

# Billboard

EXPERIENCE THE BUZZ

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Can Album Sales Catch  
The TV Ratings? >P.5

JAN  
19  
2008

## JANET

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ON DISCERNING TASTE

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((( artists den )))



# No. 1

ON THE CHARTS

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ON THE COVER: Janet Jackson photographed by Mark Liddell.

360 DEGREES OF BILLBOARD

**HOME FRONT**

**Events**

**MUSIC & MONEY**  
Billboard's Music & Money Symposium unites the best minds from the music, legal and Wall Street communities for an in-depth examination of the industry's financial realities. More at [billboardevents.com](http://billboardevents.com).

**LATIN**  
Billboard's Latin Music Conference & Awards features two days of panel sessions, showcases, the Billboard Bash, a half-day program on Latin radio and the Latin Music Awards. Register at [billboardevents.com](http://billboardevents.com).

**Blogs**

**JADED INSIDER**  
J.I. will be watching the new "American Idol" season from day one —and so will most of our visitors (we asked) —so we're chomping at the bit for the Jan. 15 start. More at [jadedinsider.com](http://jadedinsider.com).



# Swing Shift

Taking Inspiration From A History-Making Jazz Night

BY CHARLES J. SANDERS

Seventy years ago this week, musicians and songwriters were among the first Americans to say no to Jim Crow racism, and it is a story and a legacy that should be embraced by every one of us as we look toward the future with a renewed sense of pride in what we do and what we stand for.

On that evening—in a nation where segregation by color was an emphatic rule of social interaction often enforced with vicious humiliation and violence—a group of the greatest musical craftsmen of their generation stood on the stage of Carnegie Hall and swung together. This, despite the fact that some were black and some were white. It was not the first time such a risk had been taken, but it was certainly the symbolic event of highest profile, and the principals well understood the dangers to their careers and even their safety that the undertaking represented.

The players, among them the legends Benny Goodman, Count Basie, Lester Young, Gene Krupa, Harry James and Teddy Wilson, all shared one common attitude: "If it didn't matter to the music, then it didn't matter to us," Lionel Hampton said. "The only question we cared about was, 'Can you play?'" That night at Carnegie Hall, that was something special. We were living what we believed. That was a statement.

Though it defies modern credulity, at the time of the concert, lynchings were still occurring throughout the United States. The only way Duke Ellington's family was permitted to watch him perform at Harlem's segregated Cotton Club was from the kitchen. And when the country went to war a few years later, African-American infantrymen training for overseas combat would still be barred from many military camp mess halls, though such facilities were unbelievably open to German prisoners of war. That was the general state of American society when the music community said "enough."

The 1938 concert was billed as an apolitical celebration of the jazz idiom, but it really represented a conscious effort

on the parts of its organizers—including A&R giant John Hammond—to elevate swing to a recognized art form even as they presented its multi-ethnic, principally black history on the world's most elite music stage. Though the performances began tentatively (an intimidated Harry James peeked through the curtains and famously sputtered, "I feel like a whore in church"), by the time Krupa's floor toms beat out the rhythm of "Sing Sing Sing" to close the show, the musi-



**BENNY GOODMAN leads an integrated band that made history at Carnegie Hall. At left, the night's program.**

cians had roused the overflowing, integrated crowd to its feet in a frenzy of dancing and cheering that shook the hall. Even Olin Downes, the absurdly narrow music reviewer for the New York Times, sensed that something magical had taken place. "We went to discover a new, original and thrilling music," he gushed. "We stayed to watch a social and physical phenomenon." Yes, it was principally about the music, as Hampton theorized. But it is the multiracial nature of the event that has resonated the longest, beginning with the fact that a good deal of both musicians and audience raced up to the Savoy Ballroom after the show to catch the cutting contest between Chick Webb's house band and Basie's crew. That colorblind subway trek to Harlem was the first of many station stops that followed in the wake of the 1938 concert on the continuing journey toward ending institutional racism in America.

It was my enormous privilege a few years ago to share a few quiet moments with Hampton. He was wheelchair-bound from a stroke by then, but his eyes lit up at my mention of the Carnegie Hall concert and its foreshadowing of so many radical changes in American culture, including the admittance of Jackie Robinson to major league baseball in 1947.

"I used to speak with Jackie all the time about what he was going through as a Brooklyn Dodger," he told me. "Jackie knew we got there a decade before he did, before anybody else did. Baseball, the Army. Everybody. That's something I'm

really proud of, that we were among the first to stand up. And I think it helped me, I hope, to help Jackie."

There it was. The direct link between the music community's earlier efforts to end segregation and the event that is generally recognized as the first watershed moment of improving race relations in 20th century America: the breaking of baseball's color barrier. As Hampton said, "We got there first. We lived what we believed."

We should not be surprised by Hampton's revelation. What should disappoint us, however, is our consistent failure to celebrate and build upon this astonishing legacy of our industry's courage and fortitude, not only to the outside world, but among ourselves.

A community that in the past has been capable of leading a nation against the brutality of segregation, against unjust wars and debilitating social ills, and of inspiring creative musical artistry throughout the world, is not incapable of dealing with the problems that it currently faces. It will take the courage to change. But we have been there and done that, and under much more difficult circumstances.

So when my music business students, into whose generational hands the fate of our industry will some day be placed, read the news and ask, "Why should I still want to do this?," I tell them about the 1938 concert and my conversation with Lionel Hampton. And it reminds them of why they should believe in their ability to forge the future into something better than the past or the present. Because that is who we are.

*Music industry attorney and songwriter advocate Charles J. Sanders teaches in the NYU Steinhardt Music Business Program. He is also chairman of the board of WHY/ Artists Against Hunger & Poverty.*

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Live Nation gears up for in-house ticketing



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Music finds a niche at CES



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**>>>EMI U.K.'S WADSWORTH EXITS**

Tony Wadsworth has left his role as chairman/CEO of EMI Music U.K. and Ireland. The move is described in a statement from the company as part of an "ongoing restructuring of EMI Music" under new EMI Group chairman Guy Hands. Wadsworth joined EMI in 1982 and was appointed chairman/CEO in 2002.

**>>>SONY/ATV WRAPS UP FAMOUS**

Sony/ATV Music Publishing has acquired international administration rights to the Famous Music catalog from Universal Music Group, wrapping up full international control of the copyrights it acquired from Viacom last year. With this latest acquisition, Sony/ATV will be able to exploit internationally the work of Famous writers including Linda Perry, Eminem, Akon, Shakira and Daniel Powter.

**>>>LYMAN, REESE PREP 'MAYHEM' TOUR**

Vans Warped tour founder Kevin Lyman and John Reese, Lyman's partner on the Taste of Chaos tour, are assembling the first Rockstar Mayhem tour. Slipknot and Disturbed are already confirmed. The outing, sponsored by Rockstar Energy Drink, will run in July and August and be booked by Creative Artists Agency's Darryl Eaton.

# UP FRONT

TV BY ANN DONAHUE

## 'IDOL' MINDS

Can The Blockbuster Reality TV Show Translate Ratings Into Album Sales?

**S**tarting Jan. 15, the return of Fox's semiweekly talent show extraordinaire "American Idol" is poised to set ratings records.

In 2006, an average of 30 million Americans watched the Wednesday night results show—and it's expected that those numbers could increase substantially this year thanks to the dearth of alternative viewing options as a result of the Writers Guild of America strike.

