT*

ROCK

PARAMORE

Crushcrushcrush (3:09)

Producer: David Bendeth

Writers: H. Williams, J. Farro

Publishers: WB, ASCAP

Fueled by Ramen/Atlantic

★ Since forming in 2004, Paramore has gained notoriety as one of only a handful of female-fronted bands to appear on the Vans Warped tour. Led by precocious teen songwriting partners—vocalist Hayley Williams and guitarist Josh Farro—the Franklin, Tenn., pop-punkers follow in the footsteps of Fueled by Ramen labelmate Fall Out Boy. "Misery Business," the ubiquitous first single from sophomore CD "Riot!" peaked at No. 34 on the Billboard Hot 100 and No. 3 on Hot Modern Rock Songs. The best new artist Grammy Award nominee is poised to incite another wave of hysteria at modern rock and top 40 radio with "Crushcrushcrush." The song showcases Williams' authority as a vocalist and Farro's knack for crafting instantly recognizable melodies. Frequently compared to Avril Lavigne, Williams and her bandmates transcend the teen-pop-punk milieu with passion and ambition beyond their years.—*AC*

COUNTRY

GARTH BROOKS & HUEY LEWIS

Workin' for a Livin' (2:44)

Producer: Allen Reynolds

Writers: C. Hayes, H. Lewis

Publisher: not listed

Pearl/Big Machine

Garth Brooks has never met a marketing novelty he didn't love. How many times has he repackaged his catalog at this point? Previous single "More Than a Memory" certainly delivered intended impact, debuting in September at No. 1 at country. Follow-up from "The Ultimate Hits" is a remake of Huey Lewis' 1982 "Workin' for a Livin'," featuring vocals from the original artist. Harmonica and home-grown blues jam demonstrate that there was always an appreciable country groove buried beneath pop/rock veneer, while the working man's lyric is ideal for male fans. Brooks made a suitable choice here, though his vocal is oddly colorless, if not buried. Lewis, in his first appearance on the country chart, proves to wear the bigger boots in this scootin' boogie pairing.—*CT*

RAY STEVENS

Hurricane (4:21)

Producer: Ray Stevens

Writers: R. Stevens, C.W.

Kalb Jr.

Publisher: Ray Stevens Music

RIHANNA

Don't Stop the Music (4:29)

Producer: Stargate

Writers: T.E. Hermansen, M.S.

Eriksen, T. Dabney, M. Jackson

Publisher: not listed

Def Jam

Rihanna's "Don't Stop the Music" was originally intended as a holiday present for dance clubs—but with iTunes digital downloads mounting like Olympus, top 40 sniffed the fine fragrance of a robust format hit from a proven artist. Already a chart-topper across Europe, fourth single from "Good Girl Gone Bad" is most-added stateside. Song's joyous tempo, madcap hook, easily ID'd vocal from the talented, idolized singer—and "ma ma se, ma ma coo sa" sample popularized on Michael Jackson's 1983 "Wanna Be Startin' Somethin'"—make this as good as No. 1 gold. "Don't Stop the Music" has been nominated for a Grammy Award for best dance recording, among six nods Rihanna earned at the upcoming 50th ceremony. This good girl can do no wrong.—*CT*



Clyde

While singer/songwriter Ray Stevens demonstrated chops as a serious musician with 1970 No. 1 "Everything Is Beautiful," he'll never escape novelty "The Streak," which any baby boomer will recall as a pop culture phenomenon when it became his second chart-topper 34 years ago. "Hurricane" delivers on the bravado of every atmospheric event, as our narrator tunes in to the Weather Channel: "News alert, here comes a big'un, just

to show you how bad it is, they've named it Beelzebub." Who knows if there's a place on country airwaves these days for parody, but Stevens' song is available on iTunes, for those who appreciate yuk-yuk absurdity and are willing to own up to a potentially politically incorrect lampoon. Nice going, Ray.—*CT*

AC

JOHN MAYER

Say (3:50)

Producers: John Mayer,

M. McDonald

Writer: J. Mayer

Publisher: not listed

Aware

▶ John Mayer takes a break from his "Continuum" disc—which spawned the No. 1 AC song of 2007, "Waiting On the World to Change"—with his first soundtrack song, "Say," for Rob Reiner film "The Bucket List." The film stars Jack Nicholson and Morgan Freeman, who flee a cancer ward to fulfill a to-do list before they die. The lilting, bittersweet ballad is guided by mandolin as Mayer sings, "Even if your hands are shaking and your faith is broken/Even as the eyes are closing, do it with a heart wide open/Say what you need to say." Sounds like a bumper, but without direct context of the flick, the song delivers a modicum of faith and hope. For AC airwaves, Mayer has become an iron-clad artist. "Say" is bound to be another staple for the format.—*CT*



MICHAEL BUBLÉ

Lost (3:26)

Producers: David Foster,

Humberto Gatica

Writers: M. Bublé, J. Arden,

A. Chang

Publishers: various

143/Reprise

AC icon Michael Bublé follows dotting uptempo No. 1 "Everything" from third studio album "Call Me Irresponsible" with a song whose lyric is so confessional and melody so devastatingly maudlin that they supersede so many other stellar elements at play here. Indeed, Bublé's vocals seem to grow richer, more certain with each recording, and lavish production from maestros David Foster and Humberto Gatica are ideally matched. "Lost" was inspired by Bublé's breakup with his fiancée—and man, does he deliver like he's singing his life: "Can't believe it's over, I watched the whole thing fall/And I never saw the writing on the wall/If I knew that the good things never last, that you were crying." This is the kind of song that will have women pulling over to the side of the road, tearing up and identifying with their own trials. An utterly first-rate recording, delivered so convincingly that even Venus might wince.—*CT*

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



JOSH GROBAN
NOEL

FIVE INTO 30

>> Album charts leader Josh Groban becomes the first artist to place five songs in the Adult Contemporary chart's top 30 since the list began using Nielsen BDS data in July 1993. You find him singing carols at Nos. 1, 18, 19, 20 and 29, which beats AC feats by Celine Dion, Shanla Twain and Clay Aiken.

FRANKLIN FLIES

>> As Kirk Franklin's "The Fight of My Life" ascends to No. 1 on Top Gospel Albums, the singer celebrates his ninth chart-topper and his 232nd week atop the list. On The Billboard 200, it enters at No. 33 with 74,000.



'COX' ROCKS

>> Academy Award-nominated actor John C. Reilly debuts at No. 39 on Top Heatseekers with the soundtrack to his film "Walk Hard: The Dewey Cox Story." Reilly plays the title character in the music spoof and performs all the songs heard on the album.

CHART BEAT

>> In a very newsy chart week, Fred Bronson has details on Darlene Love's first appearance on an album chart as a solo artist, how the "Sweeney Todd" movie soundtrack has bested the original Broadway cast album on the Billboard 200, Michael McDonald's first appearance on Hot R&B/Hip-Hop Songs in 16 years, Alicia Keys becoming the first solo artist to succeed herself at No. 1 on that same R&B tally, where Colbie Caillat's "Bubbly" stands among the 29 songs that have ruled the Adult Top 40 chart for 10 weeks or more and how Flo Rida's "Low" is tied with six other songs for having the shortest title of any Hot 100 No. 1.

>> All that, and his top 10 songs of 2007, too.

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

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Groban Grows Again, Fending Off Blige's Bow

In defending his Billboard 200 crown against a strong first week by the new **Mary J. Blige** album, **Josh Groban's** "Noel" earns more ink in the chart's record books.

Five weeks at No. 1 is the longest tenure at No. 1 for any of the six Christ-



mas albums that have topped the list in its 51-year history. **Elvis Presley's** "Elvis' Christmas Album" led in four nonconsecutive weeks.

Beyond the Christmas streak, Groban's "Noel" becomes the first album since 1991 to hold the big chart's No. 1 slot for five straight weeks with gains in each of those frames. He maintains the

streak with a 13% spike for the one that ended Dec. 23. That adds up to 757,000 copies, more than 100,000 ahead of Blige's "Growing Pains" (629,000).

Groban's growth streak boasts much larger totals than that of the only other Billboard 200 topper in Nielsen SoundScan history to notch gains in five straight weeks atop the page. That roll belonged to **Natalie Cole's** "Unforgettable," which rang 171,000 in the biggest of those weeks.

More startling is that in barely more than five years, Groban's six albums surpass 17 million to date, more than acts like **Destiny's Child**, **Sheryl Crow** and **Nickelback** have achieved in longer chart lives with a lot more radio airplay.

Blige has a shot at next issue's No. 1, as Christmas albums slow after the holiday. Meanwhile, "Growing Pains" becomes her eighth No. 1 on Top R&B/Hip-Hop Albums, more than any female has earned since the chart adopted Nielsen SoundScan data in December 1992. Recent champ and current Greatest Gainer **Alicia Keys** ranks second in that field with four No. 1s.

POP LIFE: This issue goes to press during the holiday break. So, while our read-

ers are flung from the beaches of St. Barth's to the Aspen slopes, Billboard's charts team works to inform you on the biggest sales week of 2007. Still, the dawn of a new year seems an ideal time for your intrepid columnist to leave the charts and spreadsheets that cover my desk to tiptoe through the pop culture that lies outside the music business.

As a guy who enjoys his share of TV, I'm not thrilled to learn that the impasse between studios and the Writers Guild of America means only one or two fresh episodes are left of some of my favorite series. As if the networks aren't already clogged by game shows and so-called reality shows.

Hey, are you like me? Whether you watch them or not, I find series like "Skating With the Stars," "Celebrity Fit Club" and even ratings champ "Dancing With the Stars" have cheapened the meaning of the word "celebrity."

Meanwhile, with December's repeats likely to drag into January, let me declare my two favorite new series of the 2007-2008 season: ABC's "Pushing Daisies" and NBC's "Chuck." The former appeals for its offbeat characters and story lines, the crisp rhythm of its scripts and a colorful and imaginative visual style.

One Los Angeles Times scribe com-

pared "Chuck" to '60s series "The Man From U.N.C.L.E." while another at that paper likened it to that era's "The Wild, Wild West." Both were favorites of my youth, so I consider those citations high praise, and thus far, deserved by the new series.

If you get bogged down by reruns or unscripted programming and happen to be a jazz fan, you might spend time with the Reelin' In the Years/Naxos DVD series "Jazz Icons." Filmed in concerts, clubs and studios, these videos allow you to see influential musicians who you may have only heard, including **Duke Ellington**, **Charles Mingus**, **John Coltrane** and **Thelonious Monk** and songbirds **Ella Fitzgerald** and **Sarah Vaughan**.

Unexpected gems sprinkle through the "Jazz Icons" programs, like during the closing credits of "Duke Ellington Live in '58" when you see musicians and crew clear instruments and equipment from the stage at the end of a concert. Cool stuff.

Who knows? Aside from pumping Netflix and movie theaters, maybe the writers strike will reacquire me with those things called books, as "read more" tends to be one of my resolutions at the start of a new year.

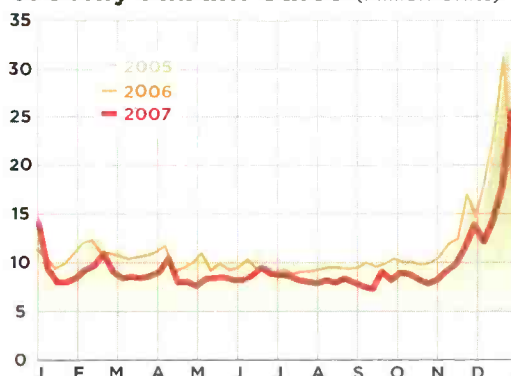
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	25,570,000	1,184,000	18,386,000
Last Week	17,984,000	1,030,000	16,586,000
Change	42.2%	15.0%	10.9%
This Week Last Year	31,260,000	855,000	14,509,000
Change	-18.2%	38.5%	26.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	573,984,000	486,030,000	-15.3%
Digital Tracks	551,831,000	801,227,000	45.2%
Store Singles	3,702,000	2,132,000	-42.4%
Total	1,129,517,000	1,289,389,000	14.2%
Albums w/TEA*	629,167,100	566,152,700	-10.0%

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

ALBUM SALES

'06	574.0 million
'07	486.0 million

SALES BY ALBUM FORMAT

CD	540,573,000	436,628,000	-19.2%
Digital	31,309,000	48,091,000	53.6%
Cassette	1,116,000	272,000	-75.6%
Other	986,000	1,039,000	5.4%

For week ending Dec. 23, 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	355,364,000	297,896,000	-16.2%
Catalog	218,620,000	188,134,000	-13.9%
Deep Catalog	154,264,000	134,337,000	-12.9%

CURRENT ALBUM SALES

'06	355.4 million
'07	297.9 million

CATALOG ALBUM SALES

'06	218.6 million
'07	188.1 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.

JAN 5 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	11	JOSH GROBAN	Noel	4	1
2	2	1	MARY J. BLIGE	Growing Pains		2
3	2	6	ALICIA KEYS	As I Am	2	1
4	3	3	EAGLES	Long Road Out Of Eden	3	1
5	7	5	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	2	1
6	4	4	VARIOUS ARTISTS	NOW 26		1
7	9	7	CARRIE UNDERWOOD	Carnival Ride	2	1
8	8	9	TAYLOR SWIFT	Taylor Swift	2	8
9	6	6	SOUNDTRACK	High School Musical 2	2	1
10	12	13	CHRIS BROWN	Exclusive		1
11	NEW	1	JAHEIM	The Makings Of A Man		10
12	10	8	GARTH BROOKS	The Ultimate Hits		1
13	13	14	RASCAL FLATTS	Still Feels Good		1
14	5	11	MANNHEIM STEAMROLLER	Christmas Song		1
15	NEW	1	LUPE FIASCO	Lupe Fiasco's The Cool		15
16	14	16	LED ZEPPELIN	Motherhip		1
17	17	18	COLBIE CAILLAT	Coco		1
18	15	12	CELINE DION	Taking Chances		1
19	20	19	SUGARLAND	Enjoy The Ride	2	1
20	16	15	JONAS BROTHERS	Jonas Brothers		5
21	28	32	DAUGHTRY	Daughtry	3	1
22	24	21	REBA MCENTIRE	Reba Duets		1
23	23	31	ROBERT PLANT / ALISON KRAUSS	Raising Sand		1
24	22	20	SOUNDTRACK	Hannah Montana	3	1
25	19	23	ANDREA BOCELLI	The Best Of Andrea Bocelli: Vivere		1
26	29	32	SOULJA BOY TELL'EM	souljaboytellem.com		1
27	27	29	FERGIE	The Dutchess	3	1
28	26	24	JORDIN SPARKS	Jordin Sparks		10
29	11	2	BOW WOW & OMARION	Face Off		11
30	33	38	NICKELBACK	All The Right Reasons	7	1
31	36	37	KEYSHIA COLE	Just Like You		1
32	35	25	KEITH URBAN	Greatest Hits		1
33	NEW	1	KIRK FRANKLIN	The Fight Of My Life		33
34	38	34	GEORGE STRAIT	22 More Hits		13
35	41	46	KENNY CHESNEY	Just Who I Am: Poets & Pirates		1
36	47	56	LINKIN PARK	Minutes To Midnight	2	1
37	39	39	JAMES TAYLOR	One Man Band		17
38	34	63	MICHAEL BUBLE	Call Me Irresponsible		1
39	31	27	SOUNDTRACK	High School Musical	4	1
40	48	47	KID ROCK	Rock N Roll Jesus		1
41	53	51	BRITNEY SPEARS	Blackout		1
42	45	57	BRUCE SPRINGSTEEN	Magic		1
43	40	30	JAY-Z	American Gangster		1
44	32	10	BLAKE LEWIS	Audio Day Dream		10
45	54	49	PARAMORE	RIOT!		15
46	60	58	KANYE WEST	Graduation	2	1
47	50	50	JOSH TURNER	Everything Is Fine		1
48	67	133	SOUNDTRACK	Alvin And The Chipmunks		48
49	49	43	ONEREPUBLIC	Dreaming Out Loud		17
50	58	53	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	3	1

The Johnny Depp film's soundtrack starts with 47,000 and at No. 7 on Top Digital Albums and No. 8 on Top Soundtracks.

The rapper's second album starts with 143,000 copies. His 2006 debut climbed in at No. 8 but with a smaller sales start of 81,000.

At No. 68, WWE compilation boasts entrance themes for such superstars as John Cena, Stone Cold Steve Austin and the Rock (pictured).

A low-key debut for the artist, whose last album bowed at No. 9 with 77,000 in 2006.

As the film continues to excel at the box office, the album is up 92%. The act's "Chipmunk Song '07" debuts at No. 70 on the Billboard Hot 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	62	66	MAROON 5	It Won't Be Soon Before Long		1
52	18	2	BIRDMAN	5*Stunna		18
53	43	44	SOUNDTRACK	Hairspray		2
54	56	45	DANE COOK	Rough Around The Edges: Live From Madison Square Garden		11
55	59	60	CARRIE UNDERWOOD	Some Hearts	6	2
56	NEW	1	SOUNDTRACK	Sweeney Todd: The Demon Barber Of Fleet Street		56
57	63	64	MATCHBOX TWENTY	Exile On Mainstream		3
58	71	94	CHRIS BOTTI	Italia		27
59	70	79	BRAD PAISLEY	5th Gear		3
60	52	22	TRACE ADKINS	American Man: Greatest Hits Volume II		22
61	46	42	VARIOUS ARTISTS	Stockings By The Fire		34
62	61	61	FOO FIGHTERS	Echoes, Silence, Patience & Grace		3
63	55	48	LARRY THE CABLE GUY	Christmastime In Larryland		42
64	80	74	J. HOLIDAY	Back Of My Lac'		5
65	44	36	TOBY KEITH	A Classic Christmas		23
66	73	59	PAUL POTTS	One Chance		23
67	42	2	VARIOUS ARTISTS	High School Musical Hits: Remixed		42
68	NEW	1	SOUNDTRACK	World Wrestling Entertainment Presents: Raw Greatest Hits: The Music		68
69	64	68	CASTING CROWNS	The Altar And The Door		2
70	66	82	AMY WINEHOUSE	Back To Black		6
71	69	73	BON JOVI	Lost Highway		1
72	85	130	FEIST	The Reminder		16
73	74	70	AVRIL LAVIGNE	The Best Damn Thing		1
74	21	2	MARIO	Go		21
75	65	72	VARIOUS ARTISTS	WOW Hits 2008		56
76	51	40	VARIOUS ARTISTS	Disney Channel Holiday		32
77	86	110	PINK	I'm Not Dead		6
78	79	76	TIMBALAND	Timbaland Presents Shock Value		5
79	30	2	THE-DREAM	Love/Hate		30
80	78	80	RIHANNA	Good Girl Gone Bad		2
81	97	67	GOO GOO DOLLS	Greatest Hits Volume One The Singles		33
82	25	2	WU-TANG CLAN	8 Diagrams		25
83	75	35	GODSMACK	Good Times, Bad Times... Ten Years Of Godsmack		35
84	NEW	1	CHINGY	Hate It Or Love It		84
85	84	54	ERIC CLAPTON	Complete Clapton		14
86	89	90	FINGER ELEVEN	Them Vs. You Vs. Me		31
87	93	91	SANTANA	Ultimate Santana		8
88	95	87	SEETHER	Finding Beauty In Negative Spaces		9
89	87	75	THE KILLERS	Sawdust		12
90	90	88	BOYZ II MEN	Motown: A Journey Through Hitsville USA		27
91	83	81	MERCYME	All That Is Within Me		15
92	72	55	SOUNDTRACK	Enchanted		39
93	94	86	THE NAKED BROTHERS BAND	The Naked Brothers Band (Soundtrack)		23
94	82	28	WYCLEF JEAN	Carnival Vol. II: Memories Of An Immigrant		28
95	104	111	JOSH GROBAN	Awake		2
96	106	100	RASCAL FLATTS	Me And My Gang		4
97	98	99	BOYS LIKE GIRLS	Boys Like Girls		55
98	116	192	SARA BAREILLES	Little Voice		45
99	100	128	JAMES BLUNT	All The Lost Souls		1
100	107	106	GARY ALLAN	Living Hard		3

THE BILLBOARD 200 ARTIST INDEX

2PAC	154, 183	AIRWAVES	172	BIG & RICH	186	DAUGHTRY	21	FALL OUT BOY	108	GODSMACK	83	ALICIA KEYS	3	LARRY THE CABLE GUY	63	MARIO	74
TRACE ADKINS	60	ROONEY ATKINS	119	BIRDMAN	2	CELINE DION	18	FEIST	72	GOO GOO DOLLS	81	KID ROCK	40	AVRIL LAVIGNE	73	MAROON 5	51
AKON	160	AVENGED SEVENFOLD	103	MARY J. BLIGE	2	DRAMA	146	FERGIE	27	DAVID GRAY	185	KIDZ BOP KIDS	112, 124	LED ZEPPELIN	16	MATCHBOX TWENTY	57
JASON ALDEAN	134	SARA BAREILLES	98	JAMES BLUNT	99	LUPE FIASCO	15	JAY-Z	1	JAY-Z	43	THE KILLERS	89	BLAKE LEWIS	44	JOHN MAYER	105
GARY ALLAN	100	BEANIE SIGEL	133	ANDREA BOCELLI	71	ERIC CLAPTON	85	WYCLEF JEAN	94	SEAN KINGSTON	89	LIFEHOUSE	116	REBA MCENTIRE	22	JOHN MAYER	105
ANGELS AND		THE BEATLES	145	BON JOVI	58	BUCKCHERRY	123	J. HOLIDAY	64	KORN	175	LINKIN PARK	36	TIM MCGRAW	107, 129	REBA MCENTIRE	22
		BEYONCE	106	CHRIS BOTTI	71	DANE COOK	54	JOHNS BROTHERS	20	K-PAZ DE LA SIERRA	178	LITTLE BIG TOWN	140	MERCYME	91	MERCYME	91
				BOYS LIKE GIRLS	97	DANE COOK	54	JUNONES	164	OLIVIA KRAL	141	INGRID MICHAELSON	141	INGRID MICHAELSON	91	INGRID MICHAELSON	91
						EAGLES	4	JOHN FOGERTY	125	ALISON KRAUSS	137	CHRISTIE MICHELLE	148	CHRISTIE MICHELLE	148	CHRISTIE MICHELLE	148
						SARA EVANS	117	FOO FIGHTERS	62	BARRY MANILOW	115	JONI MITCHELL	155	JONI MITCHELL	155	JONI MITCHELL	155
								ARETHA FRANKLIN	62	MANNHEIM STEAMROLLER	14, 171	MONTGOMERY	153	MONTGOMERY	153	MONTGOMERY	153
								KIRK FRANKLIN	33								