But while more and more people are giggling over the off-key auditions and Simon Cowell's barely contained rage at Paula Abdul, album sales have not kept pace with the increasing number of viewers. While certain contestants have been standouts—most recently, Chris Daughtry with 3.6 million in sales for his eponymous band's debut album last year, according to Nielsen SoundScan—the overall trend is erratic.

RCA Music Group executive VP/GM Tom Corson says that while the huge "Idol" ratings can only help at the outset, an artist's result on the show isn't necessarily any indication of his or her long-term recording career. "There's TV, and then there's recorded music," Corson says. "The contestants vary annually—some are more powerful in terms of record sales than others—and it depends what genre and what kind of artist they are. Like any entertainment property, it's an emotional and subjective purpose. You can't really predict."

The most recent winner, Jordin Sparks, has shifted 371,000 copies of her self-titled debut album since last November, which some have cited as below par. But Corson urges patience. "Jordin's on her first single," he says of "Tattoo," a top 10 hit on the Billboard Hot 100. "There's a lot of water to go under the bridge." The winner of the previous season, Taylor Hicks, has sold 699,000 copies of his 2006 debut.

As "Idol" executive producer Nigel Lythgoe stresses, the TV show is the TV show, album sales are album sales, and if the twain never meet, so be it.

"I've never believed that record buyers are necessarily my audience," he

says. "I think that in the past with Kelly Clarkson, Daughtry and Carrie Underwood, they're in their own genre of music, and they have that following. With Jordin and Blake [Lewis], they're both pop singers and they are totally and utterly reliant on each song they put out there as a single. If people like the record and like the melody, they're going to buy it because they like Jordin. But if they don't like the record, they're not going to buy it just because Jordin put it out.

It's not a blind following."

This season, "Idol" is aiming to get more immediate content out to the "Idol"-obsessed fan. Lythgoe and Corson say the show hopes to boost its relationship with iTunes, offering for sale backstage footage, videos, songs and exclusives for download, with a particular emphasis on content affiliated with the show's charity effort, Idol Gives Back.

And in an attempt to get viewers more invested in the lives of the Idols, look

for fewer guest stars and mentors, and more emphasis on the backgrounds of the contestants. Instead of icons from the '60s acting as judges and picking songs for contestants, for instance, Lythgoe says they'll instead ask for the singers' parents to select their own favorite songs from the decade.

But despite the efforts to personalize the "Idol" hopefuls, it seems inevitable that the here today, gone tomorrow attitude of the TV audience makes it tough for the popularity of an Idol to stick. The two contestants most frequently cited as ongoing hitmakers, Underwood and Clarkson, are perfect examples of how hard it is to stay top of mind with the show's viewers.

Underwood has sold an astonishing 6.2 million copies of her 2005 debut, "Some Hearts," and so far her 2007 follow-up, "Carnival Ride," has tallied 1.6 million. And while Clarkson is the only "Idol" to see a boost in her releases in the years after her time on the show, her 2007 album, "My December," was maligned from the get-go and has shifted just 732,000 copies. That's in contrast to 2004's "Breakaway," which is at 5.9 million sold.

What's more, Hicks, 2003 champ Ruben Studdard and 2006 runner-up Katharine McPhee have all been dropped from the Sony BMG family in the past month.

Corson says "the door is open" to Hicks, once he completes his album on his own. As for Studdard, "it was business as usual. We had a great run with Ruben, and 19 Entertainment still has him and they have plans for him."

"I think it's a reflection on the unpredictability of the record business," Cowell said in a recent conference call about the fate of Hicks and Studdard. "We've got it right more than we've got it wrong. You would have backed Ruben at the beginning to be on his third or fourth album now. There's no scientific way to explain why it happens. We are a reality show and in the end, that's reality."



Diminishing returns: From left, **STUDDARD, McPHEE and HICKS.**

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**BILLBOARD EXCLUSIVE**

RETAIL BY ED CHRISTMAN

## Wild Cards

Next At Brick And Mortar: Digital Album Downloads

Sony BMG Music Entertainment—which announced Jan. 7 that it was issuing album-specific, digital-download gift cards in the MP3 format—will soon have company. Billboard has learned that the three other majors are developing gift card initiatives.

The move into album-specific gift cards follows in the footsteps of iTunes, which issued about a dozen albums via digital download cards from three of the majors—Sony BMG, Universal Music Group and EMI Music—at such merchants as Starbucks, Safeway and Best Buy. The cards are seen as further experimentation by the labels to sell music in as many ways and places as possible.

“We are moving from a single-product world where we sold the CD at stores to a multiproduct, multi-income stream environment in both the physical and digital space,” Sony BMG Global Digital Business and U.S. Sales president Thomas Hesse says.

An executive at another major adds

that gift cards could expand the digital marketplace by making digital music an impulse purchase. Meanwhile, sales of iTunes’ digital download cards, launched in September, have been mixed. Sources suggest that the cards sold well at Starbucks, but not so well at Safeway. iTunes declines comment.

In its Platinum MusicPass test, Sony BMG will issue 33 album-specific gift cards, priced at \$12.99, including sets from Backstreet Boys, Celine Dion and Bruce Springsteen, as well as four compilations. Each title comes with bonus material.

Two titles—Kenny Chesney’s “Just Who I Am: Poets & Pirates” and Dion’s “Taking Chances”—will be available at \$19.99 each and allow customers to choose another catalog album download from that artist.



HESSE



Can Sony BMG download cards from artists like Bob Dylan, Carrie Underwood and Sean Kingston expand the digital marketplace?

Source say retailers’ digital album gift-card margins, which must be shared with intermediary gift-card wholesalers, run between 10% and 20% of revenue,

versus 29% for downloads and 35% for CDs. But label executives point out that stores have no inventory carrying cost. The cost of the cards, about 25 cents each, are borne by the labels.

The sharing of customer information becomes questionable because of privacy laws; certainly retailers would prefer to use the cards to drive traffic to their own sites, so they can control the customer data.

Sony BMG doesn’t collect anything unless customers opt to leave their e-mail address when redeeming the download. Hesse says Sony BMG set up its own redemption store because “we thought it the best way to oversee the [test]. But is it the only way to do it? We will be game to do whatever it takes to make [the cards] a success.”

Meanwhile, at the Consumer Electronics Show (see story, page 10), the RIAA convened a private meeting attended by three of the majors to discuss standards for the card.

“The download cards will not work,” one distribution executive says, “if each major does it its own way and confuses the customer.”

Customers will redeem codes on the back of the cards at a Sony site, musicpass.com, where songs will be come in high-quality sound at a 320 kbps rate. In related MP3 news, Sony BMG has announced that it will sell music in that format through Amazon (see story, page 5).

Beginning Jan. 15, the Sony cards will be merchandised at Best Buy, Target and Fred’s, with Trans World Entertainment and Winn-Dixie coming to the party by the end of January.

“The cards give a touch, feel and look to a download,” Hesse says, noting that anything, including T-shirts, can be used to sell digital music, as long as it comes with a code that can be redeemed online.

While the other three majors have yet to announce their digital gift-card initiatives, sources in all three camps confirm that plans are in the works.

Merchants say they welcome the experimentation, but anticipate challenges.

Retail executives cite concerns about reduced profit margin, control of customer information and driving traffic to download stores other than their own.