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART, HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 73 adult top 40 stations, 107 adult contemporary stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT 100 JAN 5 2008

AIRPLAY MONITORED BY
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SALES DATA COMPILED BY
nielsen
SoundScan

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 NO ONE 10 WKS	ALICIA KEYS (MBK/J/RMG)
2	2	15	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
3	3	15	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
4	4	10	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
5	5	16	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
6	7	10	CLUMSY	FERGIE (WILL I AM A&M/INTERSCOPE)
7	8	13	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)
8	10	7	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
9	6	15	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
10	9	15	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
11	11	10	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
12	12	21	PARALYZER	FINGER ELEVEN (WIND-UP)
13	18	4	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
14	13	15	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
15	14	10	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
16	22	6	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
17	16	5	FLASHING LIGHTS	KANYE WEST FEAT. DWLE (ROC-A-FELLA/DEF JAM/IDJMG)
18	19	28	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
19	15	18	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
20	17	10	JUST FINE	MARY J. BLIGE (MTRIARCH/GEFFEN)
21	47	3	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
22	36	7	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)
23	23	23	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
24	29	6	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
25	20	29	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)

1301 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	26	12	SHOULDA LET YOU GO	KEYSHA COLE INTRODUCING AMINA (MANI/GEFFEN)
27	41	8	LOVE LIKE THIS	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
28	27	13	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
29	21	17	SHAWTY IS A 10	THE-DREAM (DIF JAM/IDJMG)
30	34	18	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
31	25	22	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
32	31	18	OVER YOU	DAUGHTRY (RCA/RMG)
33	38	7	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
34	33	24	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
35	28	24	WHO KNEW	PINK (AFACE/ZOMBA)
36	46	4	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
37	24	12	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
38	48	4	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
39	40	16	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
40	35	9	STAY	SUGARLAND (MERCURY NASHVILLE)
41	54	7	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN (COLUMBIA)
42	32	17	DON'T BLINK	KENNY CHESNEY (BNA)
43	49	5	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
44	42	32	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)
45	39	12	WHAT DO YA THINK ABOUT THAT	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)
46	45	18	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
47	43	9	WINNER ON A LOSING GAME	HASCAL FLATTS (LYRIC STREET)
48	30	15	FIRECRACKER	JOSH TURNER (MCA NASHVILLE)
49	44	12	EVERYBODY	KEITH URBAN (CAPITOL NASHVILLE)
50	73	2	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	25	#1 BUBBLY 10 WKS	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
2	2	12	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
3	5	21	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
4	3	27	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
5	6	21	OVER YOU	DAUGHTRY (RCA/RMG)	☆
6	7	15	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	☆
7	4	23	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
8	8	22	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
9	9	22	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)	☆
10	12	11	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)	☆
11	10	34	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
12	13	9	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
13	14	18	LOVE SONG	SARA BAREILLES (EPIC)	☆
14	11	29	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	☆
15	16	6	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
16	19	5	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
17	15	14	LOST HIGHWAY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
18	18	7	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	☆
19	17	7	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN)	☆
20	20	8	THE WAY I AM	INGRID MICHAELSON (CABIN 24 ORIGINAL SIGNAL/RED)	☆
21	24	8	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	☆
22	23	22	CALLING YOU	BLU OCTOBER (BRANCO UNIVERSAL MOTOWN)	☆
23	25	6	I'LL BE WAITING	LENNY KRAVITZ (WIGGN)	☆
24	22	14	BREATHE IN BREATHE OUT	MAT KEARNEY (HOLLYWOOD-AWARE COLUMBIA)	☆
25	26	8	LOVE LIKE THIS	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	5	#1 I'LL BE HOME FOR CHRISTMAS 3 WKS	JOSH GROBAN (143/REPRISE)	☆
2	3	6	FROSTY THE SNOWMAN	KIMBERLEY LOCKE (CURB/REPRISE)	☆
3	2	6	DO YOU HEAR WHAT I HEAR	CARRIE UNDERWOOD (BNA ARISTA NASHVILLE)	☆
4	4	5	COMING HOME FOR CHRISTMAS	JIM BRICKMAN WITH RICHELLE MCCONALD (SLG)	☆
5	6	21	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
6	5	26	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	☆
7	11	4	MISTLETOE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
8	8	5	WINTER WONDERLAND	WYNONNA (CURB/REPRISE)	☆
9	7	33	HOME	DAUGHTRY (RCA/RMG)	☆
10	9	24	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS HOLLYWOOD)	☆
11	12	4	HAVE YOURSELF A MERRY LITTLE CHRISTMAS	BARRY MANLOW (HALLMARK)	☆
12	10	25	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY/RED)	☆
13	13	20	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
14	16	4	WHITE CHRISTMAS	DAVE KOZ & KELLY SWEET (CAPITOL)	☆
15	17	8	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
16	15	14	TAKING CHANCES	CELINE DION (COLUMBIA)	☆
17	14	18	HOW LONG	EAGLES (ERC)	☆
18	19	3	LITTLE DRUMMER BOY	JOSH GROBAN FEAT. ANDY MCKEE (143/REPRISE)	☆
19	-	2	SILENT NIGHT	JOSH GROBAN (143/REPRISE)	☆
20	25	3	THE FIRST NOEL	JOSH GROBAN DUET WITH FAITH HILL (143/REPRISE)	☆
21	24	4	THIS CHRISTMAS	ELLIOTT YAMIN (HICKORY/RED)	☆
22	18	4	CHRISTMAS DAY	MICHAEL W. SMITH FEAT. MANDISA (REUNION/PLG)	☆
23	20	19	BAND OF GOLD	KIMBERLEY LOCKE (CURB/REPRISE)	☆
24	21	10	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE COLUMBIA)	☆
25	22	3	TAKE CHRISTMAS BACK	OARLY HALL JOHN OATES (U-WATCH/ICON/DK-E)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	7	#1 LOW 4 WKS	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
2	5	7	LOVE LIFE	SARA BAREILLES (EPIC)	
3	2	21	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
4	3	15	NO ONE	ALICIA KEYS (MBK/J/RMG)	
5	6	10	CLUMSY	FERGIE (WILL I AM A&M/INTERSCOPE)	
6	7	24	PARALYZER	FINGER ELEVEN (WIND-UP)	
7	4	10	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	
8	13	18	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
9	8	13	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	
10	10	23	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
11	9	24	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
12	12	22	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
13	14	8	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
14	20	8	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
15	16	4	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	
16	15	10	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	
17	11	21	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY (COLUMBIA)	
18	17	17	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
19	25	2	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
20	18	22	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
21	21	6	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	
22	19	12	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	
23	23	13	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	
24	27	35	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
25	22	16	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	32	3	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	
27	28	15	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
28	-	1	THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE)	ALVIN AND THE CHIPMUNKS (FOX RAZOR & TIE)	
29	49	6	JUST FINE	MARY J. BLIGE (MTRIARCH/GEFFEN)	
30	26	13	1234	FEIST (CHERRYTREE POLYDOR/INTERSCOPE)	
31	31	35	ROCKSTAR	NICKELBACK (ROADRUNNER ATLANTIC/LAVA)	
32	34	24	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
33	24	15	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	
34	36	10	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
35	29	29	THE WAY I ARE	TIMBALAND FEAT. KEITH URBAN (MOSLEY/BLACKGROUND/INTERSCOPE)	
36	45	2	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)	
37	51	3	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)	
38	39	2	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
39	30	13	CHRISTMAS EVE (SARAJEVO 12/24)	TRANS-SIBERIAN ORCHESTRA (LAVA/ATLANTIC)	
40	37	36	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	
41	53	3	SEE YOU AGAIN	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
42	42	19	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
43	40	5	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
44	35	7	GET BUCK IN HERE	DJ FELLEFE FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	
45	52	5	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
46	33	12	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	
47	54	31	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	2
48	41	18	OVER YOU	DAUGHTRY (RCA/RMG)	
49	50	38	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS HOLLYWOOD)	
50	61	13	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	43	11	STAY	SUGARLAND (MERCURY NASHVILLE)	
52	44	10	CHRISTMAS CANON	TRANS-SIBERIAN ORCHESTRA (ATLANTIC/LAVA)	
53	71	2	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIGG (RCA/RMG)	
54	48	13	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	
55	69	2	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
56	47	13	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	
57	67	20	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	
58	-	1	WITCH DOCTOR (2007)	ALVIN AND THE CHIPMUNKS FEAT. CHRIS CLASSIC (FOX RAZOR & TIE)	
59	74	2	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN)	
60	65	10	FAKE IT	SEETHER (WIND-UP)	
61	-	35	LINK I'VE DONE	LINKIN PARK (MACHINE SHOP WARNER BROS.)	
62	46	13	ROCKIN' AROUND THE CHRISTMAS TREE	BRENDA LEE (DECCA/MCA UME)	
63	70	17	THE PRETENDER	FOO FIGHTERS (ROSWELL/REPRISE)	
64	63	7	THE WAY I AM	INGRID MICHAELSON (CABIN 24 ORIGINAL SIGNAL/RED)	
65	-	1	FLASHING LIGHTS	KANYE WEST FEAT. DWLE (ROC-A-FELLA/DEF JAM/IDJMG)	
66	-	1	BAD DAY	ALVIN AND THE CHIPMUNKS (FOX/RAZOR & TIE)	
67	-	1	SAME OLD LANG SYNE	DAN FOGELBERG (FULL MOON/EPIC/LEGACY)	

JAN 5 2008 **POP Billboard**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	8	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	2	15	NO ONE	ALICIA KEYS (MBK/J/RMG)
3	1	26	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
4	4	14	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
5	11	11	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
6	7	17	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
7	6	32	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
8	9	29	PARALYZER	FINGER ELEVEN (WIND-UP)
9	8	18	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF. JAM/IDJMG)
10	12	12	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
11	19	19	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
12	10	22	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
13	9	9	LOVE SONG	SARA BAREILLES (EPIC)
14	14	11	TAKE YOU THERE	SEAN KINGSTON (BELLUGA HEIGHTS/EPIC)
15	10	32	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
16	17	27	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
17	15	37	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
18	13	22	STRONGER	KANYE WEST (ROC-A-FELLA/DEF. JAM/IDJMG)
19	21	21	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
20	16	24	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
21	23	5	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
22	29	6	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF. JAM/IDJMG)
23	20	22	OVER YOU	DAUGHTRY (RCA/RMG)
24	26	9	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
25	22	20	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
26	21	15	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF. JAM/IDJMG)
27	27	1	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
28	28	13	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
29	22	22	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
30	31	8	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
31	25	22	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)
32	34	5	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)
33	12	12	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
34	36	8	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
35	9	9	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
36	38	4	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
37	37	5	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)
38	45	2	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
39	43	13	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
40	39	17	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
41	85	2	THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE) (2007)	ALVIN AND THE CHIPMUNKS (FOX/RAZOR & TIE)
42	66	7	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN)
43	44	15	1234	FEIST (CHERRYTREE/POLYOR/INTERSCOPE)
44	49	5	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF. JAM/IDJMG)
45	45	1	GET BUCK IN HERE	DJ FELLA FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)
46	47	17	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
47	40	26	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
48	54	3	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
49	56	1	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
50	58	3	SCREAM	TIMBALAND FEAT. KERI HILSON & NICOLE SCHERZINGER (MOSLEY/BLACKGROUND/INTERSCOPE)

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. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	11	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)	
2	1	17	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
3	3	14	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
4	4	11	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
5	1	17	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF. JAM/IDJMG)	☆
6	8	8	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
7	15	15	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
8	7	17	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
9	9	16	PARALYZER	FINGER ELEVEN (WIND-UP)	
10	11	10	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	☆
11	32	32	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
12	12	12	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	☆
13	7	7	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
14	18	10	TAKE YOU THERE	SEAN KINGSTON (BELLUGA HEIGHTS/EPIC)	☆
15	13	16	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
16	15	21	STRONGER	KANYE WEST (ROC-A-FELLA/DEF. JAM/IDJMG)	
17	17	17	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
18	16	21	OVER YOU	DAUGHTRY (RCA/RMG)	☆
19	20	8	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
20	27	5	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF. JAM/IDJMG)	☆
21	19	19	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
22	25	6	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
23	24	20	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
24	32	7	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)	
25	23	20	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆

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.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 WHAT TIME IS IT	21 WEEKS HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	2	48	REDNECK 12 DAYS OF CHRISTMAS/HERES YOUR SIGN CHRISTMAS	JEFF FOXWORTHY/BILL ENGVAL (WARNER BROS. NASHVILLE/WRM)
3	3	3	CHRISTMAS OH CHRISTMAS	HEARTBEAT BOYS (MAURICE STARR ENTERPRISES/FACE2FACE)
4	3	3	DON'T SHOOT ME SANTA	THE KILLERS (ISLAND/IDJMG)
5	5	5	FOUNDATIONS	KATE NASH (FICTION/GEFFEN)
6	5	51	OICHE CHUM (SILENT NIGHT)	ENYA (REPRISE)
7	10	3	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
8	7	19	MET A MAN ON TOP OF THE HILL	THE MIDWAY STATE (REMEDY/INTERSCOPE)
9	15	6	MORE THAN A LOVE SONG	PRYSELEZ FEAT. DWELE (KING APE)
10	12	31	ONLY THE WORLD	MANDISA (SPARROW)
11	8	8	COUNTRY BONER	PUSCIFIER (PUSCIFIER)
12	9	42	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
13	11	7	BLACK TIDE	BLACK TIDE (INTERSCOPE)
14	18	33	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
15	42	42	ROCKY TOP	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE)
16	4	4	AMAZING	SEAL (WARNER BROS.)
17	23	23	MY HOMETOWN/SANTA CLAUS IS COMIN' TO TOWN	BRUCE SPRINGSTEEN (COLUMBIA)
18	19	150	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
19	14	14	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
20	17	17	SWAGGA	EMMANUEL (5TH WORLD)
21	22	94	STRAIGHT TO VIDEO	MINDLESS SELF INDOLENCE (UCR/METROPOLIS)
22	21	90	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
23	32	66	DOWN HOME GIRL	OLD CROW MEDICINE SHOW (NETTWERK)
24	27	41	ALL MY LIFE	BILLY JOEL (COLUMBIA)
25	40	50	HOLE IN THE WORLD	EAGLES (ERC/33RD STREET)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/(Title)/(Score) Chart Rank

POP 100 AIRPLAY

PARAMORE	Misery Business ATLANTIC (70.8)	12
SEAN KINGSTON	Take You There EPIC (65.0)	14
RIHANNA	Don't Stop The Music IDJMG (78.1)	20
MILEY CYRUS	See You Again HOLLYWOOD (65.5)	27
LINKIN PARK	Shadow Of The Day WARNER BROS. (70.2)	29
SANTANA FEAT. CHAD KROEGER	Into The Night RMG (66.1)	31
BUCKCHERRY	Sorry ATLANTIC/LAVA (69.9)	32
PLIES FEAT. AKON	Hypnotized ATLANTIC (65.4)	33
CHRIS BROWN	With You ZOMBA (73.9)	35
THREE DAYS GRACE	Never Too Late ZOMBA (67.8)	39
LIFHOUSE	Whatever It Takes GEFFEN (72.1)	-
AVRIL LAVIGNE	Hot RMG (68.3)	-
SARA BAREILLES	Love Song EPIC (65.1)	-

ADULT TOP 40

TIMBALAND FEAT. ONEREPUBLIC	Apologize INTERSCOPE (78.9)	2
DAUGHTRY	Over You RMG (73.3)	5
SANTANA FEAT. CHAD KROEGER	Into The Night RMG (70.3)	6
LINKIN PARK	Shadow Of The Day WARNER BROS. (72.8)	12
TAYLOR SWIFT	Teardrops On My Guitar UNIVERSAL REPUBLIC (79.2)	15
ALICIA KEYS	No One RMG (73.0)	16
JORDIN SPARKS	Tattoo ZOMBA (81.9)	18
LIFHOUSE	Whatever It Takes GEFFEN (69.7)	19
GOOD CHARLOTTE	I Don't Wanna Be In Love (Dance Floor Anthem) EPIC (68.4)	21
GRAHAM COLTON	Best Days (The Rest Of Our Lives) UNIVERSAL REPUBLIC (68.6)	28

ADULT CONTEMPORARY

PINK	Who Knew ZOMBA (72.8)	13
TIMBALAND FEAT. ONEREPUBLIC	Apologize INTERSCOPE (75.3)	15

MODERN ROCK

SEETHER	Fake It WIND-UP (68.4)	1
LINKIN PARK	Shadow Of The Day WARNER BROS. (76.6)	4
FOO FIGHTERS	Long Road To Ruin RMG (78.9)	6
FINGER ELEVEN	Falling On Wind-Up (65.0)	35

Billboard R&B/HIP-HOP

JAN
5
2008

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 MARY J. BLIGE MTRIARCH/GEFFEN 010313/IGA (13.98) ⊕	Growing Pains		1
2	1	6	GREATEST GAINER ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	2	1
3	3	1	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	3	3
4	4	1	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316/AG (18.98)	Lupe Fiasco's The Cool	4	4
5	6	4	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		
6	8	6	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		
7	7	1	KIRK FRANKLIN FO YO SOUL/ROSPD/CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		
8	2	2	BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕	Face Off		
9	10	5	JAY-Z ROC-A-FELLA/DEF JAM 010229/IDJMG (13.98)	American Gangster		
10	12	10	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		
11	17	12	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		
12	14	12	SOULJA BOY TELLE'M COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		
13	3	2	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		
14	4	2	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		
15	18	15	KANYE WEST ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	2	1
16	5	2	THE-DREAM RADIO KILLA/DEF JAM 009872/IDJMG (13.98)	Love/Hate		
17	NEW	1	CHINGY DTP/DEF JAM 010227*/IDJMG (13.98)	Hate It Or Love It		
18	20	17	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		
19	19	18	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		
20	16	11	SOUNDTRACK JIVE 19075/ZOMBA (18.98)	This Christmas		
21	7	2	BEANIE SIGEL ROC-A-FELLA/DEF JAM 009534/IDJMG (13.98)	The Solution		
22	13	3	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		
23	9	2	WU-TANG CLAN WU/LOUD SRC/UNIVERSAL MOTOWN 010560/UMRG (13.98)	8 Diagrams		
24	23	19	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕	FutureSex/LoveSounds	3	1
25	24	27	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		
26	71	80	PACE SETTER MARY J. BLIGE MTRIARCH/GEFFEN 871315 EX/IGA (12.98)	Mary J. Blige & Friends		8
27	15	3	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album		3
28	11	2	GUCCI MANE CZAR/SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse		11
29	25	29	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		3
30	27	9	WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant		
31	32	29	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		3
32	26	16	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		2
33	28	12	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		2
34	30	41	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		5
35	35	6	ARETHA FRANKLIN ARISTA 78668/RMG (18.98)	Jewels In The Crown: Duets With The Queen		7
36	35	5	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		30
37	21	3	GHOSTFACE DEF JAM 009499*/IDJMG (13.98)	The Big Doe Rehab		8
38	7	10	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
39	33	27	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
40	22	7	STYLES P PHANTOM/D-BLDC 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)		7
41	36	69	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
42	29	13	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		13
43	40	13	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This		5
44	49	21	COMMON G.O.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever		1
45	47	13	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203/VG (13.98)	Trav'lin' Light		6
46	44	8	WILL DOWNING PEAK 30221/CONCORD (18.98)	After Tonight		
47	34	15	2PAC AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		15
48	48	21	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		3
49	41	17	LEDISI VERVE 008909/VG (10.98)	Lost & Found		10
50	42	28	YOLANDA ADAMS COLUMBIA 09432/SONY MUSIC (18.98)	What A Wonderful Time		28
51	57	52	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		
52	55	49	T.I. GRAND HUSTLE/ATLANTIC 201272*/AG (18.98)	T.I. Vs T.I.P.		
53	45	40	PATTI LABELLE DEF SOUL CLASSICS 009871/IDJMG (13.98)	Miss Patti's Christmas		26
54	31	20	FREEWAY ROC-A-FELLA/DEF JAM 004853*/IDJMG (13.98)	Free At Last		5
55	50	34	CASSIDY FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story		3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	52	51	HURRICANE CHRIS PDL0 GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet		
57	56	4	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		2
58	72	29	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
59	51	17	JAGGED EDGE SO SO DEF/ISLAND URBAN 009493/IDJMG (13.98)	Baby Makin' Project		3
60	53	38	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 009913/IDJMG (13.98)	I'll Be Home For Christmas		38
61	68	58	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted	3	2
62	63	48	SOUNDTRACK DEF JAM 010200/IDJMG (13.98)	American Gangster		
63	NEW	1	VARIOUS ARTISTS CASH MONEY/UNIVERSAL MOTOWN 010502/UMRG (11.98)	Cash Money Records: 10 Years Of Bling Vol. 1		63
64	46	43	VARIOUS ARTISTS SONY BMG CUSTOM MARKETING GROUP 19530/TIME LIFE (14.98)	Love's Holiday: A Gospel Christmas		39
65	65	55	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank		26
66		41	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		
67	43	32	VARIOUS ARTISTS VERITY/WORD-CURB/EMI CMG 95761/EMI GOSPEL (20.98)	WOW Gospel Christmas		20
68	59	3	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		13
69	67	87	LUTHER VANDROSS LV/LEGACY/J/EPIC 11856/SONY BMG (53.98)	Love, Luther		23
70	69	62	BABY BASH ARISTA 05784/RMG (17.98)	Cyclone		
71	79	75	LUTHER VANDROSS LEGACY/EPIC J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		3
72	71	65	ROBIN THICKE STAR 1RAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		1
73	77	68	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
74	73	67	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		2
75	82	93	JOSS STONE VIRGIN 76266* (18.98) ⊕	Introducing Joss Stone		4

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

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	60	#1 BOB MARLEY 22 WKS MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	
2	2	6	SHAGGY BIG YARD 1793*/VP	Intoxication	
3	3	13	KY-MANI MARLEY GHETTO YOUTHS VOX REALITY 40651/AAO	Radio	
4	5	40	STEPHEN MARLEY GHETTO YOUTHS TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	
5		95	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth	
6	4	25	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	
7			VARIOUS ARTISTS VP 1811*	Strictly The Best 38	
8	8	28	VARIOUS ARTISTS VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean	
9	13	50	MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be	
10	1	5	BOB MARLEY DIRECT SOURCE SPECIAL PRODUCTS 5147	Original Jamaican Classics	
11	9		VARIOUS ARTISTS VP 1810*	Strictly The Best Vol. 37	
12	7		VARIOUS ARTISTS TROJAN/SANCTUARY 089 EX/STARBUCKS	Trojan Reggae: Ska, Rocksteady And Reggae Classics, 1967-1974	
13	RE-ENTRY		BOB MARLEY AND THE WAILERS QUANGO 701	Roots, Rock, Remixed	
14	10	7	I WAYNE VP 1798*	Book Of Life	
15	RE-ENTRY		TOOTS AND THE MAYTALS FANTASY 30336/CONCORD	Light Your Light	

BETWEEN THE BULLETS rgeorge@billboard.com YULE LOGS JAHEIM'S BEST WEEK

Behind Mary J. Blige's eighth No. 1 and Alicia Keys' Greatest Gainer at No. 2 (up 87%), Jaheim scores a top three debut on Top R&B/Hip-Hop Albums and collects his best Nielsen SoundScan frame on The Billboard 200 with "The Makings of a Man." The busy shopping days before Christmas helped Jaheim move 176,000 copies for No. 11 on the big chart, his first start outside the top 10 but his

third album to begin north of 100,000. The singer's last Warner Bros. album, "Ghetto Classics," held his previous high with 152,000.