### >>> PRIMARY WAVE INKS AEROSMITH FRONTMAN

Primary Wave Music Publishing has landed a deal with Aerosmith singer Steven Tyler. Set up as a strategic partnership, the deal includes the acquisition of an interest in Tyler’s share of copyrights—about 160 songs—and an agreement to market songs he has written and co-written. Among the hits under the deal are “Walk This Way,” “Love in an Elevator,” “Janie’s Got a Gun,” “Dream On,” “Sweet Emotion” and “Jaded.”

### >>> PANDORA CLOSING U.K. SERVICE

Personalized Internet radio service Pandora is closing its U.K. service, its last non-U.S. offering. The site will block connections to U.K. addresses beginning Jan. 15. The development came to light in an e-mail to members from co-founder Tim Westergren. “Both the PPL and the MCPS/PRS Alliance have demanded per-track performance minima rates which are far too high to allow ad-supported radio to operate,” he wrote. The U.S. service will remain in operation.

### >>> SONY BMG ACQUIRES WESTWOOD

Sony BMG Norte has finalized its acquisition of Mexican management company Westwood Entertainment for an undisclosed sum. Westwood, which also has concert promotion, marketing and publishing arms, is home to such acts as Reyli, Camila, Kalimba, Natalia Lafourcade and Sin Bandera, as well as Jaime Camil’s acting career. Westwood founders David West and Jorge Juárez will continue to run the company.

GLOBAL BY STEVE MCCLURE

## Is Deep-Linking Sunk?

Chinese Courts Muddle Copyright Clarity

TOKYO—Seemingly contradictory rulings on copyright violation in China have raised questions about the effectiveness of actions against the country’s illegal music services.

The IFPI has hailed a December court ruling against Yahoo China on copyright violation as an “extremely significant” precedent, allowing it to take further action against illegal services.

But simultaneously in a neighboring Beijing court, labels lost out in a copyright case against leading Chinese search engine/Web portal Baidu (billboard.biz, Dec. 20).

The Beijing No. 2 Intermediate People’s Court on Dec. 20 rejected Yahoo China’s appeal of an April ruling that found it guilty of copyright violation through deep-linking to Web sites featuring unauthorized music content. The decision was “very clear,” Warner Music Asia Pacific pres-

ident Lachie Rutherford says, describing it as a marker as to how China’s courts will now view deep-linking. “Yahoo continues to pursue this activity at their risk,” he adds.

But several weeks later, the Yahoo China Web site (yahoo.cn) still provides deep-linking to unauthorized music—downloads of the Beatles’ catalog, for example, are easily accessible.

“For rulings to become truly effective deterrents against deep-linking, the penalties need to increase significantly,” says Mark Natkin, managing director of Beijing-based telecommunications/IT consultancy Marbridge, whose clients include France Telecom and Merrill Lynch.

The Beijing court reaffirmed the original damages of 200,000 yuan (\$27,534). That is “far too low to compensate

for the losses of the record companies,” a London-based IFPI spokesman says.

However, he says the ruling means Yahoo China “is now exposed to liability for every track it provides links to, and we fully expect it to take steps to address that.”

But “deep-linking drives traffic, and traffic drives advertising,” Natkin says. “It doesn’t take too many advertising contracts to cover the cost of a \$27,000 compensation payment.”

While not commenting on the continued deep-linking, a Yahoo China spokesman says that the company “respects the Beijing court’s decision and appreciates the clarity the ruling provides.”

However, a seemingly contradictory ruling in another Beijing court acquitted Baidu fol-

lowing an IFPI-led appeal of a 2006 ruling that had found it not guilty of copyright infringement.

The IFPI says its appeal failed because the original case was brought in 2005, before the government introduced streamlined regulations clarifying content/service providers’ liability (Billboard, July 15, 2006). The successful suit against Yahoo was filed in January 2007, in line with those regulations.

According to the IFPI, the Baidu judgment has been “effectively superseded by the Yahoo China ruling.”

One digital music source, however, criticizes the IFPI, claiming it had decided to “go for the jugular and accuse Baidu of wholesale direct infringement without undertaking the necessary burden of proof to establish a more watertight case. That was a chance gone a-begging.”

The failure to “nail” the service, he says, “has not only served to embolden Baidu but given it a court-endorsed legitimacy to persevere with

its dubious activities.”

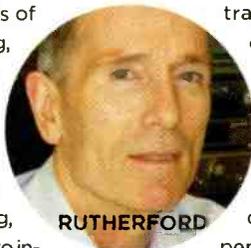
The IFPI spokesman counters that “operating this type of service has been judged illegal in several courts outside China. In the light of this and the court’s decision on Yahoo China, we’re quite confident Baidu will be found liable under the new laws.” However, the IFPI has not yet initiated further action against Baidu.

Baidu, whose CFO Shawn Wang died in an accident while on vacation in late December, could not be reached for comment.

According to the IFPI, music sales in China totaled \$76 million in 2006, giving the world’s most populous country less than 1% of the global recorded-music market. But Natkin suggests the music industry’s prospects could be healthier “if a [legal] precedent can really be established and followed.”

However, he adds, “I would wait for the IFPI to win a few more cases before getting out my checkbook to invest.”

Additional reporting by Tom Ferguson in London.



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**TOURING** BY RAY WADDELL

## Tickets To Success

Five Points To Ponder As Live Nation Goes Direct-To-Fan

Live Nation will own the power of the ticket a year from now, controlling not only a valuable asset but also creating a new and highly leveraged ticketing company.

The giant promoter/venue operator unveiled the linchpin of its ticketing plan over the holidays by announcing a deal with European ticketing firm CTS Eventim (billboard.biz, Dec. 20).

It has been well-chronicled that Live Nation's primary ticketing deal with Ticketmaster expires at the end of this year and contract negotiations between the two derailed last summer. The Eventim deal will allow Live Nation to begin selling millions of tickets Jan. 1, 2009.

One of the primary challenges for taking ticketing in-house for Live Nation is building the necessary infrastructure and business model. With a year to set up with Live Nation, Eventim, which says it sells 60 million tickets per year in 17 countries (it is strongest in Germany), provides both a proven system and a template for expansion.

The new ticketing platform will allow Live Nation to control its ticket inventory and all that that entails: creating a deep menu of artist and fan ticket products, controlling distribution channels and, most importantly, capturing consumer



RAPINO

data for marketing and sponsorship opportunities.

And Live Nation now intends to compete with such established ticketing firms as Ticketmaster and Tickets.com to make ticketing a revenue producer beyond just an ancillary stream at its own events.

At stake for Live Nation are not only millions of dollars in revenue and investment, but also the company's credibility and the vision of its CEO, Michael Rapino. As a public company, Rapino and Live Nation must not only assure the artist and venue community that it can handle ticketing on a mass scale, but also convince investors that taking ticketing in-house is a prudent move.

In the context of a touring industry that showed its vulnerability in 2007, for Live Nation to expand its business model and seek new revenue streams would seem a savvy move, but one not without risks in capital investment and reputation. Rapino and Live Nation Ticketing president Nathan Hubbard declined to comment prior to a Jan. 11 ticketing-related investor conference. For coverage of that event, go to billboard.biz, but don't expect most of the following five questions to be resolved then. These matters will play out in the coming months as Live Nation prepares for 2009.

### Is the Eventim/Live Nation pact structured as a licensing deal, a partnership, a revenue-sharing model or a hybrid of all three?

The initial Live Nation statement was somewhat vague, but it boils down to Live Nation licensing Eventim software in North America and Eventim providing infrastructure in Europe and the United Kingdom. In other markets, Eventim will basically be a contracted ticketing partner, probably in a revenue-sharing or rebate model.

So why simply move from one ticketing company to another, taking on a high-maintenance, noncore business in the process? Live Nation will be forfeiting some \$90 million per year in Ticketmaster rebates in North America, but will potentially generate a comparable amount in newly captured revenue. And the sky's the limit on leveraging all that consumer intelligence into broader sponsorship opportunities and more efficient marketing.

### With a year to build, what are plans for distribution infrastructure?

Anything and everything that can put a ticket in fans' hands is fair game. Live Nation operates more than 100 box offices in North America, and it has a proven phone center with its MusicToday operation. But the pri-

mary ticket mover will undoubtedly be livenation.com, which already sells millions of tickets annually as allowed by Live Nation's current deal with Ticketmaster.

The Eventim platform boasts mobile distribution, alternative access models (auctions, lottery, etc.), print-at-home, radio frequency identification ticketing and sophisticated customer relationship management capabilities that could aid the process and mesh well with Live Nation's own programs.

If freed from contract restraints, Live Nation will surely pursue deals with other corporate distribution partners like the Costco deal announced late last year (billboard.biz, Nov. 28). Want tickets with that burger?

### Will Live Nation aggressively compete with other ticketing companies to lock up venue ticketing contracts and events above and beyond Live Nation promotions?

All signs point to yes. Live Nation wants to be the "go to" destination for live events, and providing ticketing services to venues, artists and even sports teams beyond those they own inserts them even deeper into the event-going public consciousness.

How receptive venues would be to a Live Nation as a ticketing company re-

mains in doubt. If Live Nation the ticketing company brings in revenue and perhaps event dates in a highly competitive market, a venue would have to consider it an option as Ticketmaster or other contracts expire.

Live Nation will obviously have the leverage of being the world's largest content provider for venues in angling for venue business, particularly at the arena level. That leverage can be a double-edged sword, however, when Live Nation's ticketing competitors can tout their "equal opportunity" service—some venues, for instance, may be concerned that Live Nation will be more committed to working their own events than those of competitor promoters.

Bottom line, with the burden of servicing the venue and fan now on it, Live Nation must inspire trust that it can make the ticket transaction happen smoothly and consistently.

### How will the secondary market be addressed?

"How" is a moving target for the industry at large, but there is no question that Live Nation will attempt to harness the lucrative secondary market and maintain full ownership of delivering tickets to fans. Livenation.com would ideally become a secondary-ticket marketplace, with artists in on

the game and sharing in revenue often several times face value. Artists are clearly looking for ways to tap into resold ticket revenue that is going to others outside the primary deal.

### Will there be integration with Artist Nation, Live Nation's home of the 360 deal, and could ticketing be part of an overall artist platform like licensing and merchandising?

Live Nation says it already handles ticketing for some 400 acts (most through MusicToday), and any artist not offering some form of online ticketing is missing the boat. While artist ticketing will surely be part of the overall menu of artist services, Live Nation would likely resist relinquishing any control of revenue in this regard as ticketing becomes an ancillary revenue source not unlike parking and beer sales at sheds.

That said, it's no secret that Live Nation offers hefty artist guarantees because it has access to these ancillaries, so Live Nation controlling all ticketing revenue only serves to sweeten the pot from whence these guarantees flow. Artist representatives will be well aware of any Live Nation revenue streams and will have their hands out.

**>>> JUSTICE MOVING THE CROWD ON MYSPACE TOUR**  
MySpace has snagged French electronic duo Justice to anchor its second branded trek, set to begin March 3 at Stubb's in Austin. Diplo, DJ Mehdi, Chromeo, Busy P and Fancy will appear on select dates of the jaunt, which wraps March 31 at the Mayan Theatre in Los Angeles. Tickets for the Live Nation-produced tour went on sale Jan. 9, available through the MySpace Music Tour profile and other outlets.

**>>> IMEEM, MTV NETWORKS PARTNER**  
Music social media network Imeem is adding video from MTV Networks. The agreement allows Imeem to show clips and full episodes from such MTVN channels as Comedy Central, MTV, Nickelodeon, VH1 and CMT. Like its music content, the video will be free to stream, based on Imeem's ad-supported business model. Imeem already licenses content from Showtime, the CW Network and NBC.

**>>> ADA ACQUIRES INSOUND.COM**  
The Alternative Distribution Alliance, an independent distributor owned by Warner Music Group, has acquired indie music lifestyle store Insound.com. ADA apparently will use the Insound digital sales infrastructure as a back end to allow its labels and indie accounts to open their own online download stores.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Ed Christman, Leila Cobo, Andre Paine and Mitchell Peters.

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## HOME FRONT

360 DEGREES OF BILLBOARD

### DONAHUE NAMED SENIOR EDITOR

Ann Donahue has been named senior editor of Billboard. She will report to executive editor Bill Werde.

### DONAHUE NAMED SENIOR EDITOR

Donahue, who is based in Los Angeles, will report on music in the film and TV industries, as well as edit Billboard magazine. She previously worked at

Premiere magazine, Variety and the Los Angeles Business Journal. As a freelance writer and editor, her work has appeared in the Los Angeles Times and the Hollywood Reporter; she wrote for the L.A. Times' Show Tracker blog and Gawker Media's Gridskipper.com. She is the author of

"Ugly Betty: The Book," which will be published by Hyperion and Melcher Media in April.

A native of San Diego, Donahue graduated from Northwestern University's Medill School of Journalism with a bachelor's and master's degree.