Now on Atlantic, he gift-wraps the label's second-best debut this year behind 468,000 units for T.I.'s "T.I. vs. T.I.P." in July. Keys' "As I Am" also owns the Greatest Gainer on The Billboard 200 at No. 3 with 474,000 sold.

—Raphael George

JAN 5 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	9	#1 LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	★
2	1	18	NO ONE ALICIA KEYS (MBK/J/RMG)	★
3	3	20	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	★
4	1	12	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	★
5	6	13	JUST FINE MARY J. BLIGE (MTRIARCH/GEFFEN)	★
6	4	9	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	★
7	7	40	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	★
8	10	16	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	★
9	5	16	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	★
10	9	23	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	★
11	15	7	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	★
12	13	10	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	★
13	11	20	I'M SO HOOD DJ KHALED (TERROR SQUAD/KDCH)	★
14	16	8	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN)	★
15	17	15	POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	★
16	12	9	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	★
17	19	17	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	★
18	14	14	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	★
19	11	25	SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG)	★
20	8	8	GIRLFRIEND BOW WOW & OMARION (T.U.G./COLUMBIA)	★
21	18	28	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	★
22	23	15	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
23	31	4	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	★
24	26	14	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	★
25	25	11	NEVER JAHHEIM (DIVINE MILL/ATLANTIC)	★

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	17	#1 NO ONE ALICIA KEYS (MBK/J/RMG)	★
2	3	17	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	★
3	2	21	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)	★
4	5	20	MY LOVE JOE (JIVE/ZOMBA)	★
5	4	23	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)	★
6	6	40	TEACHME MUSIQ SOULCHILD (ATLANTIC)	★
7	7	7	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	★
8	8	10	NEVER JAHHEIM (DIVINE MILL/ATLANTIC)	★
9	9	11	JUST FINE MARY J. BLIGE (MTRIARCH/GEFFEN)	★
10	10	26	HATE ON ME JILL SCOTT (HIDDEN BEACH)	★
11	15	2	PUT YOU UP ON GAME ARETHA FRANKLIN WITH FANTASIA (J/RMG)	★
12	12	31	IF I HAVE MY WAY CHRISSETTE MICHELE (DEF JAM/IDJMG)	★
13	13	37	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	★
14	16	22	ALRIGHT LEDISI (VERVE FORECAST/VERVE)	★
15	14	20	HEARTBREAKER TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	★
16	17	13	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	★
17	19	7	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN)	★
18	18	13	AFTER TONIGHT WILL DOWNING (PEAK/CMG)	★
19	21	9	MY LOVE JILL SCOTT (HIDDEN BEACH)	★
20	22	8	DECLARATION (THIS IS IT!) KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	★
21	24	5	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	★
22	23	18	STOP BREAKING MY HEART RAMSAAN PATTERSON (ARTISTRY)	★
23	20	11	DO YOU FEEL ME ANTHONY HAMILTON (DEF JAM/IDJMG)	★
24	25	15	I APOLOGIZE ANN NESBY (IT'S TIME CHILD/SHANACHE)	★
25	26	5	BE OK CHRISSETTE MICHELE (DEF JAM/IDJMG)	★

HOT R&B/HIP-HOP SINGLES SALES™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	41	#1 INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)	★
2	6	3	SWAGGA EMMANUEL (5TH WORLD)	★
3	3	15	MORE THAN A LOVE SONG PRYSLEZZ FEAT. DWELE (KING APE)	★
4	4	15	SHE'S HOT ROGUE SOULJAHZ (STICO & DA BANDIT) (IMAGINATION)	★
5	5	6	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	★
6	6	6	DEY DON'T KNOW PLATINUM SOULS (PLATINUM SOULS)	★
7	18	19	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	★
8	9	68	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)	★
9	9	68	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	★
10	10	68	I GET IT IN CHAOS THA COMMUNITY SERVA (FAM FIRST)	★
11	11	68	STAND UP IN IT THEODIS EALEY (IFGAM)	★
12	12	68	I REMEMBER... MELISSA MORGAN (LU ANN/ORPHEUS)	★
13	13	68	GET UP ON IT EL GRECO FEAT. TERRAH (LEVEL 3)	★
14	21	3	ROC BOYS (AND THE WINNER IS)... JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	★
15	15	68	SUPERSTAR LUPE FIASCO (1ST & 15TH/ATLANTIC)	★
16	16	68	RING THE ALARM BEYONCE (MUSIC WORLD/COLUMBIA)	★
17	17	68	WORK THAT MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	★
18	14	24	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	★
19	11	2	REP YO' CITY CRE'O (HIGH SPEED)	★
20	20	68	NO ONE ALICIA KEYS (MBK/J/RMG)	★
21	21	68	DEJA VU BEYONCE FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)	★
22	7	13	SHAKE THAT BODY PI FEAT. ELEPHANT MAN (TRACK PUSHA)	★
23	23	68	ALMOST TAMIA (PLUS 1/IMAGE)	★
24	19	2	GET BUCK IN HERE DJ FELLI FEL (ISLAND URBAN/IDJMG)	★
25	16	40	CALL ON ME JANET & NELLY (VIRGIN)	★

RHYTHMIC AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	★
2	2	15	NO ONE ALICIA KEYS (MBK/J/RMG)	★
3	3	15	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	★
4	4	15	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
5	5	15	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	★
6	8	10	GIRLFRIEND BOW WOW & OMARION (T.U.G./COLUMBIA)	★
7	6	15	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	★
8	7	12	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	★
9	9	15	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	★
10	10	15	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	★
11	19	4	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	★
12	12	8	WHAT IS IT BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	★
13	10	18	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	★
14	9	27	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)	★
15	18	8	CLUMSY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	★
16	24	3	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	★
17	13	20	BABY DON'T GO FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	★
18	16	19	GET BUCK IN HERE DJ FELLI FEL (ISLAND URBAN/IDJMG)	★
19	15	23	CRANK THAT (SOULJA BOY) SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	★
20	22	4	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	★
21	20	16	FREAKY GURL GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	★
22	25	6	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	★
23	17	19	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	★
24	23	10	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	★
25	25	10	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/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	
ALICIA KEYS Like You'll Never See Me Again RMG (78.5)	1
J. HOLIDAY Suffocate CAPITOL (76.5)	4
MARY J. BLIGE Just Fine GEFFEN (70.0)	5
KEYSHIA COLE I Remember GEFFEN (80.9)	14
BIRDMAN FEAT. LIL WAYNE Pop Bottles UNIVERSAL MOTOWN (67.5)	15
MARIO Crying Out For Me RMG (86.3)	17
BOW WOW & OMARION Girlfriend COLUMBIA (75.0)	20
TYRA B Givin' Me A Rush WARNER BROS. (66.4)	36
CHRIS BROWN With You ZOMBA (67.3)	23
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8)	24
RHYTHMIC AIRPLAY	
TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (81.9)	5
BOW WOW & OMARION Girlfriend COLUMBIA (75.5)	6
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	9
KANYE WEST FEAT. DWELE Flashing Lights IDJMG (65.7)	10
FERGIE Clumsy INTERSCOPE (86.2)	15
CHRIS BROWN With You ZOMBA (73.0)	16
ALICIA KEYS Like You'll Never See Me Again RMG (77.7)	20
J. HOLIDAY Suffocate CAPITOL (74.5)	22
SEAN KINGSTON Take You There EPIC (69.5)	24

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. © 2008 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. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

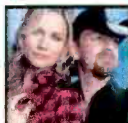
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	19	OUR SONG <small>(3 WEEKS)</small> N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		1
2	5	6	15	STAY B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES)	Sugarland MERCURY		2
3	4	5	23	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA		3
4	2	2	26	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGH, IN)	Josh Turner MCA NASHVILLE		2
5	7	8	11	WINNER AT A LOSING GAME D. HUFF, R. SCAL FLATTS (G. LEVOX, J. DEMARCUS, J. D. ROONEY)	Rascal Flatts LYRIC STREET		5
6	8	9	14	EVERYBODY D. HUFF, K. URBAN (R. MARK, K. URBAN)	Keith Urban CAPITOL NASHVILLE		6
7	6	3	18	DON'T BLINK B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)	Kenny Chesney BNA		1
8	3	4	20	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait MCA NASHVILLE		3
9	9	12	11	LETTER TO ME F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		9
10	10	13	23	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE		10
11	13	14	22	READY, SET, DON'T GO F. MOLLIN, A. ARMATO, J. JAMES (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus With Miley Cyrus WALT DISNEY/LYRIC STREET		11
12	14	17	14	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON-GOODMAN)	Rodney Atkins CURB		12
13	15	16	18	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA		13
14	16	18	10	GET MY DRINK ON T. KEITH (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		14
15	12	7	17	MORE THAN A MEMORY A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)	Garth Brooks PEARL/BIG MACHINE		1
16	17	19	15	INTERNATIONAL HARVESTER C. MORGAN, P. O'DONNELL, K. STEGALL (S. M. NOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW		16
17	25	34	10	AIR POWER SHIFTWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney BNA		17
18	18	22	7	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		18
19	22	27	7	SUSPICIONS B. GALLIMORE (D. MALLDY, R. MCCORMICK, E. RABBITT, E. STEVENS)	Tim McGraw CURB		19
20	21	23	9	AIR POWER GOD MUST BE BUSY T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE		20
21	20	21	23	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		20
22	28	46	4	GREATEST GAINER ALL-AMERICAN GIRL M. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		22
23	24	25	20	LAUGHED UNTIL WE CRIED M. KNDX (K. LOVELACE, A. GORLEY)	Jason Aldean BROKEN BOW		23
24	23	24	19	HOW LONG EAGLES (J. D. SOUTHER)	Eagles ERC/LOST HIGHWAY/MERCURY		23
25	26	26	18	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET		25
26	19	20	27	THE MORE I DRINK B. RUWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton WARNER BROS./WRN		19
27	27	28	23	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION		27
28	33	37	16	LAST CHRISTMAS N. CHAPMAN (G. MICHAEL)	Taylor Swift NBC/BIG MACHINE		28
29	40	58	3	BRING HIM HOME SANTA R. L. FEEK, T. JOHNSON (T. JOHNSON, R. L. FEEK)	The Song Trust GIANTS/LAYER/CAPITOL NASHVILLE		29
30	31	30	18	ROLLIN' WITH THE FLOW J. RITCHEY (J. HAYES)	Mark Chesnut LOFTON CREEK		30



Single is singer/songwriter's second top 40 entry. His first was "Days of Our Lives," which peaked at No. 33 in January 2004.



Religious theme on second single from "Cowboy Town" set. Crosses Airpower threshold in ninth chart week with 10 million audience impressions.



Duo revisits Barry Gordon's 1955 holiday tickler, snaring Hot Shot Debut with 1.4 million impressions at 75 monitored stations.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	30	31	14	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA		30
32	32	32	6	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH		32
33	37	42	5	SANTA BABY B. CHANCEY (J. E. JAVITS, P. SPRINGER, T. SPRINGER)	Kellie Pickler BNA		33
34	39	40	5	DO YOU HEAR WHAT I HEAR M. BRIGHT (G. SHAYNE, N. REGNEY)	Carrie Underwood BNA/ARISTA NASHVILLE		34
35	34	33	12	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE		33
36	35	36	17	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA		35
37	36	35	18	I'M WITH THE BAND W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. RODES, P. SWEET, J. WESTBROOK)	Little Big Town EQUITY		32
38	38	38	12	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		38
39	42	45	10	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto WARNER BROS./WRN		39
40	29	29	14	RED UMBRELLA B. GALLIMORE, F. HILL (A. MAYO, C. LINDSEY, B. WARREN, B. WARREN)	Faith Hill WARNER BROS./WRN		28
41	50	-	2	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis PEARL/BIG MACHINE		41
42	41	39	27	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY		38
43	44	41	7	MAYBE SHE'LL GET LONELY J. STOVER, D. LANCIO (J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY))	Jack Ingram BIG MACHINE		41
44	46	44	6	ROCKIN' AROUND THE CHRISTMAS TREE T. KEITH, R. SCRUGGS (J. MARKS)	Toby Keith SHOW DOG NASHVILLE		44
45	43	43	8	FOR THESE TIMES M. MCBRIDE (L. SATCHER)	Martina McBride RCA		40
46	48	50	5	SANTA BABY N. CHAPMAN (J. E. JAVITS, P. SPRINGER, T. SPRINGER)	Taylor Swift NBC/BIG MACHINE		46
47	45	47	10	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		43
48	52	54	4	CHRISTMAS WHEN YOU WERE MINE N. CHAPMAN (T. SWIFT, L. ROSE, N. CHAPMAN)	Taylor Swift NBC/BIG MACHINE		48
49	53	56	3	YOU'RE GONNA MISS THIS F. ROGERS (L. T. MILLER, A. GORLEY)	Trace Adkins CAPITOL NASHVILLE		49
50	58	-	2	WINTER WONDERLAND J. NETTLES, C. BUSH (F. BERNARD, D. SMITH)	Sugarland MERCURY NASHVILLE		50
51	HOT SHOT DEBUT	1	1	NUTTIN' FOR CHRISTMAS J. NETTLES, K. BUSH (B. L. MARKUM, G. MARKUM)	Sugarland MERCURY		51
52	47	49	12	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice ASYLUM-CURB		45
53	55	55	3	LET IT SNOW, LET IT SNOW, LET IT SNOW T. KEITH, R. SCRUGGS (S. CAHN, J. STYNE)	Toby Keith SHOW DOG NASHVILLE		53
54	49	48	6	IN MY NEXT LIFE G. FUNDIS (T. CLARK, J. COLLINS, T. SHAPIRO)	Terri Clark BNA		48
55	57	57	3	WINTER WONDERLAND T. KEITH, R. SCRUGGS (D. SMITH, F. BERNARD)	Toby Keith SHOW DOG NASHVILLE		55
56	51	52	4	WE RODE IN TRUCKS J. STEVENS (L. BRYAN, R. MURRAY, J. MCCORMICK)	Luke Bryan CAPITOL NASHVILLE		46
57	54	53	4	FALLING INTO YOU C. DOWNS, B. BRANDT, WHISKEY FALLS, W. WEKINGS (S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)	Whiskey Falls MIDAS/NEW REVOLUTION		53
58	NEW	1	1	LITTLE DRUMMER BOY T. KEITH, R. SCRUGGS (K. DAVIS, H. ONORATI, H. SIMEONE)	Toby Keith SHOW DOG NASHVILLE		58
59	NEW	1	1	I'LL BE HOME FOR CHRISTMAS J. SHANKS, P. LEONARD (K. GANNON, W. KENT, B. RAM)	Sara Evans BNA		59
60	59	-	2	WHITE CHRISTMAS N. CHAPMAN (I. BERLIN)	Taylor Swift NBC/BIG MACHINE		59

HIT PREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/TITLE/LABEL/(Score)	Chart Rank	ARTIST/TITLE/LABEL/(Score)	Chart Rank	ARTIST/TITLE/LABEL/(Score)	Chart Rank
COUNTRY		RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	12	EMERSON DRIVE You Still Own Me MIDAS (86.6)	27
SUGARLAND Stay MERCURY (87.4)	2	CHUCK WICKS Stealing Cinderella RCA (76.0)	13	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	31
MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	3	TOBY KEITH Get My Drink On SHOW DOG NASHVILLE (75.2)	14	PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	32
RASCAL FLATTS Winner At A Losing Game LYRIC STREET (83.2)	5	ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1)	18	JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	39
KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	6	TIM MCGRAW Suspicions CURB (83.6)	19	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	43
BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.8)	9	BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (93.9)	20	MARTINA MCBRIDE For These Times RCA (82.9)	45
GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	10	CARRIE UNDERWOOD All-American Girl ARISTA NASHVILLE (92.6)	22	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	47
BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	11	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	25	TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	49

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HOT COUNTRY SONGS: 110 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2008 Nielsen Business Media, Inc. All rights reserved.

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BETWEEN THE BULLETS wjessen@billboard.com

WOMEN RULE COUNTRY SONGS ROOST

All eyes are fixed on the ladies on Hot Country Songs, as Taylor Swift logs a third straight week at No. 1 for "Our Song" (28.7 million impressions) while Carrie Underwood hooks the Greatest Gainer with "All-American Girl," the second single from her "Carnival Ride" set.

"Girl" gains 4.1 million impressions and hops 28-22. Swift's chart-topper follows Underwood's three-week siege at No. 1 with "So Small," marking the longest run atop the list by solo female artists since Underwood alone



UNDERWOOD

logged six straight weeks at the summit with "Jesus, Take the Wheel" starting in the Jan. 21, 2006, issue. Solo females have not dominated longer than six consecutive weeks since Connie Smith spent eight weeks at No. 1 with "Once a Day" in 1964. Before Swift captured the top spot, Underwood was the only solo female to lead the chart since Sara Evans spent two weeks at No. 1 with "Real Fine Place to Start" in September 2005.

—Wade Jessen

JAN 5 2008 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	15	#1 ME ENAMORA J. SANTOALLA, JUANES	Juanes	1
2	2	2	10	GREATEST GAINER SEXY MOVIMIENTO NESTY, EL NASI, J.L. MORERA, LUNA, L. VEGUILLA, MALAVE, E. F. PAOLLA, V. MARTINEZ	Wisín & Yandel	2
3	3	5	16	ESTOS CELOS	Vicente Fernandez	3
4	6	7	7	UN BUEN PERDEDOR	K-Paz With Franco De Vita	4
5	9	8	8	SOBRE MIS PIES	La Arrolladora Banda El Limón	5
6	4	3	15	LA TRAVESIA	Juan Luis Guerra Y 440	3
7	8	9	7	TE QUIERO	Flex	7
8	7	11	11	NO PUEDO OLVIDARLA	Marco Antonio Solís	7
9	10	6	8	INALCANZABLE	RBD	6
10	12	19	6	CONTEO REGRESIVO	Gilberto Santa Rosa	10
11	5	4	12	ALGUIEN SOY YO	Enrique Iglesias	4
12	11	10	17	MI CORAZONCITO	Aventura	2
13	16	14	7	CHUY Y MAURICIO	El Potro De Sinaloa	9
14	13	17	8	QUIERO	Ricardo Arjona	13
15	18	18	2	PAZ EN ESTE AMOR	Fidel Rueda	12
16	17	16	10	A TI SI PUEDO DECIRTE	El Chapo De Sinaloa	4
17	14	12	25	AYER LA VI	Don Omar	8
18	25	25	8	AHORA QUE ESTUVISTE LEJOS	Jenni Rivera	18
19	20	15	11	QUITARTE TO	Tego Calderón	10
20	24	30	6	VIVE YA	Andrea Bocelli Featuring Laura Pausini	20
21	27	29	6	QUE BONITO	Banda El Recodo	13
22	19	21	18	PERDONAME	La Factoria	19
23	23	22	7	VOLE MUY ALTO	Los Huracanes Del Norte	4
24	28	24	6	NO SE ME HACE FACIL	Alejandro Fernandez	22
25	21	26	4	EL TRA	Tito "El Bambino"	21



Veteran Santa Rosa's Tropical No. 1 becomes his first top 10 on Hot Latin Songs (No. 10) in more than four years.