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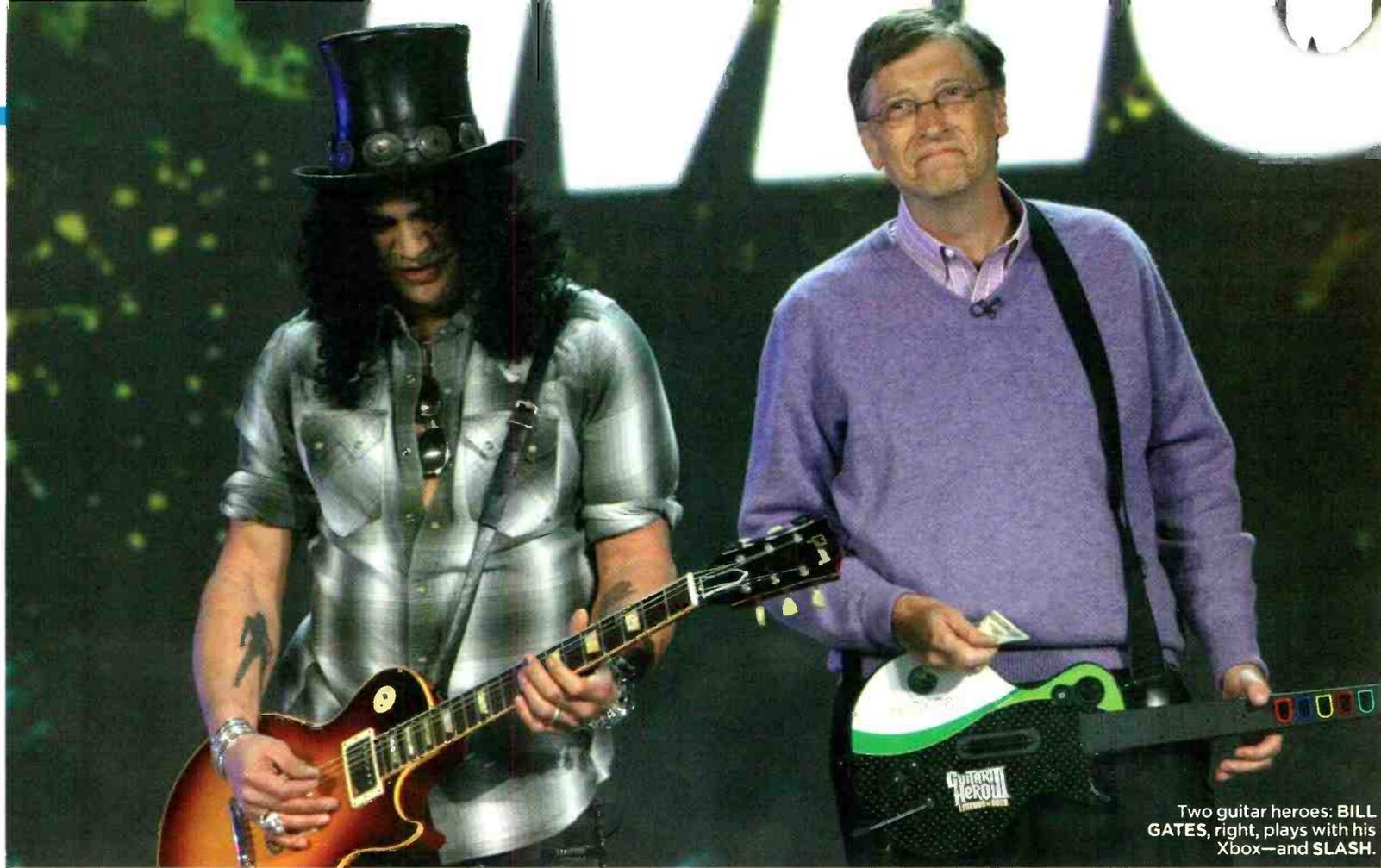
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Two guitar heroes: BILL GATES, right, plays with his Xbox—and SLASH.

DIGITAL BY ANTONY BRUNO

# Opposites Attract

Music And Tech Crowds Find Common Ground—And Gear—At CES

The Consumer Electronics Show is all about lines—cab lines, hotel lines, food lines, lines to plug in your computer in the press room. The show floor itself is like one big line, but one that's more disorganized than a European ski queue, only it leads nowhere.

But outside of guitar god Slash joining Microsoft's Bill Gates for a little ad hoc guitar hero jamming—with a

real guitar no less—during the Microsoft founder's last CES keynote ever, what they're not waiting in line for is music. The state of digital music is in limbo as the broader consumer electronics market watches the major labels expand their digital rights management-free policies. In the meantime, the 2008 CES was very much about video—HD TV, TV

screens, video distribution.

Fortunately, many of the systems unveiled at CES—either physically or conceptually—while ostensibly created for video services, can affect the state of digital music, at least in terms of in-home entertainment.

A slew of media extenders designed to stream content from the PC through entertainment systems, or others

that stream content from the Internet directly, made a real impact at the show. These efforts and more are aiming for a rather lucrative brass ring. An ABI Research report issued during the conference pointed to a \$3.2 billion market for dedicated music servers by the end of 2012.

"Many of the necessary forces are beginning to come together to enable the move of networked audio beyond the early adopter market, and networked audio servers will stand to benefit," ABI research director Michael Wolf said in a statement. "Standards-based software and lower costs on mass storage, as well as dedicated off-the-shelf processors that enable networked media solutions, are becoming a reality."

Top music-extending gear announcements included:

- Samsung unveiled a deal with Microsoft to create TVs that act as Windows Media Extenders, which would let users stream music and movies from connected PCs.
- Building on its pre-CES deals with Denon and

LEGAL BY SUSAN BUTLER

# Stopped On A DiMA

A Digital Copyright Request Creates An Uproar

rial is about to begin in the most hotly contested—and the most complex—royalty rate dispute the music industry has ever seen. It pits record labels and digital services against music publishers and songwriters, arguing over how much it should cost to copy and distribute a recorded composition and what kinds of products are covered under a publisher's compulsory license. And now, the Digital Media Assn. is challenging whether publishers even have certain rights in on-demand streams—a position that publishers view as an underhanded attempt by DiMA members to renege on past contractual promises to pay royalties.

The latest controversy began Jan. 7 when DiMA petitioned the Copyright Royalty Board (CRB). Before rates are set for digital phonorecord deliveries (DPDs), the group wants the Register of Copyrights to decide whether an interactive (i.e., on-demand) stream is a

DPD (see story, below).

This seemingly simple request for legal clarification sparked strong reactions by publishers. Sony/ATV Music

Publishing instructed the Harry Fox Agency to stop further licensing for on-demand streams and limited downloads (i.e., the types of down-

loads offered by subscription services that users keep for a limited time). Services like RealNetworks (Rhapsody) and Napster must now deal di-

rectly with the publisher rather than secure multiple-publisher rights through HFA. National Music Publishers' Assn. (NMPA) president/CEO David Israelite called DiMA's move a "slap in the face" to songwriters. Other publishers may begin insisting on direct licensing as well, sources close to publishers say.

The reactions stem from contract terms first hammered out in 2001 between HFA (for the benefit of any publisher affiliate that chose to agree to the terms) and the RIAA (for any digital service that chose to agree, many of which were then owned by major labels). It was a model contract that other parties could use as well. Services like Rhapsody, Napster and MusicNet (now MediaNet, which provides music for services like Yahoo Music Unlimited) signed deals with

substantially similar terms at various times, sources say.

The HFA/RIAA contract licensed compositions for on-demand streams and limited downloads. The agreement states that the parties disagreed—and the law was not clear—on publishers' rights in connection with these digital uses. Among other things, they disagreed on whether streaming only required a performance license from ASCAP, BMI and SESAC or whether the use also required a reproduction (DPD) license.

Still, they wanted to avoid the uncertainty and expense of litigation back then. So to assist in the "expeditious and widespread launch" of digital music services, HFA and the RIAA struck the deal.

First, they agreed that the labels/services would pay advances on royalties until rates were set through negotiations or a rate-setting proceeding. The appropriate publishers would then receive that money. More than \$7 million is still sitting in an escrow ac-

LEGAL EASE

## ARE YOU DOWN WITH DPD?

The current Copyright Royalty Board proceeding involves setting rates for section 115 of the Copyright Act. That section requires owners of compositions, which have previously been recorded and released on records in the United States, to license them to others who want to mechanically reproduce those recorded songs into physical units (CDs) or distribute them as digital phonorecord deliveries (DPDs, such as downloads). But the licensees may not substantially alter the composition from its original form (i.e., not change the lyrics or use part of the song with another song) and must pay the royalty rate unless otherwise negoti-

ated with the owner.

Experts agree that a download is a reproduction of the composition and a stream is a performance of it. What's at issue—and the Digital Media Assn. and publishers are expected to file additional briefs that could expand what is at issue—is whether a stream may also involve a reproduction. For example, a streaming service that permits a listener to "rewind" and play back an already-listened-to track required an accessible copy to be made. But even if offering a stream requires reproducing the composition, there is still disagreement on whether section 115 requires a license for such a use.

—SB

Philips, Rhapsody added support for its music subscription service to include home automation products from Control4.

■ D-Link and Netgear introduced media adapter products based on BitTorrent

technology, using the standard to download content directly from the Internet.

■ Cisco's Linksys division offered up another round of digital home media extenders that utilize upgraded Wi-Fi technologies to sup-

port HD content transmissions and radio broadcasts.

■ Logear's Powerline Stereo System, which sends music to multiple rooms wirelessly using a collection of powered speakers and an included adapter. ●●●

## BILLBOARD ROCKS CES

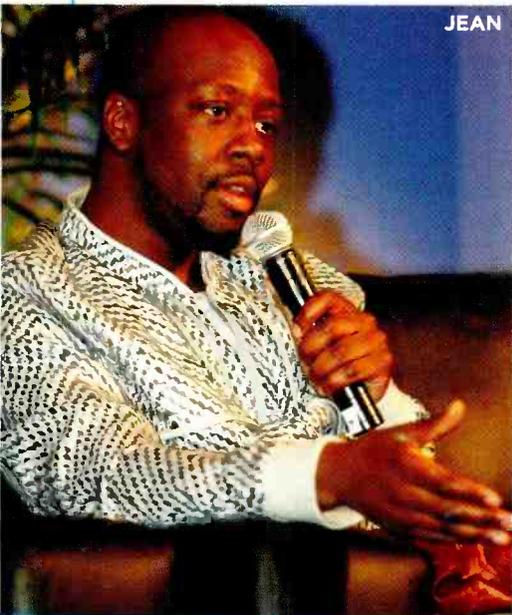
While music-specific conversations and announcements were limited in the broader CES conference, Billboard's Digital Music Live side conference focused specifically on the space. Below are some of the more notable news and highlights.

JEAN

■ Live Nation Digital president Bryan Perez introduced My Live Nation, a set of digital tools that among other things reads users' iTunes libraries and alerts them when any artist stored there will tour in their area.

■ Former Fugees member Wyclef Jean announced a partnership with Motorola to distribute exclusive content—studio and live recordings otherwise unavailable in other formats—and later in the evening performed at a Motorola reception.

■ Musician/producer Don Was outlined his views on how artists can use the Internet to distribute music and other ideas in an ad-supported format. "People may be done paying for music," he said. —AB



count, by some estimates.

Second, the contract parties agreed that the process of making on-demand streams involved making and distributing a DPD that was subject to the compulsory license under section 115. Third, they promised in writing that no party, no participating RIAA member and no participating NMPA/HFA publisher could take a contrary or inconsistent position. Publishers believe that digital services are now renegeing on these two agreements in an effort to avoid paying royalties for streams.

The Rhapsody deal, announced in a press release in 2001 by Listen.com (acquired by RealNetworks in 2003), was "modeled on the terms" of the RIAA agreement. "Once royalty rates for streaming music on demand are determined and/or confirmed by the U.S. Copyright Office, royalties will be payable on a retroactive basis from commencement of the licensed services," the release

stated. Listen promised to pay up to \$500,000 for two years, then up to \$31,250 per month until the rate is set.

Although DiMA is not a party to these contracts, some publishers believe that the group's member companies—which include RealNetworks, Napster and MediaNet—instructed DiMA to take this "contrary position." It is unclear how a decision siding with DiMA—that on-demand streams do not require a DPD license and therefore no royalty to "reproduce" the song—would affect distribution of the money collected in the past six years.

Although the trial is over rates for audio-only reproductions of compositions, DiMA's request wasn't limited to audio-only streams. Perhaps a decision could affect rights in audiovisual streams—i.e., the millions of music videos viewed online every day—as well.

These latest developments are part of a larger pattern of

digital services, labels and publishers attempting to build fertile and profitable businesses while anticipating future technologies and the business models they may enable; every legal ruling and each royalty rate can make or break a big part of their plans. This can be seen in their briefs filed to the CRB at the end of 2006 (Billboard, Dec. 16, 2006).

Record labels last year won a decision for master ring-tones to fall under this compulsory license; they wanted set rates for compositions and a quicker clearance process. ASCAP last year lost its try for a federal judge to declare that downloads involve a performance right; the society wanted to ensure that a future of consumers downloading TV programs rather than seeing them rebroadcast wouldn't drastically affect performance revenue. Both decisions may be appealed.

It will be months before there will be any decision on streaming. The trial begins Jan. 28. ●●●

WHEN'S THE LAST TIME SOMEONE FROM THE AUDIENCE SAID, "I'LL NEVER FORGET YOU GUYS AS LONG AS I LIVE."?

Five Star Iris on tour for Armed Forces Entertainment in Southwest Asia



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—ALAN SCHAEFER, LEAD SINGER — FIVE STAR IRIS



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Latin Notas

LEILA COBO lcobo@billboard.com

# Movers And Shakers

## Diversified Labels See Gains In Latin Market Share

As is the custom in January, Latin Notas takes stock of how Latin labels and distributors fared throughout the previous year, compared with their performance in the prior 12 months.

In sheer numbers, sales of Latin music slipped a hefty 15% for calendar year 2007 compared with 2006. Latin album sales (albums that are at least 51% in Spanish), both physical and digital, added up to 31.9 million units for 2007, compared with 37.8 million units in 2006. This is the first time since 2001 that Nielsen SoundScan registered a downturn in Latin music sales. Although the slide mimics the market as a whole, it was amplified by a weakened economy and by immigration crackdowns that disproportionately affected the Latin music buyer.

Still, the ranks of the Latin music business remained relatively stable.

There aren't any surprises in the top echelons. By ample margins, Univision Music Group and Universal Music Group Distribution remain the top label and distributor, respectively, in the Latin realm, according to Nielsen SoundScan. Those positions have been in place since 2002 for UMGD, the year it began distributing the then-newly launched Univision Records, and

since 2003 for Univision, the year it took over Fonovisa.

Likewise, Sony BMG remains at a very solid No. 2, as a label (Sony BMG Norte) and as a distributor.

Univision and Sony BMG saw slight rises in their market share. Univision, most visibly, upped its piece of the pie from 32.37% in 2006 to 35.65%—an impressive 3% rise considering its TV spots on Univision-owned networks declined and that the label has been on the block. Clearly, something is being done right.

Sony BMG's share rose from 20.22% to 21.2% and would have been slightly higher—a bit more than 1%—if we were to factor in Epic's and Columbia's markets, which Sony BMG helps market and promote.

But further down the list, there is a noticeable shift in standing, with Universal Music Latino easily taking over the No. 3 spot EMI Latin once occupied. Universal's new position reflects

its patient rise of the past several years, fueled by several success stories and judicious—but steady—new-artist development strategies.

Conversely, for the year ending 2006, EMI Latin's market share was

8.97%. By year-end 2007, it was down more than 30%, to 5.79%, a dramatic reduction. EMI's slide can be attributed to myriad factors, including the waning of RBD mania.

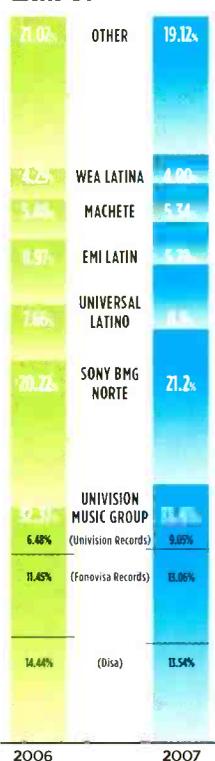
EMI's number is only points above the 5.34% registered by Universal-owned Machete, a niche label almost 3 years old that has very little catalog but whose market share is strong enough to merit individual listing. Machete's strength lies in acts like Wisin & Yandel, but the label has also diversified its original, urban roster with a regional Mexican division and aggressive new-talent development.