Long Beach, Calif., native Jenni Rivera's latest at No. 18 becomes highest-charting single from album "Mi Vida Loca." Song is No. 8 on Regional Mexican.



Aguilar's 25th Hot Latin Songs entry debuts on a 126% gain. Artist has charted every year since 1998.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	30	45	5	NO TE MENTIA	Ednita Nazario	26
27	37	36	5	SOY IGUAL QUE TU	Alexis & Fido	27
28	32	38	5	SOY SOLO UN SECRETO	Alejandra Guzman	28
29	22	34	6	NO ONE	Alicia Keys	22
30	33	43	6	EL VASO DERRAMA	El Potro De Sinaloa	30
31	26	28	6	TE PIDO QUE TE QUEDES	Los Creadores Del Pasito Duraguense De Alfredo Ramirez	16
32	31	31	3	EL PERDEDOR	Aventura	31
33	29	23	11	BAILA MI CORAZON	Belanova	17
34	39	37	11	POR AMARTE	Pepe Aguilar	29
35	38	-	2	THE ANTHEM	Pitbull Featuring Lil Jon	35
36	41	-	2	SI TE AGARRAN LAS GANAS	El Chapo De Sinaloa	36
37	40	-	2	CUANDO TE LAVAS LA CARA	Sergio Vega	37
38	47	42	5	VEN Y DIME	Los Rieleros Del Norte	36
39	45	-	2	TE QUIERO MUCHO	Patrulla 81	39
40	42	-	2	COMO OLVIDARTE	Linderos Del Norte	40
41	HOT SHOT DEBUT	1	1	ALGO MUSICAL	Nejo Y Dalmata	41
42	NEW	1	1	YA NUNCA MAS	Pepe Aguilar	42
43	RE-ENTRY	1	1	CANCION DE AMOR	Don Omar	40
44	RE-ENTRY	1	1	LAS DE LA INTUICION	Shakira	31
45	RE-ENTRY	1	1	HOY QUIERO CONFESARME	Olga Tanon	39
46	34	27	11	NO ESTAMOS SOLOS	Eros Ramazzotti & Ricky Martin	21
47	49	-	2	SE FUE	El Trono De Mexico	47
48	NEW	1	1	NO ME DIGAS QUE NO	Xtreme Featuring Adrienne	48
49	NEW	1	1	SI YA NO ESTAS	N'Klabe	49
50	NEW	1	1	GAS PELA	Nicky Jam Featuring RKM	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	4	5	9	GREATEST GAINER JUANES	La Vida... Es Un Ratón	1	1
2	3	2	11	WISIN & YANDEL	Wisín Vs. Yandel: Los Extraterrestres	1	1
3	2	1	15	K-PAZ DE LA SIERRA	Capaz De Todo Por Ti	1	1
4	1	-	1	EDNITA NAZARIO	Real	1	1
5	6	4	5	RBD	Empezar Desde Cero	1	1
6	5	7	7	ANDREA BOCELLI	Lo Mejor De Andrea Bocelli: Vivere	5	5
7	7	3	6	AVENTURA	Kings Of Bachata Sold Out At Madison Square Garden	3	3
8	10	9	11	CAMILA	Todo Cambio	1	1
9	9	8	12	MARCO ANTONIO SOLIS	La Mejor... Coleccion	2	2
10	12	10	14	VICENTE FERNANDEZ	Para Siempre	2	2
11	20	22	14	PACE SETTER GLORIA ESTEFAN	90 Millas	1	1
12	17	14	18	VICENTE FERNANDEZ	Historia De Un Idoló	1	1
13	19	18	22	MARC ANTHONY	El Cantante (Soundtrack)	1	1
14	13	-	2	ALEJANDRO FERNANDEZ	15 Años De Exitos	13	13
15	14	11	7	JUAN GABRIEL & ANA GABRIEL	Los Gabriel... Simplemente Amigos	9	9
16	11	6	6	PATRULLA 81	A Mi Ley	6	6
17	18	15	8	GILBERTO SANTA ROSA	Contraste	12	12
18	21	27	6	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon	1	1
19	24	26	7	MANA	Amar Es Combatir	2	1
20	15	12	6	VICTOR MANUELLE	Una Navidad A Mi Estilo	7	7
21	16	16	16	LOS TIGRES DEL NORTE	25 Joyas	16	16
22	23	20	11	VARIOUS ARTISTS	NOW Latino 3	2	2
23	26	28	8	AVENTURA	K.O.B.: Live	2	2
24	30	17	6	OLGA TANON	Exitos En 2 Tiempos	10	10
25	29	23	2	VARIOUS ARTISTS	Bachata # 1s	6	6

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	22	13	13	YURIDIA	Entre Mariposas	13	13
27	32	24	7	LOS TEMERARIOS	Recuerdos Del Alma	1	1
28	28	25	11	IVY QUEEN	Sentimiento	4	4
29	25	19	10	GRLPO MONTEZ DE DURANGO	Agarrese!	1	1
30	27	-	2	NICKY JAM	The Black Carpet	27	27
31	31	21	10	SIN BANDERA	Hasta Ahora	21	21
32	8	-	2	JUAN	Con Mi Soledad	8	8
33	41	64	3	ANDREA BOCELLI	Amor	2	2
34	40	39	10	DADDY YANKEE	El Cartel: The Big Boss	1	1
35	44	43	3	RICARDO ARJONA	Quien Dijo Ayer	2	2
36	34	29	8	LOS TUCANES DE TUJANA	20 Aniversario	29	29
37	47	50	3	ROCIO DURCAL	Canta A Mexico	10	10
38	36	34	5	ALEXIS & FIDO	Sobrenatural	11	11
39	HOT SHOT DEBUT	1	1	LA DINASTIA DE TUZANTLA, MICH.	Que Chulada!	39	39
40	39	36	16	VARIOUS ARTISTS	Top Latino V3	9	9
41	37	33	11	LOS PRIMOS DE DURANGO	Voy A Convencerte	4	4
42	55	51	2	ALEJANDRO FERNANDEZ	Viento A Favor	2	2
43	33	40	6	EL POTRO DE SINALOA	El Primer Tiempo	30	30
44	51	44	7	JUAN LUIS GUERRA	Archivo Digital 4.4	29	29
45	68	-	2	MANU CHAO	La Radiolina	1	1
46	NEW	1	1	JOWELL & RANDY	Los Mas Sueltos Del Reggaeton	46	46
47	57	59	7	RICKY MARTIN	Ricky Martin Live: Black And White Tour	12	12
48	45	46	12	LOS BUKIS	30 Recuerdos Inolvidables	12	12
49	35	30	10	ALIADOS DE LA SIERRA	Con Los Ojos Cerrados	5	5
50	49	41	10	ALACRANES MUSICAL	Ahora Y Siempre	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	54	48	10	XTREME	Haciendo Historia	13	13
52	73	75	2	HECTOR LAVOE	A Man And His Music	15	15
53	43	35	19	LA ARROLLADORA BANDA EL LIMON	Y Que Quede Claro	9	9
54	50	57	6	VALENTIN ELIZALDE	Vencedor	1	1
55	59	60	5	DON OMAR	King Of Kings Live	15	15
56	38	49	11	K-PAZ DE LA SIERRA	Conquistando Corazones	6	6
57	RE-ENTRY	1	1	HECTOR LAVOE	El Cantante: The Originals	5	5
58	58	52	6	EROS RAMAZZOTTI	E2	32	32
59	NEW	1	1	TIERRA CALI	Grandes Exitos Originales	59	59
60	RE-ENTRY	1	1	JENNIFER LOPEZ	Como Ama Una Mujer	1	1
61	53	47	14	BRAZEROS MUSICAL DE DURANGO	Linea De Oro: La Abeja Mop...	21	21
62	67	-	2	TITO "EL BAMBINO"	It's My Time	8	8
63	NEW	1	1	JULIETA VENEGAS	Realmente Lo Mejor	63	63
64	66	66	10	LOS TIGRES DEL NORTE	Herencia Musical: 20 Corridos Prohibidos	7	7
65	52	45	11	GRUPO MONTEZ DE DURANGO	En Directo De Mexico A Guatemala	8	8
66	RE-ENTRY	1	1	JOSE FELICIANO	Senor Bachata	40	40
67	RE-ENTRY	1	1	VARIOUS ARTISTS	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	26	26
68	RE-ENTRY	1	1	BEYONCE	Irreemplazable (EP)	3	3
69	NEW	1	1	ALIADOS DE LA SIERRA	Greatest Hits: Live From Chicago	69	69
70	64	-	2	RAMON AYALA Y SUS BRAVOS DEL NORTE	Cruzando Fronteras	23	23
71	56	58	10	GRUPO EXTERMINADOR	Nuestras Romanticas	24	24
72	RE-ENTRY	1	1	LOS TUCANES DE TUJANA	La Mejor... Coleccion: De Canciones	19	19
73	RE-ENTRY	1	1	LOS TUCANES DE TUJANA	La Mejor... Coleccion: De Comidos	9	9
74	RE-ENTRY	1	1	CHRISTIAN CASTRO	El Indomable	4	4
75	48	31	14	ALACRANES MUSICAL	Alacranes Musical Y Sus Amigos: Pura Dramatic Duranguense	31	31

LATIN

Billboard DANCE

JAN 5 2008

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ME ENAMORA	JUANES (UNIVERSAL LATINO)
2	2	INALCANZABLE	RBD (EMI TELEVISIA)
3	5	TODO CAMBIO	CAMILA (SONY BMG NORTE)
4	4	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
5	3	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
6	7	VIVE YA	ANDREA BOCELLI FEATURING LAURA PAUSINI (SUGAR/SIENTE)
7	11	NO SE ME HACE FACIL	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
8	12	NO TE MENTIA	EDNITA NAZARIO (SONY BMG NORTE)
9	13	ME DUELE AMARTE	REIK (SONY BMG NORTE)
10	8	QUIERO	RICARDO ARJONA (SONY BMG NORTE)
11	6	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
12	14	SOY SOLO UN SECRETO	ALEJANDRA GUZMAN (EMI TELEVISIA)
13	9	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISA)
14	10	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
15	19	POR AMARTE	PEPE AGUILAR (EMI TELEVISIA)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	JUANES	LA VIDA... ES UN RITICO (UNIVERSAL LATINO)
2	1	EDNITA NAZARIO	REAL (SONY BMG NORTE)
3	4	RBD	EMPEZAR DESDE CERO (EMI TELEVISIA)
4	3	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
5	7	CAMILA	TODO CAMBIO (SONY BMG NORTE)
6	6	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
7	8	ALEJANDRO FERNANDEZ	15 AÑOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
8	9	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
9	12	MANA	AMAR ES COMBATIR (WARNER LATINA)
10	11	VARIOUS ARTISTS	NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISIA)
11	10	YURIDIA	ENTRE MARIPOAS (SONY BMG NORTE)
12	13	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
13	1	JUAN	CON MI SOLEDAD (FONOVISA/UG)
14	15	ANDREA BOCELLI	AMOR (SUGAR/VEHEMUSIC/UNIVERSAL LATINO)
15	16	RICARDO ARJONA	QUIEN DIJO AYER (SONY BMG NORTE)

TROPICAL		TROPICAL	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	CONTEO REGRESIVO	GILBERTO SANTA ROSA (SONY BMG NORTE)
2	3	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
3	5	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
4	8	ME ENAMORA	JUANES (UNIVERSAL LATINO)
5	4	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
6	7	DIME QUE FALTO	ZACARIAS FERREIRA (M.P./J.V./J. & N)
7	3	SI YA NO ESTAS	N'KLABE (NU LIFE MACHETE)
8	2	NO TE VEO	CASA DE LEONES (WARNER LATINA)
9	9	SIN PERDON	HECTOR ACOSTA (D.A.M.)
10	14	DIGAME SENORA	TITO ROJAS (M.P./J.V./J. & N)
11	10	DESEOS DE AMARTE	DOMINIC MARTE (M.P./J.V./J. & N)
12	12	AYER LA VI	DON OMAR (VI/MACHETE)
13	17	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
14	13	EL TRA	TITO "EL BAMBINO" (EMI TELEVISIA)
15	11	CUESTA ABAJO	JERRY RIVERA (EMI TELEVISIA)

TROPICAL		TROPICAL	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	AVENTURA	KINGS OF EACH OTHER SOLD OUT AT MADISON SQUARE GARDEN (DISCOS 605/PREMIUM LATIN/SONY BMG NORTE)
2	5	GLORIA ESTEFAN	90 MILLAS (BURGUNDY/SONY BMG NORTE)
3	4	MARC ANTHONY	EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
4	3	GILBERTO SANTA ROSA	CONTRASTE (SONY BMG NORTE)
5	6	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISIA)
6	2	VICTOR MANUELLE	UNA NAVIDAD A MI ESTILO (KIYAVI/MACHETE)
7	7	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
8	9	OLGA TANON	EXITOS EN 2 TIEMPOS (LA CALLE/UG)
9	8	VARIOUS ARTISTS	BACHATA # 15 (LA CALLE/UG)
10	10	JUAN LUIS GUERRA	ARCHIVO DIGITAL 4.4 (SIENTE/KAREN/UNIVERSAL LATINO)
11	11	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
12	13	HECTOR LAVOE	A MAN AND HIS MUSIC (FANIA/MUSICA/UNIVERSAL LATINO)
13	14	HECTOR LAVOE	EL CANTANTE: THE ORIGINALS (FANIA/MUSICA/UNIVERSAL LATINO)
14	17	JOSE FELICIANO	SEÑOR BACHATA (SIENTE/UNIVERSAL LATINO)
15	15	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	2	UN BUEN PERDEDOR	K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
3	1	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
4	4	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
5	6	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
6	5	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
7	7	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
8	9	AHORA QUE ESTUVISTE LEJOS	JENNI RIVERA (FONOVISA)
9	11	QUE BONITO	BANDA EL RECODO (FONOVISA)
10	8	VOLE MUY ALTO	LOS HURACANES DEL NORTE (UNIVISION)
11	13	EL VASO DERRAMA	EL POTRO DE SINALOA (MACHETE)
12	10	TE PIDO QUE TE QUEDES	LOS CREADORES DEL VASITO QUINQUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
13	12	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
14	18	SI TE AGARRAN LAS GANAS	EL CHAPO DE SINALOA (DISA)
15	17	CUANDO TE LAVAS LA CARA	SERGIO VEGA (SONY BMG NORTE)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
2	3	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
3	5	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	2	PATRULLA 81	A MI LEY (DISA/UG)
5	4	LOS TIGRES DEL NORTE	25 JOYAS (FONOVISA/UG)
6	7	LOS TEMERARIOS	RECUERDOS DEL ALMA (AFG SIGMA/FONOVISA/UG)
7	6	GRUPO MONTEZ DE DURANGO	AGARRARESE (DISA/UG)
8	9	LOS TUCANES DE TIJUANA	20 ANIVERSARIO (UNIVISION/UG)
9	-	LA DINASTIA DE TUZANTLA, MICH.	QUE CHULADAI (VENEMUSIC/UNIVERSAL LATINO)
10	11	LOS PRIMOS DE DURANGO	VOY A CONVENCERTE (ASL MACHETE)
11	8	EL POTRO DE SINALOA	EL PRIMER TIEMPO (MACHETE)
12	15	LOS BUKIS	30 RECUERDOS INDIVIDUABLES (FONOVISA/UG)
13	10	ALIADOS DE LA SIERRA	CON LOS OJOS CERRADOS (ASL MACHETE)
14	17	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
15	14	LA ARROLLADORA BANDA EL LIMON	Y QUE QUEDA CLARO (DISA/UG)

HOT DANCE CLUB PLAY				HOT DANCE CLUB PLAY					
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 KINGDOM	DAVE GAHAN MUTE/VIRGIN	26	31	5	IT DOESN'T TAKE MUCH	SARAH ATERETH BEGUILLE
2	3	13	NO, NO, NO	ONO MIND TRAIN	27	24	13	CROCODILE	UNDERWORLD SIDE ONE
3	4	10	BAND OF GOLD	KIMBERLEY LOCKE CURB/REPRISE	28	17	13	AMAZING	SEAL WARNER BROS.
4	6	11	SOMEBODY'S ME	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE	29	32	5	HE SAID SHE SAID	ASHLEY TISDALE WARNER BROS.
5	7	8	STARS	ERIKA JAYNE RM RECORDS	30	37	4	LET GO	PAUL VAN DYK FEATURING REA GARVEY MUTE
6	9	8	BABY	ANGIE STONE FEATURING BETTY WRIGHT STAX/CMG	31	34	6	D.A.N.C.E.	JUSTICE VICE DOWNTOWN/ATLANTIC/LAVA
7	10	9	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA	32	34	6	PUSH THE BUTTON	HENRI DAUMAN
8	11	10	KEEP YOUR BODY WORKING	JOEY MORAN FEAT. MARTHA WASH DANCE MUSIC PRODUCTIONS	33	1	4	WANNABE	SPICE GIRLS VIRGIN
9	10	9	LIFT YOUR VOICES	GEORGIE PORGIE MUSIC PLANT	34	36	7	THE GIRL YOU LOST	SIA MONKEY PUZZLE
10	14	6	TAKING CHANCES	CELINE DION COLUMBIA	35	40	4	UNDISCO ME	BILLIE RAY MARTIN SILVER LABEL/TOMMY BOY
11	13	8	BABY LOVE	NICOLE SCHERZINGER FEATURING WILL.I.A.M INTERSCOPE	36	33	11	YOU JUST DON'T GET IT	CHRIS THE GREEK PANAGHI DJG
12	12	11	HUSTLER	SIMIAN MOBILE DISCO INTERSCOPE	37	29	9	GOODNIGHT TONIGHT	OJ SCOTTY K FEATURING KNOCKHOPPER DAUMAN
13	15	1	LIKE SOMETHING 4 PORNO!	FELIX DA HOUSECAT NETTWERK	38	42	5	LET IT GO	DIRTY SOUTH FEATURING RUDY VICIOUS
14	11	12	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM/IDJMG	39	26	16	BE WITH YOU	TAXI DOLL WWW.TAXIDOLL.COM
15	19	1	NOTHIN' BETTER TO DO	LEANN RIMES CURB	40	HOT SHOT	JUST FINE	MARY J. BLIGE NARIARCH/GEFFEN	
16	25	5	BREAKING DISHES	RIHANNA SRP/DEF JAM/IDJMG	41	NEW	AMAZING	CELEDA NERVOUS	
17	18	9	BUSY CHILD	THE CRYSTAL METHOD GEFFEN	42	47	3	RHYTHM OF LIFE	EMILIA SOSA 5 POINTS RECORDS
18	16	15	SOMEWHERE BEYOND	MICHAEL GRAY FEAT. STEVE EDWARDS THRIVEDANCE/THRIVE	43	28	16	YOUR LOVE IS MINE	CORINNE BAILEY RAE SAVOY JAZZ WORLD WIDE/SAVOY JAZZ
19	22	7	SING	ANNIE LENNOX ARISTA/RMG	44	49	3	WHAT'SITGONNAB (I'M SO READY)	BRIAN ANTHONY SOGNI
20	30	4	GIVE IT ALL YOU GOT	ULTRA NATE SILVER LABEL/TOMMY BOY	45	43	10	MORE	JUNKIE XL NETTWERK
21	20	15	TWO TIMES BLUE	DEBBIE HARRY VS. SOULSEKERZ FIVE SEVEN/ELEVEN SEVEN	46	NEW	HOT SHOT 2007	KAREN YOUNG MAXROXX	
22	8	11	DO IT WELL	JENNIFER LOPEZ EPIC	47	NEW	LIES	KAMERA NETTWERK	
23	35	3	POWER PICK LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC	48	50	3	IF I CAN'T HAVE YOU	BEE GEES RHINO
24	27	9	ONE LAST KISS	STEVIE JEWEL BELLA	49	44	11	BRAND NEW DISEASE	JESSICA VALE EXPLICIT
25	23	10	SOUND OF YOUR VOICE	ALTAR FEATURING AMANNA MAMA HOUSE	50	NEW	OUT OF THE DARK	FREDRICK FORD OMC	

TOP ELECTRONIC ALBUMS				HOT DANCE AIRPLAY					
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	18	#1 M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	1	1	8	#1 AMAZING	SEAL WARNER BROS.
2	1	3	DAFT PUNK	ALIVE 2007 VIRGIN 09841	2	2	8	CALABRIA 2008	ENUR FEATURING NATASJA ULTRA
3	3	5	NINE INCH NAILS	Y34RZB0R3M1X3D NOTHING/INTERSCOPE 010331*/ACA4	3	3	11	IN MY ARMS	PLUMB CURB
4	5	59	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	4	5	18	I WANT YOUR SOUL	ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA
5	39	3	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114*/CAPITOL	5	7	8	LET ME THINK ABOUT IT	IDA COHR LIFTED/KICK/DISCO/WAX
6	4	5	GORILLAZ	D-SIDES VIRGIN 10545	6	4	6	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
7	6	9	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	7	6	22	CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
8	8	10	TIESTO	IN SEARCH OF SUNRISE 6.181ZA BLACK HOLE 30759/NETTWERK	8	8	3	WHAT HURTS THE MOST	CASCADEA ROBBINS
9	NEW	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001089	9	10	7	ANTHEM	FILLO & PERI FEATURING ERIC LUMIERE VANDIT	
10	7	7	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596	10	13	6	LET GO	PAUL VAN DYK FEATURING REA GARVEY MUTE
11	12	58	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1: SIGMA/REPRISE 4456/WARNER BROS.	11	24	1	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IDJMG
12	10	14	METRO STATION	METRO STATION RED INK 10521	12	15	20	AGAIN	KIM LEONI ROBBINS
13	13	24	JUSTICE	CROSS ED BANGER/BECAUSE 224892/WICE	13	1	19	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
14	14	86	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	14	11	16	WHO KNEW	PINK LAFACE ZOMBA
15	9	4	ARMIN VAN BUUREN	UNIVERSAL RELIGION 2008 ULTRA 1621	15	18	5	RISE UP	YVES LAROCK MAP DANCE
16	16	40	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	16	19	2	BABY WHEN THE LIGHT	DAVID GUETTA WITH STEVE ANGELLO FEATURING COZI ULTRA
17	17	19	BLAQK AUDIO	CXCCELLS TINY EVIL/INTERSCOPE 009512/IGA	17	20	12	HANDS UP	OUT OF OFFICE NERVOUS
18	15	21	THE STARLITE SINGERS	BEST OF DISCO MADACY SPECIAL PRODUCTS 52228/MADACY	18	17	9	WITH EVERY HEARTBEAT	KLEERUP WITH ROBYN KONICHIWA
19	19	40	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147	19	23	4	STARS	ERIKA JAYNE RM RECORDS
20	18	83	CASCADE	EVERYTIME WE TOUCH ROBBINS 75064	20	14	18	GET DOWN	TOOD TERRY ALLSTARS STRICTLY RHYTHM
21	22	27	BJORK	VOLTA ELEKTRA/ATLANTIC 135868*/AG	21	NEW	TOGETHER	BOB SINCLAIR FEAT. STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY	
22	20	9	DAVE GAHAN	HOVEGLASS MUTE 08721*/VIRGIN	22	21	14	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
23	21	19	PAUL VAN DYK	IN BETWEEN MUTE 9364*	23	NEW	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC	
24	23	36	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	24	24	3	CAN'T GET OVER	SEPTEMBER FAMILY TREE
25	24	1	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94158*/ASTRALWERKS	25	16	11	I WISH YOU WOULD	MARTJUN TEN VELDEN ROBBINS

JAN 5 2008 HITS OF THE WORLD Billboard

JAPAN		ALBUMS	
THIS WEEK	LAST WEEK	(SOUNSCAN JAPAN)	DECEMBER 16, 2007
1	NEW	EXILE EXILE LOVE (CD/2 DVD) AVEV TRAX	
2	NEW	DREAMS COME TRUE AND I LOVE YOU (FIRST LTD VERSION) UNIVERSAL	
3	NEW	EXILE EXILE LOVE AVEV TRAX	
4	NEW	DREAMS COME TRUE AND I LOVE YOU UNIVERSAL	
5	NEW	FUNKY MONKEY BABYS FUNKY MONKEY BABYS 2 DREA	
6	1	B'Z ACTION VERMILLION	
7	2	KAZUMASA ODA JIKO BEST-2 BMG	
8	5	VARIOUS ARTISTS AI NO UTA UNIVERSAL	
9	NEW	TUBE WINTER LETTER SONY	
10	NEW	INFINITY 16 FOUNDATION ROCK (FIRST LTD VERSION) UNIVERSAL	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	DECEMBER 23, 2007
1	1	LEONA LEWIS SPIRIT SYCO	
2	2	WESTLIFE BACK HOME 5	
3	3	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	
4	6	ANDREA BOCELLI VIVERE UNIVERSAL	
5	5	EAGLES LONG ROAD OUT OF EDEN POLYDOR	
6	4	LED ZEPPELIN MOTHERSHIP RHINO	
7	7	SHAYNE WARD BREATHLESS SYCO	
8	8	TAKE THAT BEAUTIFUL WORLD POLYDOR	
9	25	AMY WINEHOUSE BACK TO BLACK DELUXE EDITION ISLAND	
10	9	AMY WINEHOUSE BACK TO BLACK ISLAND	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	DECEMBER 13, 2007
1	1	DIE AERZTE JAZZ IST ANDERS HOT ACTION	
2	2	MARIO BARTH MAENNER SIND PRIMITIV. ABER GLUECKLICH! SPASSG	
3	4	ICH + ICH VOM SELBEN STERN UNIVERSAL	
4	12	LED ZEPPELIN MOTHERSHIP RHINO	
5	18	AMY WINEHOUSE BACK TO BLACK ISLAND	
6	6	HERBERT GRONEMEYER 12 CAPITOL	
7	5	JAMES BLUNT ALL THE LOST SOULS SOULFOOD	
8	NEW	BUSHIDO PRAESENTIERT ERSGUTERJUNGE SAMPLER 3 SONY BMG	
9	9	SOUNDTRACK HIGH SCHOOL MUSICAL 2 DISNEY	
10	8	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE	

EURO DIGITAL TRACKS		(NIELSEN SOUNSCAN INTERNATIONAL)		JANUARY 5, 2008
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	JANUARY 5, 2008	
1	NEW	WHEN YOU BELIEVE LEON JACKSON 5		
2	2	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA		
3	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
4	3	FAIRYTALE OF NEW YORK THE POGUES WARNER		
5	6	LAST CHRISTMAS WHAM! EPIC		
6	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM		
7	5	BLEEDING LOVE LEONA SYCO		
8	10	DRIVING HOME FOR CHRISTMAS CHRIS REA EAST WEST		
9	8	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE		
10	7	NO ONE (RADIO EDIT) ALICIA KEYS MBK/J		
11	9	CALL THE SHOTS GIRLS ALOUD POLYDOR		
12	14	DO THEY KNOW IT'S CHRISTMAS? BAND AID 20 MERCURY		
13	NEW	DAYS GO BY GLENN LYSE RCA		
14	11	RULE THE WORLD TAKE THAT POLYDOR		
15	10	NO ONE ALICIA KEYS MBK/J		
16	NEW	WONDERFUL DREAM (HOLIDAYS ARE COMING) MELANIE THORNTON SONY BMG		
17	17	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLIDIO/COLUMBIA		
18	NEW	MERRY CHRISTMAS EVERYONE SHAKIN' STEVENS EPIC		
19	RE	ROCKSTAR NICKELBACK EMI		
20	15	HATE THAT I LOVE YOU RIHANNA FT. NE-YO SRP/DEF JAM		

FRANCE		ALBUMS	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	DECEMBER 18, 2008
1	1	JOHNNY HALLYDAY LE COEUR D'UN HOMME WARNER	
2	2	CHRISTOPHE MAE MON PARADIS WARNER	
3	3	FLORENT PAGNY PAGNY CHANTE BREL MERCURY	
4	4	AMY WINEHOUSE BACK TO BLACK ISLAND	
5	NEW	SINK LE TOIT DU MONDE UP	
6	6	ALICIA KEYS AS I AM J	
7	10	VANESSA PARADIS DIVINIDILLE UNIVERSAL	
8	14	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD	
9	5	DAFT PUNK ALIVE 2007 VIRGIN	
10	9	PIERRE PERRET LE PLAISIR DES DIEUX NAIVE	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	DECEMBER 23, 2007
1	1	EAGLES LONG ROAD OUT OF EDEN POLYDOR	
2	2	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE	
3	4	TINA ARENA SONGS OF LOVE & LOSS CAPITOL	
4	8	MATCHBOX TWENTY EXILE ON MAINSTREAM ATLANTIC	
5	5	DELTA GOODREM DELTA COLUMBIA	
6	3	GUY SEBASTIAN THE MEMPHIS ALBUM COLUMBIA	
7	6	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA	
8	10	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	
9	7	HUMAN NATURE GET READY COLUMBIA	
10	9	DAVID CAMPBELL THE SWING SESSIONS 2 COLUMBIA	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNSCAN)	JANUARY 5, 2008
1	1	JOSH GROBAN NOEL 143/REPRISE/WARNER	
2	2	CELINE DION TAKING CHANCES COLUMBIA/SONY BMG	
3	3	ANNE MURRAY DUETS. FRIENDS AND LEGENDS EMI	
4	4	VARIOUS ARTISTS MUCHDANCE 2008 SONY BMG	
5	5	ALICIA KEYS AS I AM MBK/J/SONY BMG	
6	9	GARTH BROOKS THE ULTIMATE HITS PEARL	
7	6	PAUL POTTS ONE CHANGE SYCO/COLUMBIA/SONY MUSIC	
8	8	ANDREA BOCELLI THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA/UNIVERSAL	
9	10	MICHAEL BUBLE CALL ME IRRESPONSIBLE 143/REPRISE/WARNER	
10	16	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL	

ITALY		ALBUMS	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	DECEMBER 17, 2007
1	1	LIGABUE PRIMO TEMPO WARNER BROS.	
2	3	GIANNA NANNINI GIANNA BEST POLYDOR	
3	4	ZUCCHERO ALL THE BEST POLYDOR	
4	2	ADRIANO CELENTANO DORMI AMORE LA SITUAZIONE NON E' BUONA CLAN CELENTANO	
5	6	EROS RAMAZZOTTI E2 ARIOLA	
6	5	LAURA PAUSINI SAN SIRO 2007 ATLANTIC	
7	7	ANTONELLO VENDITTI DALLA PELLE AL CUORE HEINZ	
8	9	IORELLA MANNOIA CANZONI NEL TEMPO DURLINDANA	
9	8	ANDREA BOCELLI VIVERE SUGAR	
10	11	GIANNI MORANDI GRAZIE A TUTTI EPIC	

SPAIN		ALBUMS	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	DECEMBER 19, 2007
1	1	SERRAT/SABINA DOS PAJAROS DE UN TIRO SONY BMG	
2	2	JUANES LA VIDA ES UN RATICO UNIVERSAL	
3	6	EROS RAMAZZOTTI E2 ARIOLA	
4	4	SOUNDTRACK HIGH SCHOOL MUSICAL 2 DISNEY	
5	9	CHAMBAO CON OTRO AIRE SONY BMG	
6	8	BUSTAMANTE AL FILO DE LA IRREALIDAD VALE	
7	10	MIGUEL BOSE PAPITO CARDELLA	
8	7	EL CANTO DEL LOCO ARRIBA EL TELON SONY BMG	
9	13	LUCIANO PAVAROTTI PAVAROTTI FOREVER UNIVERSAL	
10	3	DAVID BISBAL PREMONICION VALE	

MEXICO		ALBUMS	
THIS WEEK	LAST WEEK	(BIMSA)	DECEMBER 18, 2007
1	2	YURIDIA ENTRE MARIPOSAS SONY BMG	
2	1	SHAKIRA ORAL FIXATION TOUR EPIC	
3	3	NIGGA TE QUIERO EMI TELEVISTA	
4	7	MIGUEL BOSE PAPITO WARNER	
NEW		PANDA SINFONIA SOLEDAD WARNER	
6	4	VICENTE FERNANDEZ PARA SIEMPRE UNIVERSAL	
NEW		ALEJANDRO FERNANDEZ 15 ANOS DE EXITO SONY BMG	
8	6	RBD EMPEZAR DESDE CERO EMI TELEVISTA	
9	12	SOUNDTRACK HIGH SCHOOL MUSICAL 2 WALT DISNEY	
10	10	BELANOVA FANTASIA POP UNIVERSAL	

WALLONIA		SINGLES	
THIS WEEK	LAST WEEK	(ULTRATOP/GFK)	DECEMBER 19, 2007
1	2	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
2	1	GARCON KOXIE AZ	
3	3	TOURNER MA PAGE JENIFER MERCURY	
4	4	JACQUES A DIT CHRISTOPHE WILLEM VOGUE	
5	7	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	

WALLONIA		ALBUMS	
THIS WEEK	LAST WEEK	(MAHASZ)	DECEMBER 21, 2007
1	2	FLORENT PAGNY PAGNY CHANTE BREL MERCURY	
2	1	JOHNNY HALLYDAY LE COEUR D'UN HOMME WARNER	
3	4	CHRISTOPHE MAE MON PARADIS WARNER	
4	3	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
5	15	ALICIA KEYS AS I AM J	

SWITZERLAND		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	DECEMBER 18, 2007
1	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
2	2	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
3	3	NO ONE ALICIA KEYS J	
4	4	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. OETZI/NIK P. POLYDOR	
5	6	FISCHE VERSAENKE ZUERI WEST SOUND SERVICE	

SWITZERLAND		ALBUMS	
THIS WEEK	LAST WEEK	(YLE)	DECEMBER 19, 2007
1	1	AMY WINEHOUSE BACK TO BLACK ISLAND	
2	2	EROS RAMAZZOTTI E2 ARIOLA	
3	5	ALICIA KEYS AS I AM J	
4	6	KATIE MELUA PICTURES DRAMATICO	
5	7	ZUCCHERO ALL THE BEST POLYDOR	

FINLAND		SINGLES	
THIS WEEK	LAST WEEK	(YLE)	DECEMBER 19, 2007
1	NEW	PAASTANKO IRTI ISMIO ALANKO SAATIO FULLSTEAM	
2	NEW	VARJON JUUTTUNUT UNIKLUBI LUMBAGO	
3	1	ERAMAAN VIIIEINEN NIGHTWISH SPINEFARM	
4	3	INDIAN STURM UND DRANG HELSINKI	
5	4	LASTEN LIKENNELAULU ER ESITAJIA VL	

FINLAND		ALBUMS	
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCENTOW AUDIO VIDED)	DECEMBER 18, 2007
1	5	VARIOUS ARTISTS THE BEST CHRISTMAS. .EVER! POMATION	
2	1	HEY MTV UNPLUGGED QL	
3	3	FEEL FEEL GORGO	
4	2	ANDREA BOCELLI VIVERE UNIVERSAL	
5	7	VARIOUS ARTISTS THE BEST POLISH SONGS. .EVER POMATION	
6	6	RAZ, DWA, TRZY MLYNARSKI FOREVER	
7	4	VARIOUS ARTISTS BRAVO HITS ZIMA 2008 MAGIC	
8	8	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE	
9	12	VARIOUS ARTISTS ZET - NAJWIEKSZE PRZEBOJE 2007/2008 MAGIC	
10	11	SOUNDTRACK HIGH SCHOOL MUSICAL2 DISNEY	

POLAND		ALBUMS	
THIS WEEK	LAST WEEK	(MAHASZ)	DECEMBER 21, 2007
1	3	SZEPLOS VALL MAGASHEGYI UNDERGROUND CLUBSOLUTIONS	
2	1	MINDEN MOST KERDODIK EL AKOS FEHER SDLYOM	
3	2	MAGYARORSZAG EGYESULT HANGOK SONY BMG	
4	NEW	69 SHANE 54/DJ JUNIOR FT. MICHELLE WILD CLS	
5	4	TELAPO KOVBOJOK CLS	

POLAND		ALBUMS	
THIS WEEK	LAST WEEK	(YLE)	DECEMBER 19, 2007
1	1	SAMULI EDELMANN VIRSIA EPIC	
2	2	VESA-MATTI LOIRI INARI WARNER	
3	3	PMMP PUUHEVONEN RCA	
4	4	LAURI TAHKA & ELONKERJUU TUHANNEN RIEMUS UNIVERSAL	
5	6	ANNA ABREU ANNA ABREU RCA	

HUNGARY		SINGLES	
THIS WEEK	LAST WEEK	(MAHASZ)	DECEMBER 21, 2007
1	1	ANDREA BOCELLI VIVERE UNIVERSAL	
2	4	DOLHAI ATTILA OLASZ SZERELEM SONY BMG	
3	6	ADAGIO ERINTES SONY BMG	
4	3	ZAMBO JIMMY SZERESS HOGY SZERETHESSELEK MAGNEOTON	
5	2	SZEKERES ADRIEN OLYAN, MINT TE MAGNEOTON	

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. DECEMBER 19, 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	34	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE	143/REPRISE 100313/WARNER BROS.
2	3	13	CHRIS BOTTI	ITALIA	COLUMBIA 07606/SONY MUSIC ⊕
3	2	14	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE 009412/VG ⊕
4	4	13	QUEEN LATIFAH	TRAV'LIN' LIGHT	FLAVOR UNIT/VERVE 009203/VG
5	5	13	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1	RP/LEGACY/COLUMBIA 15320/SONY BMG
6	7	60	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS	MADACY SPECIAL PRODUCTS 52249/MADACY
7	6	15	SOUNDTRACK	THE WAR	LEGACY 10203/SONY BMG
8	7	7	FRANK SINATRA	VOICE IN TIME (1939-1952)	LEGACY/COLUMBIA 96692/SONY BMG
9	NEW		THE HORNHEADS	'TIS THE SEASON: JINGLE BELL JAZZ	COMPASS 39785 EX
10	9	32	PINK MARTINI	HEY EUGENE!	HEINZ 3
11	10	5	NAT KING COLE	FOREVER: NAT KING COLE	EMI SPECIAL MARKETS 53258/MADACY
12	NEW		VARIOUS ARTISTS	WHAT A SWINGIN' SEASON	SONY BMG MUSIC 39772 EX/COMPASS
13	NEW		VARIOUS ARTISTS	MARTINI MERRY CHRISTMAS	UNIVERSAL SPECIAL MARKETS 39791 EX/COMPASS
14	11	39	HARRY CONNICK, JR.	OH, MY NOLA	COLUMBIA 88851/SONY MUSIC
15	13	66	DIANA KRALL	FROM THIS MOMENT ON	VERVE 007323/VG
16	16	4	MILES DAVIS	ORIGINAL AMERICAN CLASSICS: MILES DAVIS	DIRECT SOURCE SPECIAL PRODUCTS 5154
17	14	84	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION	HIP-O VERVE/CHRONICLES 004893/UME
18	15	65	MADELEINE PEYROUX	HALF THE PERFECT WORLD	ROUNDER 613252
19	12	82	NAT KING COLE	THE VERY BEST OF NAT KING COLE	CAPITOL 59324
20	21	2	MILES DAVIS	FOREVER: MILES DAVIS	FANTASY 50359/MADACY
21	25	21	MICHAEL BRECKER	PILGRIMAGE	WA 3095/HEADS UP
22	17	10	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	MY FODDLISH HEART: LIVE AT MONTREUX	ECM 009887/UNIVERSAL CLASSICS GROUP
23	22	4	BILLIE HOLIDAY	LADY DAY: THE MASTER TAKES AND SINGLES	LEGACY/COLUMBIA 10955/SONY BMG
24	18	17	PAUL ANKA	CLASSIC SONGS: MY WAY	DECCA 008707/UNIVERSAL CLASSICS GROUP
25	19	19	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR	VERVE 008409/VG

ALBUMS

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. DECEMBER 19, 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	6	6	LED ZEPPELIN	MOTHERSHIP RHYM	
2	3	3	AMY WINEHOUSE	BACK TO BLACK	ISLAND
3	2	2	ANDREA BOCELLI	VIVERE	SUGAR
4	26	26	MICHAEL BUBLE	CALL ME IRRESPONSIBLE	REPRISE
5	1	1	EAGLES	LONG ROAD OUT OF EDEN	POLYDOR
6	12	12	ALICIA KEYS	AS I AM	J
7	9	9	EROS RAMAZZOTTI	E2	ARIGOLA
8	4	4	JAMES BLUNT	ALL THE LOST SOULS	ATLANTIC/CUSTARD
9	8	8	LEONA LEWIS	SPIRIT	SYCO
10	7	7	DIE ARZTE	JAZZ IST ANDERS	HOT ACTION
11	11	11	WESTLIFE	BACK HOME	S
12	5	5	CELINE DION	TAKING CHANCES	COLUMBIA
13	13	13	SOUNDTRACK	HIGH SCHOOL MUSICAL 2	DISNEY
14	10	10	RIHANNA	GOOD GIRL GONE BAD	SRP/DEF JAM
15	19	19	KATIE MELUA	PICTURES	DRAMATICO

RADIO AIRPLAY

nielsen
Music Control

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. DECEMBER 19, 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	1	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE	143/REPRISE 100313/WARNER BROS.
2	3	3	CHRIS BOTTI	ITALIA	COLUMBIA 07606/SONY MUSIC ⊕
3	2	2	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE 009412/VG ⊕
4	4	4	QUEEN LATIFAH	TRAV'LIN' LIGHT	FLAVOR UNIT/VERVE 009203/VG
5	5	5	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1	RP/LEGACY/COLUMBIA 15320/SONY BMG
6	7	60	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS	MADACY SPECIAL PRODUCTS 52249/MADACY
7	6	15	SOUNDTRACK	THE WAR	LEGACY 10203/SONY BMG
8	7	7	FRANK SINATRA	VOICE IN TIME (1939-1952)	LEGACY/COLUMBIA 96692/SONY BMG
9	NEW		THE HORNHEADS	'TIS THE SEASON: JINGLE BELL JAZZ	COMPASS 39785 EX
10	9	32	PINK MARTINI	HEY EUGENE!	HEINZ 3
11	10	5	NAT KING COLE	FOREVER: NAT KING COLE	EMI SPECIAL MARKETS 53258/MADACY
12	NEW		VARIOUS ARTISTS	WHAT A SWINGIN' SEASON	SONY BMG MUSIC 39772 EX/COMPASS
13	NEW		VARIOUS ARTISTS	MARTINI MERRY CHRISTMAS	UNIVERSAL SPECIAL MARKETS 39791 EX/COMPASS
14	11	39	HARRY CONNICK, JR.	OH, MY NOLA	COLUMBIA 88851/SONY MUSIC
15	13	66	DIANA KRALL	FROM THIS MOMENT ON	VERVE 007323/VG
16	16	4	MILES DAVIS	ORIGINAL AMERICAN CLASSICS: MILES DAVIS	DIRECT SOURCE SPECIAL PRODUCTS 5154
17	14	84	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION	HIP-O VERVE/CHRONICLES 004893/UME
18	15	65	MADELEINE PEYROUX	HALF THE PERFECT WORLD	ROUNDER 613252
19	12	82	NAT KING COLE	THE VERY BEST OF NAT KING COLE	CAPITOL 59324
20	21	2	MILES DAVIS	FOREVER: MILES DAVIS	FANTASY 50359/MADACY
21	25	21	MICHAEL BRECKER	PILGRIMAGE	WA 3095/HEADS UP
22	17	10	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	MY FODDLISH HEART: LIVE AT MONTREUX	ECM 009887/UNIVERSAL CLASSICS GROUP
23	22	4	BILLIE HOLIDAY	LADY DAY: THE MASTER TAKES AND SINGLES	LEGACY/COLUMBIA 10955/SONY BMG
24	18	17	PAUL ANKA	CLASSIC SONGS: MY WAY	DECCA 008707/UNIVERSAL CLASSICS GROUP
25	19	19	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR	VERVE 008409/VG