Indeed, diversification and sustained concentration on new talent are crucial at a time when big-name acts are simply not selling as before.

Even regional Mexican giant Univision beefed up its pop and tropical roster via its La Calle label while pushing such emerging acts as Alacranes Musical, with big returns. And Sony BMG scored a coup with debut act Camila, one of the top 10-selling Latin acts of 2007.

With the sale of Univision to be announced any day, by year's end we will see a dramatically different market-share list. But what happens beyond that will depend on far more than simply volume or TV promotion.

Latin Market Share By Label



Latin Market Share By Distributor



SOURCE: Nielsen SoundScan

.biz For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

## Hitting The Waves

### Regional Mexican Radio Premieres In Miami

In early 2006, the unthinkable happened. The metro New York area, a place whose Latin identity is almost synonymous with Puerto Rican and Dominican communities, began to hear the strains of WKBU, the city's first FM radio regional Mexican station.

Now, Miami—a city whose Latin identity is synonymous with its Cuban community—is following suit.

On Jan. 5, media company Spanish Broadcasting System (SBS) launched WRAZ (La Raza 106.3), Miami's first regional Mexican station. Plans for La Raza, reported in Billboard last October, have been in motion thanks to the changing face of South Florida's Latin demographic.

The Miami/Fort Lauderdale area that La Raza reaches is the 12th-largest radio market in the nation, according to Arbitron, with a population of 3.5 million—of which 1.6 million, or 45%, are Hispanic.

The vast majority, some 880,000, are Cubans, according to 2007 data provided by Geoscape.

Geoscape calculates the Mexican population at slightly more than 100,000, but that number is probably much greater if one counts new Mexican bastions like Homestead and Florida City, which La Raza would also reach.

In addition, SBS national PD Pio Ferro says, La Raza also should appeal to a Central-American population that grew up listening to regional Mexican music.

Miami's La Raza joins other SBS La Raza formats already in place in San Francisco, Los Angeles and Chicago.

But unlike its more segmented counterparts, this La Raza—much like Univision's WKBU New York—will have a broader programming base because it is the only station of its kind in the area. However, Ferro says, programming will be strictly regional Mexican in order not to cannibalize SBS' three other Miami stations. —LC

## SHOW AND TELL

### YouTube Mexico Hopes To Turn Local Videos Into A New Business Model

Online video has changed the way Latin labels discover and market their artists—but entertainment companies are hoping that YouTube Mexico's emphasis on local content will translate the medium into a significant revenue stream.

Heavy traffic from Mexican users to YouTube's main English site and Spain's country site motivated the company to launch a Mexican home page Oct. 11, YouTube international product manager Luis Garcia says. Locally uploaded videos, such as one from 2006 of a little boy named Edgar falling into a river, "spiked globally" in popularity, Garcia says.

While a plan for local advertising on the site is in the



ZOE performs on Exa TV, one of the local partners working with YouTube Mexico.

works, YouTube is touring the country with mobile kiosks where staffers show users how to upload videos, Garcia

says. "Before we think about the monetization aspect, we need to make sure the community finds the site interesting."

To that end, entertainment cable channel Exa TV signed on as a local content partner, along with newspaper El Universal, modeling agency Contempo Models and soccer site Medio Tiempo. Exa TV director Jorge Shahin says the channel uploads 65-70 clips per week, with everything from live musical performances to artist interviews. As a YouTube

Mexico partner, Exa content is featured higher in artist search results and gets placement on the Mexico page's "promoted videos" section.

Within those results, sponsor-branded Exa programming is featured near the top, Shahin says, which creates an additional benefit to Exa's advertisers. Since Mexico's pay-TV audience is small, online video "is really TV on demand by subject," Shahin says. Weeks or months after a broadcast, "the brand can still make contact with relevant content to the consumer."

Exa TV also has a revenue-share agreement with YouTube and expects the content partnership to be reflected in the TV channel's

advertising rates.

On the label side, an emphasis on local content via YouTube Mexico can increase exposure for local acts, Warner Music Mexico A&R director Alejandro Abaroa says. But not everyone who checks out the latest funny video online wants to pay for the songs, videos and ringtones the label has licensed from such YouTube phenoms as Coyoacan Joe and La Tigresa del Oriente.

"It's a beginning effort," Abaroa says of such deals, where quick timing is crucial. "Maybe next month it's not going to be a hit anymore. The minute you hear about it, you have to grab it."

—Ayala Ben-Yehuda

.com EN LA RED: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete roundup in Spanish, go to [Billboard.Latino.MSN.com](http://Billboard.Latino.MSN.com).

# 6 QUESTIONS

with DAVID MASSRY  
by LEILA COBO

For the past 18 years, music retailer Ritmo Latino has grown to consolidate itself as the biggest Latin music retail chain in the country, currently 53 stores strong. Founded and owned by Brooklyn-born, Mexico-raised David Massry, the Ritmo stores have thrived on focusing on Latin consumers. All are located in predominantly Latino areas and they stock Latin music with a depth and breadth not found in the mainstream marketplace. But after several years of steady growth, Ritmo too has felt the effects of slowing record sales. Massry answered six questions for Billboard on the future of Latin music retail.

**1 How do you see yourself in five years?**

We want to get into putting in additional product that we're not carrying now. We're thinking of iPods, Xbox, Wii, and all the games and software that go with them. Items that don't necessarily have to do with the sale of music. So, we're going to be more of an entertainment store.

**2 The concept of expanding beyond music is one you've implemented for some time now. You sell a lot of merchandise, books, even candy.**

Yes, we've tried this but now we're going to get stronger. One of the positive developments of 2007 is we see many more sales of MP3 and MP4 players. At the same time, I wouldn't mind trying to merge with another company, so it could facilitate my buying directly from brands like Apple or Windows. I'm going to try to merge with a company—it could be Best Buy, Target, Wal-Mart—a big company that could help me with my plan of putting in a different product line. By the same token, I could help them in their stores with my knowledge of the Latino market. We plan to start these conversations [this] year.

**3 For the first time in years, sales of Latin music are down. Why?**

I think it's a combination of a lot of reasons. One is the economy is bad. Gas prices are high, and fear of deportation and immigration crackdowns keep people from spending money. Second, people are downloading more music and buying less music. And honestly I don't think people see CDs as a great gift as they did before. I don't think they see it as worth anything because people can download it for free. You give them six CDs and they don't see something that is worth \$100. And finally, we haven't had strong releases. And there is no support of new talent.

**4 Can we revert this?**

I don't think so. The music companies have to protect

the music. They really have to come up with a plan to keep the business going.

**5 What, exactly, do you need from the labels?**

We do need new formats. We do need the CD to be protected in some way. And of course, we need strong releases. And we need the price structure to be different. There can't be any CDs for \$15.98 or \$18.98. Of course, we continue to sell the big stars, but not as we used to. Labels are taking away discounts, co-ops, and the price structure hasn't changed that much. I haven't seen many positive changes. Definitely, buyers would like to see a different format, whether it be EPs or something else. And catalog product has to change; the retail price for that can't be over \$10. Perhaps most important, I don't see labels supporting new talent.