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	34	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE	143/REPRISE 100313/WARNER BROS.	■
2	2	13	CHRIS BOTTI	ITALIA	COLUMBIA 07606/SONY MUSIC ⊕	
3	3	14	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE 009412/VG ⊕	
4	4	13	QUEEN LATIFAH	TRAV'LIN' LIGHT	FLAVOR UNIT/VERVE 009203/VG	
5	5	13	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1	RP/LEGACY/COLUMBIA 15320/SONY BMG	
6	8	60	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS	MADACY SPECIAL PRODUCTS 52249/MADACY	
7	6	15	SOUNDTRACK	THE WAR	LEGACY 10203/SONY BMG	
8	7	7	FRANK SINATRA	VOICE IN TIME (1939-1952)	LEGACY/COLUMBIA 96692/SONY BMG	
9	NEW		THE HORNHEADS	'TIS THE SEASON: JINGLE BELL JAZZ	COMPASS 39785 EX	
10	9	32	PINK MARTINI	HEY EUGENE!	HEINZ 3	
11	10	5	NAT KING COLE	FOREVER: NAT KING COLE	EMI SPECIAL MARKETS 53258/MADACY	
12	NEW		VARIOUS ARTISTS	WHAT A SWINGIN' SEASON	SONY BMG MUSIC 39772 EX/COMPASS	
13	NEW		VARIOUS ARTISTS	MARTINI MERRY CHRISTMAS	UNIVERSAL SPECIAL MARKETS 39791 EX/COMPASS	
14	11	39	HARRY CONNICK, JR.	OH, MY NOLA	COLUMBIA 88851/SONY MUSIC	
15	13	66	DIANA KRALL	FROM THIS MOMENT ON	VERVE 007323/VG	
16	16	4	MILES DAVIS	ORIGINAL AMERICAN CLASSICS: MILES DAVIS	DIRECT SOURCE SPECIAL PRODUCTS 5154	
17	14	84	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION	HIP-O VERVE/CHRONICLES 004893/UME	
18	15	65	MADELEINE PEYROUX	HALF THE PERFECT WORLD	ROUNDER 613252	
19	12	82	NAT KING COLE	THE VERY BEST OF NAT KING COLE	CAPITOL 59324	
20	21	2	MILES DAVIS	FOREVER: MILES DAVIS	FANTASY 50359/MADACY	
21	25	21	MICHAEL BRECKER	PILGRIMAGE	WA 3095/HEADS UP	
22	17	10	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	MY FODDLISH HEART: LIVE AT MONTREUX	ECM 009887/UNIVERSAL CLASSICS GROUP	
23	22	4	BILLIE HOLIDAY	LADY DAY: THE MASTER TAKES AND SINGLES	LEGACY/COLUMBIA 10955/SONY BMG	
24	18	17	PAUL ANKA	CLASSIC SONGS: MY WAY	DECCA 008707/UNIVERSAL CLASSICS GROUP	
25	19	19	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR	VERVE 008409/VG	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	12	#1 MORMON TABERNACLE CHOIR AND ORCHESTRA	AT TEMPLE SQUARE WITH SISSEL	DECCA 009989/UNIVERSAL CLASSICS GROUP ⊕	■
2	3	6	ERICH KUNZEL/CINCINNATI POPS ORCHESTRA	TCHAIKOVSKY: NUTCRACKER FAVORITE SELECTIONS	TELARC 80674	
3	2	16	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK	DENON 17657/SLG ⊕	
4	5	9	JENNY OAKS BAKER	O HOLY NIGHT	SHADOW MOUNTAIN 4988155	
5	4	10	CECILIA BARTOLI	MARIA DECCA 009989/UNIVERSAL CLASSICS GROUP ⊕		
6	6	50	YO-YO MA	APPASSIONATO	SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
7	7	15	ROLANDO VILLAZON & ANNA NETREBKO	DUETS	DG 008845/UNIVERSAL CLASSICS GROUP ⊕	
8	12	15	ANDRE RIEU	MASTERPIECES	PHILIPS 009134/UNIVERSAL CLASSICS GROUP	
9	10	12	THE 5 BROWNS	BROWNS IN BLUE	RCA RED SEAL 11322/SONY BMG MASTERWORKS	
10	9	17	SIMONE DINNERSTEIN	BACH: GOLDBERG VARIATIONS	TELARC 80692	
11	13	21	YO-YO MA THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOYA)	NEW IMPOSSIBILITIES	SONY CLASSICAL 10319/SONY BMG MASTERWORKS	
12	8	16	JOSHUA BELL	CORIGLIANO: THE RED VIOLIN CONCERTO	SONY CLASSICAL 88060/SONY BMG MASTERWORKS	
13	16	14	STING	SONGS FROM THE LABYRINTH	DG 007220/UNIVERSAL CLASSICS GROUP	
14	15	68	JOSHUA BELL	VOICE OF THE VIOLIN	SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
15	11	7	LIBERA	ANGEL VOICES: LIBERA IN CONCERT	EMI CLASSICS 03172/BLG	
16	14	5	ANDREW T. MILLER	THE BIRTH OF CHRIST	SONY CLASSICAL 16683/SONY BMG MASTERWORKS	
17	17	28	JON NAKAMATSU/ROCHESTER PHILHARMONIC ORCHESTRA (TYZIK)	GERSHWIN: PIANO CONCERTO IN F	WARP/SOBY IN BLUE/CUBAN OVERTURE/HARMONIA MUNDI 807441	
18	20	11	SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA	VIVALDI: THE FOUR SEASONS	ORPHEUS/EMI CLASSICS 94431/BLG	
19	RE-ENTRY		CHANTICLEER	AND ON EARTH PEACE: A CHANTICLEER MASS	WARNER CLASSICS & JAZZ 146364/WARNER STRATEGIC MARKETING	
20	22	20	SOUNDTRACK	NO RESERVATIONS	DECCA 009397/UNIVERSAL CLASSICS GROUP	
21	18	60	ANDRE RIEU	THE HOME COMING!	DENON 17613/SLG	
22	19	33	LIBERA	ANGEL VOICES	EMI CLASSICS 70523/BLG	
23	24	11	SOUNDTRACK	THE NATIVITY STORY	(MICHAEL DANNA) NEW LINE 39074	
24	21	42	ANNA NETREBKO	RUSSIAN ALBUM	DG 008159/UNIVERSAL CLASSICS GROUP	
25	RE-ENTRY		STING	THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND	DG 008448/UNIVERSAL CLASSICS GROUP ⊕	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	13	#1 HERBIE HANCOCK	RIVER, THE JOM LETTERS	VERVE 009791/VG	■
2	4	7	DAVE KOZ	MEMORIES OF A WINTER'S NIGHT	CAPITOL 05961	
3	2	9	BONEY JAMES	CHRISTMAS PRESENT	CONCORD 30329	
4	5	11	VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ	MIDAS 90230	
5	7	58	KENNY G	IM IN THE MOOD FOR LOVE: THE MOST ROMANTIC MELODIES OF ALL TIME	ARISTA 82690/RMG	
6	6	7	PETER WHITE WITH RICK BRAUN AND MINDI ABAIR	PETER WHITE CHRISTMAS	ARTIZEN 10017	
7	3	3	ED SMITH	'TIS THE SEASON: SMOOTH JAZZ CHRISTMAS	COMPASS 39799 EX	
8	8	47	DAVE KOZ	AT THE MOVIES	CAPITOL 11405	
9	RE-ENTRY		WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION	HIP-O 004889/UME	
10	14	65	BONEY JAMES	SHINE	CONCORD 30049	
11	13	10	KENNY G	THE ESSENTIAL KENNY G	LEGACY/ARISTA 75487/SONY BMG	
12	10	17	RICK BRAUN & RICHARD ELLIOT	R N R	ARTIZEN	
13	9	19	NAJEE	RIISING SUN	HEADS UP 3129	
14	16	62	GEORGE BENSON & AL JARREAU	GWIN' IT UP	MONSTER 2316/CONCORD	
15	12	10	STANLEY CLARKE	THE TOYS OF MEN	HEADS UP 3128	
16	22	35	NORMAN BROWN	STAY WITH ME	PEAK 30218/CONCORD	
17	20	17	KIRK WHALUM	ROUNDTRIP	RENDEZVOUS 51322	
18	17	27	EUGE GROOVE	BORN 2 GROOVE	NARADA JAZZ 78763/BLG	
19	19	14	CANDY DULFER	CANDY STORE	HEADS UP 3131	
20	15	4	VARIOUS ARTISTS	WNIA 20TH ANNIVERSARY SAMPLER	WNIA 3000	
21	11	6	JONATHAN BUTLER	LIVE IN SOUTH AFRICA	RENDEZVOUS 51352	
22	21	24	SPYRO GYRA	GOOD TO GO-GO	HEADS UP 3127	
23	18	9	EVERETTE HARP	MY INSPIRATION	SHANACHIE 5155	
24	24	23	KEIKO MATSUI	MOYO SHOUT!	FACTORY 10479/SONY MUSIC	
25	23	15	BRIAN SIMPSON	ABOVE THE CLOUDS	RENDEZVOUS 51332	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	12	#1 JOSH GROBAN	AWAKE	143/REPRISE 100313/WARNER BROS. ⊕	■
2	2	8	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIVERE	SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP ⊕	
3	3	14				

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY
nielsen
SoundScan

JAN 5 2008 ALBUMS

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 66 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. (D) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (DD) DualDisc available. (C) 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

(C) CD single available. (D) Digital Download available. (DD) DVD single available. (V) Vinyl Maxi-Single available. (V) Vinyl single available. (C) 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 CEREMONES

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ☐ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP HOLIDAY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	11 WKS	GREATEST GAINER JOSH GROBAN	NOEL 143/REPRISE 231548/WARNER BROS. (18.98)	4
2	2		MANNHEIM STEAMROLLER	CHRISTMAS SONG AMERICAN GRAMAPHONE 1227 (18.98)	
3	3		TRANS-SIBERIAN ORCHESTRA	THE LOST CHRISTMAS EVE LAVA 09146/AG (18.98)	
4	7		TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES LAVA 92736/AG (15.98)	2
5	4		MICHAEL BUBLE	LET IT SNOW! (EP) 143/REPRISE 279036/WARNER BROS. (7.98)	
6	8		VINCE GUARALDI TRIO	A CHARLIE BROWN CHRISTMAS (SOUNDTRACK) FANTASY 30066/CONCORD (15.98)	3
7			VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS! 3/EMI/UNIVERSAL/ZOMBA/SONY BMG STRATEGIC MARKETING GROUP 8942/SONY MUSIC (19.98)	
8	10		VARIOUS ARTISTS	STOCKINGS BY THE FIRE EMI SPECIAL MARKETS 103 EX/STARBUCKS (13.98)	
9			LARRY THE CABLE GUY	CHRISTMAS TIME IN LARRYLAND JACK/WARNER BROS. (NASHVILLE) 276156/WRN (18.98)	
10	9		TOBY KEITH	A CLASSIC CHRISTMAS SHOW DOG NASHVILLE 015 (18.98)	
11	5		CELTIC WOMAN	A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG (18.98)	
12	14		THE CHIPMUNKS	CHRISTMAS WITH THE CHIPMUNKS CAPITOL 65136 (13.98)	
13			TRANS-SIBERIAN ORCHESTRA	THE CHRISTMAS ATTIC LAVA 83145/AG (15.98)	
14	11		VARIOUS ARTISTS	DISNEY CHANNEL HOLIDAY WALT DISNEY 000845 (18.98)	
15	17		JAMES TAYLOR	JAMES TAYLOR AT CHRISTMAS COLUMBIA 00323/SONY MUSIC (18.98)	
16	19		CELINE DION	THESE ARE SPECIAL TIMES 550 MUSIC/EPIC 69523/SONY MUSIC (13.98)	5
17	20		SOUNDTRACK	THIS CHRISTMAS JIVE 19075/ZDM/BA (18.98)	
18	18		IL DIVO	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	
19	26		LARRY THE CABLE GUY	A VERY LARRY CHRISTMAS JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98)	
20	15		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CHRISTMAS WITH THE RAT PACK CAPITOL 42210 (18.98)	
21	22		SARAH McLACHLAN	WINTERSONG ARISTA 81504/RMG (18.98)	
22	21		ELVIS PRESLEY	ELVIS CHRISTMAS RCA 88908/SONY BMG STRATEGIC MARKETING GROUP (18.98)	
23	16		POINT OF GRACE	WINTER WONDERLAND WORD-CURB 886413/WARNER BROS. (18.98)	
24	24		MARTINA MCBRIDE	WHITE CHRISTMAS RCA NASHVILLE 15469/SBN (18.98)	
25	25		KIDZ BOP KIDS	THE COOLEST KIDZ BOP CHRISTMAS EVER! RAZOR & TIE 89155 (18.98)	
26	35		ELVIS PRESLEY	HOME FOR THE HOLIDAYS SONY BMG SPECIAL PRODUCTS 52871/MADACY (21.98)	
27	23		MICHAEL W. SMITH	IT'S A WONDERFUL CHRISTMAS REUNION 10123 (13.98)	
28	28		MANNHEIM STEAMROLLER	CHRISTMAS CELEBRATION AMERICAN GRAMAPHONE 2020 (17.98)	
29	30		MARIAH CAREY	MERRY CHRISTMAS COLUMBIA 64222/SONY MUSIC (13.98) (D)	5
30	29		ELVIS PRESLEY	IT'S CHRISTMAS TIME RCA SPECIAL PRODUCTS 44931/SONY BMG STRATEGIC MARKETING GROUP (8.98)	2
31	31		DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA	CHRISTMAS SONGS VERVE 004717/VG (18.98)	
32	32		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS! 2/EMI/UNIVERSAL/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (19.98)	6
33	36		DEAN MARTIN	CHRISTMAS WITH DINO CAPITOL 68922 (18.98)	
34	27		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS! 2 THE SIGNATURE COLLECTION EMI/UNIVERSAL/SONY MUSIC/ZOMBA 83038/CAPITOL (19.98)	21
35	38		TRANS-SIBERIAN ORCHESTRA	TRANS-SIBERIAN ORCHESTRA (EP) LAVA/ATLANTIC 989963 EX/AG (6.98)	
36	43		NAT KING COLE	THE CHRISTMAS SONG CAPITOL 31227 (18.98)	
37	48		THE CHIPMUNKS	CHRISTMAS WITH THE CHIPMUNKS EMI SPECIAL MARKETS 53003/MADACY (21.98)	
38	37		MANNHEIM STEAMROLLER	CHRISTMAS: TRADITIONS AMERICAN GRAMAPHONE 4525 EX (24.98)	
39	40		RELIENT K	LET IT SNOW BABY...LET IT REINDEER GOTEK 97240/CAPITOL (18.98)	
40	33		KENNY G	THE GREATEST HOLIDAY CLASSICS ARISTA 72234/RMG (18.98)	
41	34		VARIOUS ARTISTS	HEAR SOMETHING COUNTRY: CHRISTMAS BNA 13016/SBN (18.98)	
42	41		MANNHEIM STEAMROLLER	CHRISTMAS EXTRAORDINAIRE AMERICAN GRAMAPHONE 1225 (15.98)	3
43	46		VARIOUS ARTISTS	DISNEY'S HOLIDAY CELEBRATION 2007 WALT DISNEY 000855 EX (6.98)	
44	42		BURL IVES	RUDOLPH THE RED-NOSED REINDEER MCA SPECIAL PRODUCTS 322177/UMG (8.98)	
45			THE CARPENTERS	CHRISTMAS PORTRAIT A&M 215173/UMG (14.98)	
46	50		VARIOUS ARTISTS	WOW GOSPEL CHRISTMAS VERITY/WORD-CURB/EMI CMG 95761/EMI GOSPEL (20.98)	
47			BING CROSBY	WHITE CHRISTMAS MCA SPECIAL PRODUCTS 731143/UMG (7.98/2.98)	4
48			JIM BRICKMAN	HOME COMING S/LG 17659 (18.98) (D)	
49	44		THIRD DAY	CHRISTMAS OFFERINGS ESSENTIAL 10828 (17.98)	
50			CHRIS BOTTI	DECEMBER COLUMBIA 75381/SONY MUSIC (13.98)	

TOP HOLIDAY ALBUMS: All Christmas, Hanukkah, and Kwanzaa collections, including new ones and those released in earlier years, are eligible to appear on the Top Holiday Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD BIZ CHART: See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT
1	NEW	1 WK	GREATEST GAINER MARY J. BLIGE	Growing Pains	2	
2	NEW		LUPE FIASCO	Lupe Fiasco's The Cool	15	
3	1	8	JOSH GROBAN	Noel	1	4
4	NEW		MAROON 5	The B-Side Collection (EP)	—	
5	10	2	SOUNDTRACK	Alvin And The Chipmunks	48	
6	6	8	SARA BAREILLES	Little voice	96	
7	NEW		SOUNDTRACK	Sweeney Todd: The Demon Barber Of Fleet Street	55	
8	11	2	SOUNDTRACK	Junjo	—	
9	NEW		JAHEIM	The Makings Of A Man	11	
10	4	5	ONEREPUBLIC	Dreaming Out Loud	49	
11	5	6	ALICIA KEYS	As I Am	3	2
12	3	15	MICHAEL BUBLE	Let It Snow! (EP)	—	
13	9	14	VINCE GUARALDI TRIO	A Charlie Brown Christmas (Soundtrack)	—	3
14	12	18	FEIST	The Reminder	72	
15	NEW		SARA BAREILLES	Live Session EP (iTunes Exclusive)	—	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT
1	1	11	GREATEST GAINER JOSH GROBAN	Noel	1	4
2	5	9	ROBERT PLANT / ALISON KRAUSS	Raising Sand	23	
3	3	6	ALICIA KEYS	As I Am	3	2
4	11	8	ANDREA BOCELLI	The Best Of Andrea Bocelli: Vivere	25	
5	7	8	MICHAEL BUBLE	Let It Snow! (EP)	—	
6	8		CARRIE UNDERWOOD	Carnival Ride	7	2
7	12		MANNHEIM STEAMROLLER	Christmas Song	14	
8	6	19	SOUNDTRACK	High School Musical 2	9	2
9	18	6	LED ZEPPELIN	Mothership	—	
10	9	13	CELTIC WOMAN	A Christmas Celebration	—	
11	15	24	MICHAEL BUBLE	Call Me Irresponsible	38	
12	16	12	BRUCE SPRINGSTEEN	Magic	42	
13	4	20	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	5	2
14	NEW		MARY J. BLIGE	Growing Pains	2	
15	13	6	CELINE DION	Taking Chances	18	

TOP CAST ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	104	GREATEST GAINER WICKED	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
2	1	102	JERSEY BOYS	ORIGINAL BROADWAY CAST RECORDING (RHINO)
3	23		LEGALLY BLONDE: THE MUSICAL	ORIGINAL BROADWAY CAST RECORDING (GHSTLIGHT/SH-K-BOOM/RAZOR & TIE)
4	4	104	MAMMA MIA!	ORIGINAL CAST RECORDING (DECCA BROADWAY/DECCA)
5	100		HAIRSPRAY	ORIGINAL BROADWAY CAST RECORDING (SONY CLASSICAL/SONY MUSIC)
6	5	54	SPRING AWAKENING	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
7			THE NEW MEL BROOKS MUSICAL: YOUNG FRANKENSTEIN	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
8	7	104	AVENUE Q: THE MUSICAL	ORIGINAL BROADWAY CAST RECORDING (RCA VICTOR)
9	9	104	MONTY PYTHON'S SPAMALOT	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
10	12	83	THE PHANTOM OF THE OPERA: HIGHLIGHTS	ORIGINAL LONDON CAST RECORDING (POLYDOR/UNIVERSAL CLASSICS GROUP)
11	1		SWEENEY TODD	ORIGINAL BROADWAY CAST RECORDING (RCA RED SEAL/SONY BMG MASTERWORKS)
12	8	92	THE LION KING	ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)
13	14	42	THE PHANTOM OF THE OPERA	ORIGINAL LONDON CAST RECORDING (REALLY USEFUL/UNIVERSAL CLASSICS GROU LP)
14	26		SWEENEY TODD	NEW BROADWAY CAST RECORDING (NONESUCH/WARNER BROS.)
15	11	10	IRVING BERLIN'S WHITE CHRISTMAS: THE MUSICAL	CAST RECORDING (GHSTLIGHT/SH-K-BOOM/RAZOR & TIE)

VIDEO

TOP
DVD SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 WK	HARRY POTTER AND THE ORDER OF THE PHOENIX WARNER HOME VIDEO 14849 (28.98)	Daniel Radcliffe/Rupert Grint	PG-13	
2	NEW	1 WK	THE BOURNE ULTIMATUM UNIVERSAL STUDIOS HOME VIDEO 61032274 (29.98)	Matt Damon/Julia Stiles	PG-13	
3	NEW	1 WK	HIGH SCHOOL MUSICAL 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 55041 (29.98)	Zac Efron/Vanessa Anne Hudgens	NR	
4	1	2	PIRATES OF THE CARIBBEAN: AT WORLD'S END WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40990 (29.98)	Johnny Depp/Oriando Bloom	PG-13	
5	2	2	SUPERBAD SONY PICTURES HOME ENTERTAINMENT 18569 (28.98)	Jonah Hill/Michael Cera	R	
6	3	5	SHREK THE THIRD DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 117924 (29.98)	Mike Myers/Eddie Murphy	PG	
7	7	22	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER HOME VIDEO 2938 (79.98)	David Attenborough	NR	
8	4	6	RATATOUILLE WALT DISNEY/PIXAR/BUENA VISTA HOME ENTERTAINMENT 53714 (29.98)	Animated	G	
9	NEW	1 WK	LOST: THE COMPLETE THIRD SEASON TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 54053 (59.98)	Matthew Fox/Naveen Andrews	NR	
10	8	9	TRANSFORMERS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 345534 (29.98)	Shia LaBeouf/Tyrese Gibson	PG-13	
11	5	4	HAIRSPRAY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 34930 (28.98)	John Travolta/Michelle Pfeiffer	PG	
12	NEW	1 WK	THE JASON BOURNE COLLECTION UNIVERSAL STUDIOS HOME VIDEO 61102292 (49.98)	Matt Damon/Franka Potente	PG-13	
13	6	4	LIVE FREE OR DIE HARD 20TH CENTURY FOX 2247616 (29.98)	Bruce Willis/Justin Long	PG-13	
14	10	7	SPIDER-MAN 3 SONY PICTURES HOME ENTERTAINMENT 15928 (28.98)	Tobey Maguire/Kirsten Dunst	PG-13	
15	14	19	THE POLAR EXPRESS WARNER HOME VIDEO 74064 (16.98)	Animated	G	
16	11	4	SANTA CLAUSE 3: THE ESCAPE CLAUSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 53706 (29.98)	Tim Allen/Martin Short	G	
17	13	5	OCEAN'S THIRTEEN WARNER HOME VIDEO 23934 (28.98)	George Clooney/Brad Pitt	PG-13	
18	RE-ENTRY	1 WK	HARRY POTTER AND THE GOBLET OF FIRE WARNER HOME VIDEO 26113 (14.98)	Daniel Radcliffe/Rupert Grint	PG-13	
19	19	29	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 23282 (19.98)	Chevy Chase/Beverly D'Angelo	PG-13	
20	22	16	A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 18937 (19.98)	Melinda Dillon/Darren McGavin	PG	
21	34	7	ELF NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7168 (19.98)	Will Ferrell/Andy Richter	PG	
22	33	51	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 49549 (26.98)	Zac Efron/Vanessa Anne Hudgens	NR	
23	40	7	HAPPY FEET WARNER HOME VIDEO 112092 (19.98)	Animated	PG	
24	21	20	300 WARNER HOME VIDEO 73662 (28.98)	Gerard Butler/Lena Headey	R	
25	32	12	KNOCKED UP UNIVERSAL STUDIOS HOME VIDEO 61101740 (29.98)	Seth Rogen/Katherine Heigl	R	

TOP
TV DVD SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 WK	HIGH SCHOOL MUSICAL 2 BVC VIDEO/WARNER 2938 (79.98)			
2	1	34	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)			
3	NEW	1 WK	LOST: THE COMPLETE THIRD SEASON TOUCHSTONE TELEVISION/BUENA VISTA 54053 (59.98)			
4	10	79	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)			
5	4	4	THE ORIGINAL TELEVISION CHRISTMAS CLASSICS (5 DVD SET) CLASSIC MEDIA/GENIUS PRODUCTS 80315 (39.98)			
6	2	2	24: SEASON SIX 20TH CENTURY FOX 2246292 (59.98)			
7	17	2	FAMILY GUY: VOLUME 5 20TH CENTURY FOX 2246146 (39.98)			
8	7	11	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS WARNER 79173 (19.98)			
9	9	9	RUDOLPH THE RED-NOSED REINDEER CLASSIC MEDIA/GENIUS PRODUCTS 80299 (16.98)			
10	11	6	SEINFELD: SEASON NINE SONY PICTURES 22509 (49.98)			
11	60	60	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 61028506 (29.98)			
12	15	13	THE OFFICE: SEASON THREE NBC/UNIVERSAL STUDIOS 61100979 (49.98)			
13	5	9	THE WAR: A FILM BY KEN BURNS PBS/PARAMOUNT 705212 (139.98)			
14	19	14	HEROES: SEASON 1 NBC/UNIVERSAL STUDIOS 61100131 (59.98)			
15	14	39	THE OFFICE: SEASON TWO NBC/UNIVERSAL STUDIOS 61003078 (49.98)			
16	3	2	BATTLESTAR GALACTICA: RAZOR UNIVERSAL STUDIOS (26.98)			
17	22	1	CHRISTMAS AT HOME VINTAGE 2060 (6.98)			
18	13	13	BAND OF BROTHERS HBO/WARNER 99205 (79.98)			
19	RE-ENTRY	1 WK	IT'S ALWAYS SUNNY IN PHILADELPHIA 20TH CENTURY FOX 2244416 (39.98)			
20	RE-ENTRY	1 WK	ALVIN AND THE CHIPMUNKS: A CHIPMUNK CHRISTMAS PARAMOUNT 80116 (16.98)			
21	20	5	GILMORE GIRLS: THE COMPLETE SEVENTH SEASON WARNER BROS TELEVISION/WARNER 114279 (59.98)			
22	21	3	CHRISTMAS TELEVISION FAVORITES WARNER 11607 (39.98)			
23	NEW	1 WK	BEVERLY HILLS 90210: THE THIRD SEASON PARAMOUNT 122504 (48.98)			
24	RE-ENTRY	1 WK	GREY'S ANATOMY: SEASON THREE TOUCHSTONE TELEVISION/BUENA VISTA 54055 (59.98)			
25	24	8	HANNAH MONTANA: LIFE'S WHAT YOU MAKE IT WALT DISNEY/BUENA VISTA 55234 (19.98)			

TOP
VIDEO RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 WK	THE BOURNE ULTIMATUM UNIVERSAL STUDIOS HOME VIDEO		PG-13	
2	1	2	SUPERBAD SONY PICTURES HOME ENTERTAINMENT		R	
3	NEW	1 WK	HARRY POTTER AND THE ORDER OF THE PHOENIX WARNER HOME VIDEO		PG-13	
4	2	2	PIRATES OF THE CARIBBEAN: AT WORLD'S END WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT		PG-13	
5	3	4	LIVE FREE OR DIE HARD 20TH CENTURY FOX		PG-13	
6	4	6	I NOW PRONOUNCE YOU CHUCK & LARRY UNIVERSAL STUDIOS HOME VIDEO		PG-13	
7	5	4	SANTA CLAUSE 3: THE ESCAPE CLAUSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT		G	
8	6	5	OCEAN'S THIRTEEN WARNER HOME VIDEO		PG-13	
9	8	8	THE NANNY DIARIES THE WEINSTEIN COMPANY/GENIUS PRODUCTS		PG-13	
10	7	5	SHREK THE THIRD DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT		PG	

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TOP
VIDEO GAME RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	CERT.	RATING
1	1	6	X360: CALL OF DUTY 4: MODERN WARFARE ACTIVISION		M	
2	3	5	X360: ASSASSIN'S CREED UBI SOFT		R	
3	2	4	X360: MASS EFFECT MICROSOFT		R	
4	4	5	X360: KANE & LYNNCH: DEAD MEN EIDOS		M	
5	5	5	X360: NEED FOR SPEED: PRO STREET ELECTRONIC ARTS		R	
6	8	12	X360: HALO 3 MICROSOFT		M	
7	7	5	PS2: NEED FOR SPEED: PRO STREET ELECTRONIC ARTS		R	
8	10	5	WII: SUPER MARIO GALAXY NINTENDO		E	
9	RE-ENTRY	1 WK	PS2: WWE SMACKDOWN! VS. RAW 2008 THQ		T	
10	9	18	PS2: MADDEN NFL 08 EA SPORTS		E	

LAUNCH PAD

JAN
5
2008TOP
HEATSEEKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	1 WK	RIVERS CUOMO Geffen 010417/JGA (13.98)	Alone: The Home Recordings Of Rivers Cuomo	
2	2	13	GREATEST GAINER INGRID MICHAELSON Cabin 24 03/Original Signal (11.98)	Girls And Boys	
3	1	8	LEVON HELM Dirt Farmer 79844/Vanguard (16.98)	Dirt Farmer	
4	5	52	DRAGONFORCE Sanctuary 618034/Roadrunner (17.98)	Inhuman Rampage	
5	7	9	NICK SWARDSON Comedy Central 0056 (15.98 CD/DVD)	Party	
6	6	12	SHARON JONES & THE DAP-KINGS Daptone 012 (15.98)	100 Days, 100 Nights	
7	11	20	FLIGHT OF THE CONCHORDS Sub Pop 746 (4.98)	The Distant Future (EP)	
8	4	8	SLIDAWG AND THE REDNECK RAMBLERS IMV/Madacy Special Products 53116/Madacy (6.98)	A Redneck Christmas	
9	8	8	SLIDAWG AND THE REDNECK RAMBLERS IMV/Madacy Special Products 53117/Madacy (6.98)	A Blue Collar Christmas	
10	15	89	BULLET FOR MY VALENTINE TruSkull 74 (13.98)	The Poison	
11	5	21	FIVE FINGER DEATH PUNCH Firm 70116 (12.98)	The Way Of The Fist	
12	19	4	CHANTICLEER Warner Classics & Jazz 284968/Rhino (17.98)	Let It Snow	
13	RE-ENTRY	1 WK	BETTIE LAVETTE Anti- 86873/Epiaph (17.98)	The Scene Of The Crime	
14	8	5	MINDY SMITH Vanguard 79838/Welk (16.98)	My Holiday	
15	12	3	YURIDIA Sony BMG Norte 17565 (14.98)	Entre Mariposas	
16	25	12	BEIRUT BA DA BING 055* (13.98)	Flying Club Cup	
17	13	2	NICKY JAM Pina 010523/Universal Latino (13.98)	The Black Carpet	
18	17	41	LEELAND Essential 10812 (13.98)	Sound Of Melodies	
19	23	7	SARA GROVES Sponge/NO/Columbia 84302/Sony Music (13.98)	Tell Me What You Know	
20	18	4	SISSSEL Denon 17661/SLG (18.98)	Northern Lights	
21	14	17	PURENRG Fervent/Word-Curb 887017/Warner Bros. (7.98)	pureNRG	
22	22	38	SICK PUPPIES RMR 89752/Virgin (12.98)	Dressed Up As Life	
23	32	5	STEVE IVEY IMI 52776/Madacy (13.98)	Best Of Bluegrass Gospel: Collector's Edition	
24	20	5	SEBASTIAN BACH MRV 10013/Contraband (15.98)	Angel Down	
25	40	44	PETER BJORN AND JOHN AlmostGold 002* (12.98)	Writer's Block	
26	29	6	KEKE PALMER Atlantic 289788/AG (18.98)	So Uncool	
27	31	13	MAYDAY PARADE Fearless 30099 (11.98)	A Lesson In Romanticism	
28	35	46	EMERSON DRIVE Montage 90088/Midas (13.98)	Countrified	
29	38	2	DARLENE LOVE Shout! Factory 10569/Sony Music (15.98)	It's Christmas, Of Course	
30	NEW	1 WK	LA DINASTIA DE TUZANTLA, MICH. Venemus 653347/Universal Latino (13.98)	Que Chulada!	
31	16	4	ANDRE RIEU Denon 17657/SLG (18.98)	Radio City Music Hall: Live In New York	
32	39	15	JIM GAFFIGAN Comedy Central 0039 (13.98)	Beyond The Pale	
33	21	5	EL POTRO DE SINALOA Machete 010337 (11.98)	El Primer Tiempo	
34	30	6	STREETLIGHT MANIFESTO Victory 329 (13.98)	Somewhere In The Between	
35	27	6	THE DILLINGER ESCAPE PLAN Relapse 6699 (15.98)	Ire Works	
36	RE-ENTRY	1 WK	PANDA BEAR Paw Tracks 14* (13.98)	Person Pitch	
37	34	13	JOSE GONZALEZ Imperial 9367*/Mute (15.98)	In Our Nature	
38	RE-ENTRY	1 WK	GEORGE LOPEZ Comedy Central 0057 (13.98)	America's Mexican	
39	NEW	1 WK	JOHN C. REILLY Sony Music SoundTrax/Columbia 18248/Sony Music (18.98)	Walk Hard: The Dewey Cox Story (Soundtrack)	
40	NEW	1 WK	JOWELL & RANDY Warner Latina 374012 (15.98)	Los Mas Suetos Del Reggaeton	
41	37	9	BAND OF HORSES Sub Pop 690* (13.98)	Everything All The Time	
42	49	10	GRACE POTTER AND THE NOCTURNALS Ragged Company 000385/Hollywood (11.98)	This Is Somewhere	
43	36	30	XTREME La Calle 340011/UG (13.98)	Haciendo Historia	
44	RE-ENTRY	1 WK	COLD WAR KIDS Downtown 70009 (13.98)	Robbers & Cowards	
45	24	4	RAUL MALO New Door 009528/UME (11.98)	Marshmallow World & Other Holiday Favorites	
46	45	5	BRANDON HEATH Monmode 10105/Reunion (11.98)	Don't Get Comfortable	
47	46	5	METRO STATION Red Ink 10521 (12.98)	Metro Station	
48	RE-ENTRY	1 WK	DEMETRI MARTIN Comedy Central 0044 (15.98 CD/DVD)	These Are Jokes	
49	RE-ENTRY	1 WK	JUSTICE Ed Banger/Because 224892/Vice (13.98)	Cross	
50	43	5	AYO. Polydor/Interscope 009038/GA (9.98)	Joyful	

THIS WEEK ON:

BREAKING & ENTERING



Danish producer Enur is burning up dancefloors worldwide and the Billboard charts with "Calabria 2008," a track that's riding the Billboard Hot 100 and dance radio airplay lists. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

SONG INDEX



JAN
5
2008

Chart Codes: CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs), TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1234 (Runway Music, SOCAN/BMG Canada, SD/CAN) H100 66; POP 43
5000 DINES (Bubba Gee Music, BMI/Noontime Tunes, BMI/Warner-Tamerlane Publishing, BMI/Crown Club Publishing, BMI/Clayton High Music, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/The Prince And His Publishing, ASCAP/Grammy Man Publishing, BMI/Jackie Frost, ASCAP/BMG Songs, ASCAP/Young Jeezy Music Inc., BMI/EMI Blackwood, BMI/Grey White Publishing Designee, ASCAP/Centric Williams Publishing Designee, ASCAP), HL/WBM, RBH 79

A

AFTER TONIGHT (Lizette Buddie's Music, ASCAP/Wil Drow, ASCAP/RBH 72)
AOHA QUE ESTU MIS LEJOS (Ser-Ca, BMI/Balsa Records, BMI) LT 18
ALGO MUSICAL (Not Listed) LT 41
ALL-AMERICAN GIRL (Carrie-Oke Music, BMI/Laird Road Music, ASCAP/Universal Music - MGB Songs, ASCAP/David Have To Be Music, ASCAP/EMI April, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP), HL, CS 22

ALL THE ABOVE (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakir Al-Din, ASCAP/Trac-N-Field Entertainment, BMI/Notting Dale Songs, ASCAP/YRP Music, BMI/Warner-Tamerlane Publishing, BMI/Universal Music - Z Songs, BMI/Kelly, BMI/Brindgeport, BMI/Songs Of Universal, BMI/Research Reach, Global Songs, BMI/Chokee, BMI/Terror Dome Music Publishing, BMI) HL/WBM, RBH 92

ALMOST (Shep In Shep, ASCAP/RBH 87)
ANGEL (Chaka Khan, ASCAP/EMI Branda Music Works, ASCAP/Minnepolis Guys Music, ASCAP/EMI April, ASCAP), HL, RBH 42

THE ANTHEM (EMI Blackwood, BMI/EMI Denmark, BMI/Editions Musicales MVO/EMI Columbia, ASCAP/Fondo Musical, ASCAP/EMI April, ASCAP/Praxis Publishing, BMI/Universal Music - Careers, BMI) HL, H100 92, LT 35

APOLOGIZE (Virginia Beach, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 3, POP 3

AYER LA W (Givern P, BMI/Sebastian, BMI) LT 17
AYO TECHNOLOGY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/World Music, ASCAP/Danjahand Muzik, SESAC/W B M Music, SESAC/Bennman Tunes, ASCAP/Universal Music - Z Tunes, ASCAP), HL/WBM, H100 67, POP 31, RBH 96

B

BABY (Soul Insurance, BMI/Universal Music - Careers, BMI/Camp Co., Publishing, ASCAP/Mayfield, BMI/Todd Mayfield Publishing, BMI), WBM, RBH 38

BABY DON'T GO (J. Brasco, ASCAP/EMI April, ASCAP/Shanich Cymone Music, ASCAP/Nappypub Music, BMI/Universal Music - Z Songs, BMI/Universal Music Corporation, ASCAP), HL/WBM, H100 72, POP 8

BAD DAY (Not Listed) POP 76
BAILA MI CORAZON (Warner-Tamerlane Publishing, BMI/Universal-Musica Unica, BMI) LT 33

BARTENDER (Universal Music - Z Songs, BMI/Nappypub Music, BMI/Famous, ASCAP/Beytali Music, ASCAP), HL/WBM, POP 71

BE0 (2002 Music Publishing, ASCAP/UL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP), HL/WBM H100 46, POP 68, RBH 21

BE OK (EMI Foray, SESAC/Chrisette Michele Music, SESAC/Foray Kings Production Inc., SESAC/Chery River, BMI/Willam, BMI/Broke Spoke And Gone Publishing, ASCAP/Armando Ocasio Music, BMI/Kenny Kobayashi Music, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakay Cakes, BMI), WBM, POP 79

BLOW YA MIND (Panino's Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Swiss Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, BMI), WBM, POP 71

BLUE MAGIC (Carter Boys Publishing, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Two Tuff-EMI/BUA Music Publishing, ASCAP), HL, RBH 93

BODY (Slavery, BMI/Songs Of Universal, BMI/DJ Jive, BMI/Jive Music Publishing, ASCAP), HL, RBH 94

BOTTLE POPPIN' (Garry Man Publishing, BMI/Mark Meek Music, BMI/Basement Funk, ASCAP/Aion-Zo Music Publishing Designee, BMI/Marcus Cole Publishing, BMI/Warner-Tamerlane Publishing, BMI/EMI April, ASCAP/Earbrain Publishing, ASCAP), HL/WBM, RBH 75

BRING HIM HOME SANTA (The Bigler, The Bigler, The Bigler, Santa One Copyrights America, SESAC/A Sling And A Player, ASCAP/State One Songs America, ASCAP) CS 29

BUBBLY (Cocacore Music, BMI/Dancing Saunre), ASCAP/NAFI Music, ASCAP), WBM, H100 7, POP 7

C

CALABRIA 2008 (EMI Denmark, BMI/EMI Blackwood, BMI) H100 61, POP 34

CALLING YOU (Pans On Paper Publishing, ASCAP) POP H100 24, POP 88, RBH 3

CANCION DE AMOR (Crown P, BMI) LT 43
CANT HELP BUT WAIT (Chrysalis Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL, H100 24, POP 88, RBH 3

CAN WE CHILL (Super Sayin Publishing, BMI/Universal Music - Z Songs, BMI/Evis Lee Music, BMI/Warner-Tamerlane Publishing, BMI), WBM, RBH 97

THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE) (2007) (Bagdasarian Productions, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 70, POP 41

CHRISTMAS WHEN YOU WERE ME (Sony/ATV Inc., BMI/Taylor Swift Music, BMI/Pain In The Art, BMI/Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC), HL, CS 48

CHUY Y MAURICIO (Arpa, BMI) LT 13
CLEANING THIS GUN (COME ON IN BOY) (Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Universal Music Corporation, ASCAP/Big Orange, ASCAP), HL, CS 12, H100 88

CLUMSY (Will I am Music, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/EMI Robbins, ASCAP), CLM/HL/WBM, H100 5, POP 4

COMO OLVIARTE (Seg, Son, BMI) LT 40
CONTO REGRESIVO (Clave Beat Music, ASCAP) LT 10

CRANK THAT (SOULJA BOY) (Element 9 Recordings, ASCAP/Crossroads Music, BMI) H100 11, POP 20, RBH 4

CRUSH-CRUSH-CRUSH (WB Music, ASCAP/But Father, I Just Want To Sing Music, ASCAP/Joels Music, ASCAP), WBM, H100 83, POP 55

CRYING OUT FOR ME (My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Pretty Girls And Big Love, BMI/EMI Blackwood, BMI/Evis Lee Music, BMI), HL, H100 80, RBH 17

CUANDO TE LAVAS LA CARA (Arpa, BMI) LT 37
CYCLONE (Latino Vival, BMI/Songs Of Universal, BMI/Hot House Publishing, BMI/Cookies And Milk, ASCAP/Nappypub Music, BMI/Universal Music - Z Songs, BMI/C Moore Music, BMI/Swizzle Music, BMI/EMI Blackwood, BMI), HL/WBM, H100 13, POP 12, RBH 82

D

DECLARATION (THIS IS IT) (Milk Money, ASCAP/Tau-

rryn Tunes, ASCAP) RBH 58
DEY DON'T KNOW (For Lord Only, ASCAP/Tiffany Scott, BMI) RBH 98

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R

READY SET, DON'T GO (Sunneragonino, BMI/Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI), HL, CS 11, H100 53, POP 61

RED UMBRELLA (Little Blue Typewriter Music, BMI/Bucky And Clyde, BMI/IE, ASCAP/Moonscar Music, BMI/BP, BMI/Universal Music Corporation, ASCAP/Syrosnic, BMI), WBM, CS 10

ROC BOYS (AND THE WINNER IS...) (Carter Boys Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/For My Son Publishing, ASCAP/Steady On The Grind, ASCAP/Defend Songs, BMI/Songs Of Kobalt Music Publishing, BMI), HL, CS 22

ROCKIN' AROUND THE CHRISTMAS TREE (St Nicholas, ASCAP) CS 44

ROCKSTAR (Warner-Tamerlane Publishing, BMI/Arn Young Dilo, SOCA/Zero-G, SOCA/Black Diesel, ASCAP/Black Ader Music, SOCA), WBM, H100 45

ROLLIN' WITH THE FLOW (EMI Algee, BMI), HL/WBM, CS 30

S

SANTA BABY (Tami, ASCAP) CS 46
SANTA BABY (Trinity, ASCAP/Tami, ASCAP) CS 33
SAY (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, POP 35

SCREAM (Virginia Beach, ASCAP/WB Music, ASCAP/Danjahand Muzik, SESAC/W B M Music, SESAC/Joeky Music, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, POP 50

SCREWD UP (Losing Composite, BMI/Sill-N-The-Water, BMI/Money Mack, BMI/NoDofactor Publishing, BMI/Warner-Tamerlane Publishing, BMI), WBM, RBH 84

SEE YOU AGAIN (Tondolea Lane Music Publishing, BMI/Saven Sumits, BMI/Antonia Songs, ASCAP/Seven Peaks Music, ASCAP/In Bocca Al Lupo, ASCAP), H100 60, POP 30

SE FUE (Not Listed) RBH 55
SENSUAL SEDUCTION (My Own Chit Music, BMI/Starline, BMI/Sony/ATV Discos, ASCAP/EMI April, ASCAP), HL, H100 77, POP 51, RBH 11

SEXY MOVIMIENTO (Universal-Musica Unica, BMI/WY Publishing, BMI/La Mente Maestra Music Publishing, BMI/EMI Publishing, ASCAP/Universal Music, Inc., ASCAP)

SHADOW OF THE DAY (Universal Music - Z Songs, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Non-Disco-Consent Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakay Cakes, BMI), WBM, H100 28, POP 1

SHAWTY (First N Gold, BMI/Warner-Tamerlane Publishing, BMI/Warner Chappell, BMI/Young Drumma, ASCAP/Wayne Bayne Music, BMI/Nappypub Music, BMI/Universal Music - Z Songs, BMI/EMI April, ASCAP/Craig Music, ASCAP), WBM, RBH 34

SHAWTY IS A 10 (UL Music, ASCAP/Famous, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, ASCAP/Question Entertainment, ASCAP/J. Brasco, ASCAP), HL/WBM, H100 50, POP 80, RBH 19

SHAWTY IS A 10 (UL Music, ASCAP/Famous, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, ASCAP/Question Entertainment, ASCAP/J. Brasco, ASCAP), HL/WBM, H100 50, POP 80, RBH 19

SHAWTY IS A 10 (UL Music, ASCAP/Famous, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, ASCAP/Question Entertainment, ASCAP/J. Brasco, ASCAP), HL/WBM, H100 50, POP 80, RBH 19

SHAWTY IS A 10 (UL Music, ASCAP/Famous, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, ASCAP/Question Entertainment, ASCAP/J. Brasco, ASCAP), HL/WBM, H100 50, POP 80, RBH 19

SHAWTY IS A 10 (UL Music, ASCAP/Famous, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, ASCAP/Question Entertainment, ASCAP/J. Brasco, ASCAP), HL/WBM, H100 50, POP 80, RBH 19

SHAWTY IS A 10 (UL Music, ASCAP/Famous, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, ASCAP/Question Entertainment, ASCAP/J. Brasco, ASCAP), HL/WBM, H100 50, POP 80, RBH 19

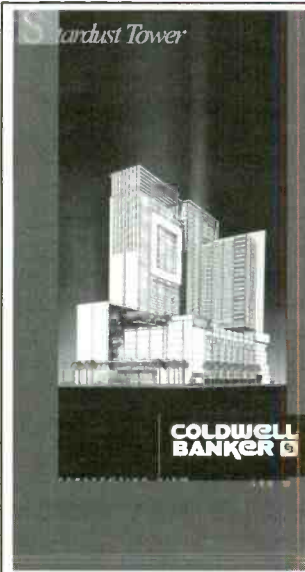
SHAWTY IS A 10 (UL Music, ASCAP/Famous, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, ASCAP/Question Entertainment, ASCAP/J. Brasco, ASCAP), HL/WBM, H100 50, POP 80, RBH 19

SHAWTY IS A 10 (UL Music, ASCAP/Famous, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, ASCAP/Question Entertainment, ASCAP

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Dan Fogelberg, 56

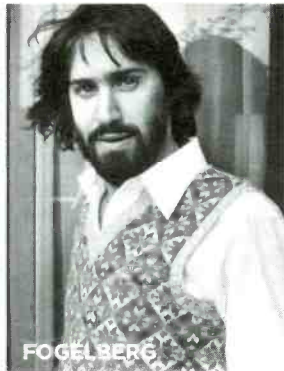
Dan Fogelberg, 56, singer/songwriter, died Dec. 16 at his home in Maine after a three-year battle with prostate cancer.

Debuting on the national scene with 1975's "Souvenirs" and the hit "Part of the Plan," the Peoria, Ill., native was an indelible part of the California folk-rock movement of the time. His career was mostly defined by such soft rock hits as "Longer," "Leader of the Band" and "Same Old Lang Syne"—the last of which was a tribute to his father, who was a public school band director—but he had a diverse career that included a best-selling collaboration with flutist Tim Weisberg (1978's "Twin Sons of Different Mothers"), a pre-Americana-movement bluegrass album (1985's "High Country Snow") and even an ambitious holiday album, 1999's "First Christmas Morning," that sourced mediaeval madrigals and other off-the-path material.

"I've had major music executives call me and say Dan was part of their inspiration . . . to be in the business," says Irving Azoff, who met Fogelberg at the University of Illinois and was his first manager in Los Angeles. "I had Garth Brooks tell me once how much Dan had influenced him. He had real impact."

Joe Walsh, who produced "Souvenirs," recalls that Fogelberg's songwriting was the envy of his peers. "He always just wrote from the heart," Walsh says. "They were songs that just grabbed you. He would piss us all off because they were songs we wished we had written."

Fogelberg's final album was "Full Circle" in 2003, which was his first set of original material in a decade. His cancer was diagnosed the following year, after which he secluded himself in Maine to spend time with his family and, according to Walsh, broke off contact with the music industry entirely. —Gary Graff



DEATHS

Ike Turner, 76, groundbreaking R&B artist, died Dec. 12 at his home in San Marcos, Calif., from natural causes.

A native of Clarksdale, Miss., Turner began his music career at age 8, working for radio station WROX, eventually learning to play guitar and keyboards and starting a band called the Kings of Rhythm. "He was like Stevie Wonder. He was a genius," recalls artist/songwriter Sir Mack Rice, who grew up with Turner and worked with him in later years. "He was so determined to do music, from an early age."

Turner wrote what some consider to be the first rock'n'roll song—"Rocket 88"—in 1951. Ironically, it was credited to Jackie Brenston & His Delta Cats, and Brenston—the saxophonist in the Kings of Rhythm—initially received credit for writing the song. Later in the '50s, he worked as an A&R man at Sun Records.

But Turner's greatest claim to fame, and infamy, came from his years of working with ex-wife Tina Turner, who depicted him in her 1986 autobiography "I, Tina" as drug-addled and physically and emotionally abusive, traits that led her to leave him in 1976. He also missed the couple's 1991 induction into the Rock and Roll Hall of Fame while serving an 18-month jail

stint for drug possession.

But in 2001, when he released "Here and Now," his first new album in more than 20 years, Turner felt he was redeeming himself: "I did a lot of things I'm not proud of. But . . . I think people want to know about my music. They're not as interested in my personal life." Turner's 2006 release, "Risin' With the Blues," won a Grammy Award for best traditional blues album.

James Henke, VP and chief curator of the Rock and Roll Hall of Fame and Museum, says, "If you look at rock'n'roll stars in general, Ike is not the only person who had an unsavory life. From my point of view, you have to put that aside and look at what he did artistically. He did a great body of work and had an important role in the history of the music." —Gary Graff

Mel Cheren, 74, disco music trendsetter and AIDS activist, died Dec. 7 in New York of complications related to AIDS.

Cheren devoted his life to the music and community he helped foster at Paradise Garage, the New York nightclub owned and operated by his partner, Michael Brody. Considered the birthplace of modern DJ culture, the Garage made a legend out of resident

DJ Larry Levan, who played for a dedicated weekly crowd of mixed races and sexualities that included future stars Danny Tenaglia, Junior Vasquez and Louie Vega. The club closed in 1987, after losing many of its patrons and staff—including Brody—to the first wave of AIDS.

"Mel was the protector of that legacy," says Benny Soto, manager of New York venue Cielo and an original Garage patron. "I think in some way he felt like he had to protect everyone who died too. To lose a whole generation of talented, beautiful people is sad, and I think he never got over it."

Committed to creating AIDS awareness through music, Cheren hosted the first Gay Men's Health Crisis meetings at his brownstone in 1982, later founded AIDS nonprofit 24 Hours for Life and served on the board of directors of LIFEbeat.

Cheren was a music executive by trade, and had held A&R and production posts at ABC/Paramount and Scepter Records before launching West End Records when the Garage opened in 1976. The label released many of the tracks Levan helped break there, including Taana Gardner's "Heartbeat," one of the most successful 12-inches of all time, with nearly 1 million units sold. —Kerri Mason

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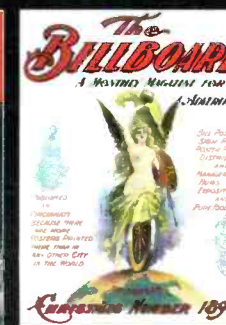
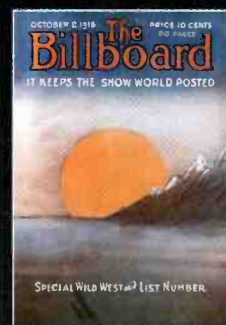
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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Atlantic Records in New York names **Camille Hackney** VP of brand partnership and commercial licensing. She was VP of strategic marketing and new media at Elektra Entertainment Group.

Zomba Label Group appoints **Larry Khan** executive VP of urban promotion. He was senior VP of R&B promotion.

Universal Music Denmark names **Casper Bengtson** managing director. He was country manager at MTV Networks Denmark.

BNA Records in Nashville ups **Buffy Cooper** to director of national promotion. She was regional promotion manager.

Universal Music Nashville promotes **Royce Risser** to senior VP of promotion. He was VP of national promotion at MCA Nashville.



PUBLISHING: Universal Music Publishing Group elevates **Robert Allen** to senior VP of business affairs. He was VP.

Peermusic in Los Angeles appoints **Sam Kling** VP of A&R. He was VP of BMG Music Publishing's film and TV division.

DISTRIBUTION: Irvine, Calif.-based global music and movie distributor Super D names **Jocelynn Pryor** director of marketing. She was VP of marketing at Jaded Entertainment.

The Orchard in New York appoints David Hazan head of brand entertainment. He was senior VP at event marketing agency U.S. Concepts.

TOURING: The Agency Group taps **Darcy Gregoire** and **Larry Shields** as booking agents for the firm's Toronto and Los Angeles offices, respectively. Gregoire was president at Toronto-based LiveTourArtists, and Shields was an agent at the William Morris Agency.

AEG Live appoints **H.C. Rowe** executive director of the 4,100-seat Colosseum at Caesars Palace in Las Vegas. He was entertainment director at the Palms Casino Resort.

DIGITAL: Web 2.0 startup en2go names **Ted Cohen** chief strategic officer. He served in an executive role at EMI Digital Music.

RELATED FIELDS: Integrity Music in Nashville names **Steve Rice** VP of creative development. He was executive director of GreatWorshipSongs.com, a division of Brentwood-Benson Music Publishing.

Former Tag Team Media co-founder **Brendan Bourke** is launching Canvas Media, a Toronto-based PR company.

—Edited by Mitchell Peters

GOODWORKS

SWITCHFOOT FOR HUMANITY

Alternative rock act Switchfoot raised more than \$100,000 for nonprofit housing organization Habitat for Humanity during its recent Appetite for Construction tour, which concluded Dec. 3 in Everett, Wash. With support from Relient K and Ruth, the 34-city tour visited such U.S. markets as Los Angeles, Houston, Dallas, Atlanta, Baltimore and New York. An average of 3,000 tickets were moved per night, with \$1 of each ducat sold donated to local Habitat affiliates in each of the markets. In addition, members of Switchfoot worked side by side with future Habitat homeowners at several building sites on various tour stops. The San Diego-based band also gave a limited amount of concert tickets to the organization's volunteers in each city.



2007 BILLBOARD YEAR IN MUSIC AND TOURING HOLIDAY PARTY

Billboard hosted the Year in Music and Touring celebration to honor and thank our clients for a great 2007. Attendees got a first look at the final issue (right) of 2007 Dec. 14 at Michael's Restaurant in New York, and also received limited-edition posters of the five special covers.

PHOTOS: COURTESY OF GARY GERSHOFF/WIREIMAGE.COM

- 1 From left: Billboard director of charts/senior analyst **Geoff Mayfield**, Billboard group editorial director **Tamara Conniff** and Sony Music Label Group executive VP **Lisa Ellis**.
- 2 ASCAP executive VP **Phil Crosland**, left, and Billboard managing director for Latin **Gene Smith**.
- 3 Fuerte Group co-founder **Jerry Blair** with Billboard group editorial director **Tamara Conniff**.
- 4 From left: Billboard director of business development and East Coast sales **Cindy Mata**, Red Distribution executive VP/GM **Bob Morelli**, Billboard indies correspondent **Cortney Harding** and Red Distribution senior VP of product development **Alan Becker**.
- 5 Grey Group senior VP/director of music **Josh Rabinowitz** with Billboard group editorial director **Tamara Conniff**.



INSIDE TRACK

SIR DUKE

Grammy Award-winning songwriter/producer/musical director **George Duke** ushers in the new year with two new deals. He has signed with Universal Music Publishing Group for exclusive, worldwide representation. Duke's catalog was previously administered in the United States by Third Story. Among his credits are collaborations with Nancy Wilson, Quincy Jones, Anita Baker, Johnny Gill and Frank Zappa. Also an artist in his own right, Duke is currently working on his first album for jazz label Heads Up International. Tapping into the jazz/R&B/funk roots he laid in the '70s (No. 2 R&B hit "Reach for It"), Duke has already enlisted **Jill Scott**, **Bootsy Collins**, **Howard Hewett** and **Teena Marie** as guests. The as-yet-untitled project is due in September 2008.



DUKE



Top entertainment industry brass gathered at the Sony Club in New York to pay homage to legendary creators of Philly soul **Kenneth Gamble** and **Leon Huff**. From left are Sony BMG Commercial Music Group president **John Ingrassia**, Huff, Warner/Chappell CEO **David Johnson** and **Gamble**.



From left, supermodel **Cindy Crawford**, Gerber Group founder **Rande Gerber**, pop star **Ashlee Simpson** and Fall Out Boy's **Pete Wentz** attend the opening of Gerber Group's Sweetwater Saloon and Moonstone Lounge in the new Hard Rock San Diego. PHOTO: COURTESY OF ALEX BERLINER



ASCAP songwriter **Hillary Lindsey** celebrated her Billboard Hot Country Songs No. 1 "So Small" with co-writers **Luke Laird** and **Carrie Underwood**. From left are Laird, Underwood, Lindsey and ASCAP senior VP **Connie Bradley**. PHOTO: COURTESY OF KAY WILLIAMS



BET Network executive VP of entertainment and music programming **Stephen Hill** was honored by LIFEbeat, the Music Industry Fights AIDS for his ongoing dedication to HIV/AIDS causes Dec. 4 at the Highline Ballroom in New York. In a rare performance of his infamous "Complete Embarrassment" parties, Hill sang and danced to songs originally recorded by the likes of Britney Spears, Prince and U2. **Mary J. Blige** capped off the evening with a live performance. Pictured, from left, are **Ashanti**, **Hill** and **Blige**. PHOTO: COURTESY OF TERENCE JENNINGS



ASCAP's Miami office celebrated the holidays with music and, of course, some sangria. Pictured at the event at the Macarena nightclub in South Beach, from left, are Universal Music Latino A&R representative **Pedro Guzman**, peermusic creative director **Julio Bague**, Billboard executive director of content and programming for Latin music and entertainment **Lella Cobo**, ASCAP associate director **Karl Avanzini**, producer **Alberto de Leon** and Sony/ATV Publishing senior creative director **Claribel Cuevas**.



Backstreet Boys were among the headliners at New York top 40 station WH2Z's Jingle Ball Dec. 14 at Madison Square Garden. From left: BSB's **Brian Littrell** and **A.J. McLean**, Billboard senior correspondent **Chuck Taylor**, Covers Media publicist **Cara Wodnicki** and BSB's **Nick Carter** and **Howie Dorough**. Watch exclusive interviews from Jingle Ball at billboard.com/video.

INSIDE TRACK

SEQUENTIAL SCREENING

Sub Pop is celebrating its 20th birthday in the summer of 2008, but the label isn't resting on its laurels. A host of great albums are on tap from the Seattle institution in the first half of the year, led by the Helio Sequence's fourth set, "Keep Your Eyes Ahead." If you ever thought the Shins should be edgier or that Mercury Rev was a bit too weird for its own good, this is the album for you. Atmosphere and melody join blissfully on "Back to This," while "Can't Say No" is a rousing rocker tailor-made for college radio. Also worth checking out when it comes to your town in early '08: the Blitzen Trapper/Fleet Foxes tour, featuring two of the Pacific Northwest's most intriguing new acts.



THE HELIO SEQUENCE



Charlie Daniels celebrated his 50th anniversary as a professional entertainer and his upcoming induction into the Grand Ole Opry at an intimate reception at the Country Music Assn. From left are CMA senior manager of membership and industry relations **Hank Adam Locklin**; **Steve Hauser**, Daniels' booking agent at the William Morris Agency; Daniels' manager **David Corlew**; Daniels; CMA CEO **Tammy Genovese**; CMA board chairman/Spalding Entertainment president **Clarence Spalding**; CMA board member/Gaylord Entertainment senior VP of media and entertainment **Steve B. Jchanan**; and Grand Ole Opry GM **Pete Fisher**. PHOTO: COURTESY OF AMANDA ECKARD/CMA

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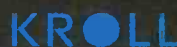
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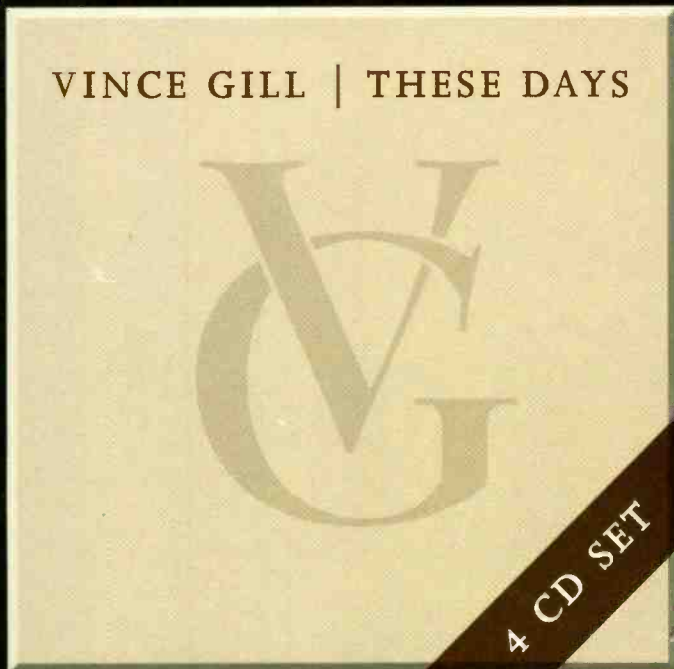


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Amy Grant	Chad Cromwell	Eddie Bayers	Jim Hoke	Liana Maness	Ronnie McCoury		
Andrea Zonn	Chaerea Denning	Eric Darken	Jim Horn	Mark Douthit	Sonya Issacs	Assisted by: Drew Bollman	Assisted by Scott Kidd, Greg Lawrence
Audrelle Brown	Charlie Cushman	Frances Logan	John Hobbs	Michael Bub	Stuart Smith	Assistant Engineers: Drew Bollman, Greg Lawrence, David Robinson and Scott Kidd	Production Manager: Traci Sterling Bishir
Barry Green	David Campbell	Reynolds	John Hughey	Michael Cleveland	Stuart Duncan	Production Manager: Traci Sterling Bishir	Mastered by Adam Ayan
Bekka Bramlett	David Ridley	Gene Miller	Jon Randall	Michael Omartian	The Nashville String Machine		
Benny Garcia	Dawn Sears	James Alan Bartram	Julie Scalise	Michael Rhodes	Tom Britt	Mastered by Adam Ayan	
Billy Joe Walker, Jr.	Del McCoury	Jason Carter	Justin Niebank	Mike Haynes	Tom Bukovac		
Billy Thomas	Desmond Pringle	Jeff Bailey	Keisha Frierson	Paul Franklin	Wes Hightower		
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Calvin Nowell	Doug Moffet	Jenny Gill	Leah White	Richard Bennett			



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