**There must be some positive developments. After all, you opened new stores in 2007.**

I opened four stores, but I won't be opening anything additional in 2008. I have no plans to close anything either. Don't get me wrong. Our company is profitable, but before we expand further, I need to see some clarity.



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## High Watermark

New DRM Technology Could Flood Consumers With Bonus Features

Despite what you may have read, digital rights management is not dead.

It's just changing. To date, DRM has come to stand for a system of lock-and-key restrictions that encrypt a digital file in a way that requires devices like computers and MP3 players to have a corresponding key to open.

That form of DRM is on the way out, for music at least. EMI Music Group, Warner Music Group (WMG) and Universal Music Group (UMG) are all at different stages of shedding that system, and Sony BMG is not far behind.

But ask any of these labels if this means DRM is over, and the answer is a flat no.

"DRM does not equal file encryption," says a representative from one of the labels removing such restrictions from its digital songs.

As the majors phase out the practice of encrypting files during the course of the year, look for them to start implementing new technologies to the otherwise unprotected files they are selling. Rather than using DRM to restrict how fans use digital music, these new types of DRM will reward users for buying tracks digitally versus stealing them or ripping them from their CD.

The key technology behind that is watermarking. This involves the use of markers embedded in the metadata of a

digital file that can include such information as who purchased it, what devices the person uses and so on. Some can use it to track where purchased files are distributed, such as in peer-to-peer networks, while others may use it for customer

Jr. made it clear that only digital retailers "committed to working with us to deliver these new, more robust music-based experiences" will benefit from the "immediate interoperable solution" that DRM-free sales provide.

"The aim is to first see if there's a demand for this type of product, and second, if offering this product will stimulate more retailers to come into the game and sell more music," a source close to the situation says.



**'Only digital retailers committed to working with us to deliver these new, more robust music-based experiences will benefit from the immediate interoperable solution that DRM-free sales provide.'**

—EDGAR BRONFMAN JR., WMG

loyalty and rewards programs.

WMG, for instance, outlined in a memo obtained by Billboard a plan to implement a product registration system for digital files that would allow fans to acquire additional content after the original purchase—either for free or for an added cost—that those who haven't bought the track can't access.

The type of content offered will vary based on the capabilities of the digital retailer selling the original file. But in the memo explaining the company's DRM-free decision, WMG CEO Edgar Bronfman

That could include Apple, although it's hard to imagine how removing DRM is any incentive for Apple to play ball when it is the one digital retailer unaffected by its use. But what's important is that the music industry is not treating the removal of encryption DRM as the sole solution to its digital woes.

Removing the file encryption is just a first, although very important step in empowering a more robust digital ecosystem. But there hasn't been any noticeable spike in digital sales since EMI became the first to drop DRM last April.

UMG and WMG didn't follow suit until much later. It will take some time for their DRM catalog to spread to additional stores than just Amazon, and still more time for those other stores to start making an impact.

UMG's DRM-free test ends Jan. 31, and the company is already busy collecting and compiling six months of data from selling the same songs in different DRM formats, at different prices, via different methods—including its own Web site and those of its artists. It is particularly interested in whether DRM-free sales will have any effect on mobile downloads.



Anecdotal information from other sources suggests that the DRM-free tactic is working. Industry sources say Wal-Mart was close to abandoning its digital music service altogether, but reversed course once EMI and UMG made their DRM-free moves. Since then, Wal-Mart has reported an increase in sales, but has not provided specific numbers. EMI, meanwhile, says that DRM sales are doing better than expected, but has yet to offer any figures.

But just removing DRM restrictions is not a means to an end—DRM only protects the individual songs purchased. What the industry wants is to sell more digital content than just singles. Should piracy be eradicated tomorrow and an interoperable DRM solution suddenly come to light, the industry would still suffer because the profit margins on single-track sales are the industry's ultimate bane.

"We have to get beyond just selling individual tracks," one label source says. "If we don't make new products for a new type of music consumer that take advantage of new types of technology, we're going to lose our audience. The content security issue is just one issue. But if all you do is drop file encryption, you're not going to succeed."

**.biz** For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

## BITS & BRIEFS

### MIX IT UP

Taking some time between defending itself from industry lawsuits, MP3Tunes introduced an automatic playlist feature to its digital locker service. The PlayMix service uses audio fingerprinting technology to determine the style, theme, artist or mood of any song stored in the locker service. It then automatically creates a playlist based on a matching situation, event or environment that fits the mood. The technology is based on Macrovision's LASSO and Tapestry audio software.

### DIGITAL DIGITS

Philips and Gracenote have joined forces to offer customers a combined audio and video content fingerprinting solution. The partnership combines Gracenote's audio fingerprinting and identification technology with Philips' similar

video services. The two companies hope to license their respective solutions as a one-stop shop for any content owners or service providers looking for ways to filter the flow of unauthorized digital content on the Internet.

### OUTSIDE THE BOX

Growth of consumer electronics sales will flatten out during the year, as retailers and consumers focus more on services, according to NPD Group. As such, the hardware market is shifting its focus to connected devices that offer beyond-the-box services, utilizing in-home broadband connections and both wireless and Wi-Fi networks. Manufacturers of PCs, portable navigation devices, MP3 players and digital cameras are among those industry segments that are building wireless links into their products.

## PLAYER PIANO?

First the radio replaced the piano. Now, the piano is getting its revenge.

Yamaha's Disklavier is an Internet-connected piano that, with its DisklavierRadio service, streams Internet radio stations suited specifically for the piano—such as classical and jazz—for a subscription fee of \$20 per month. A new service called DisklavierMusicStore allows users to download permanent music files to the piano's built-in 80 GB hard drive.

Users can access either the streaming or downloadable music to teach themselves to play the instrument by playing along in synch with the tunes, or just let it play itself like a player piano. A high-speed Internet connection is required. Users can control the piano and schedule downloads via a Wi-Fi-connected remote control.

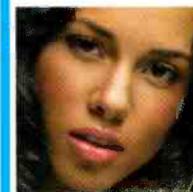
The Disklavier is available at Yamaha dealerships nationwide or via the company's Web site for \$35,000.

—AB



## AOL Music TOTAL MONTHLY STREAMS JAN 19 2008

### Top Songs



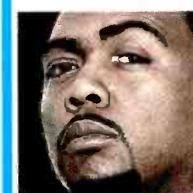
|    |                |                                    |         |
|----|----------------|------------------------------------|---------|
| 1  | ALICIA KEYS    | No One J                           | 118,996 |
| 2  | CHRIS BROWN    | With You JIVE                      | 99,792  |
| 3  | ALICIA KEYS    | Like You'll Never See Me Again J   | 85,351  |
| 4  | CHRIS BROWN    | Kiss Kiss JIVE                     | 83,628  |
| 5  | BRITNEY SPEARS | Piece of Me JIVE                   | 70,106  |
| 6  | FLO RIDA       | Low POE BOY/ATLANTIC               | 60,532  |
| 7  | JAHEIM         | Never DIVINE MILL/ATLANTIC         | 58,248  |
| 8  | TAYLOR SWIFT   | Teardrops On My Guitar BIG MACHINE | 55,170  |
| 9  | CHRIS BROWN    | Wall To Wall JIVE                  | 48,015  |
| 10 | CHRIS BROWN    | This Christmas JIVE                | 43,117  |

This month's charts are brought to you by Alicia Keys and Chris Brown, who take up nine slots on the two lists.

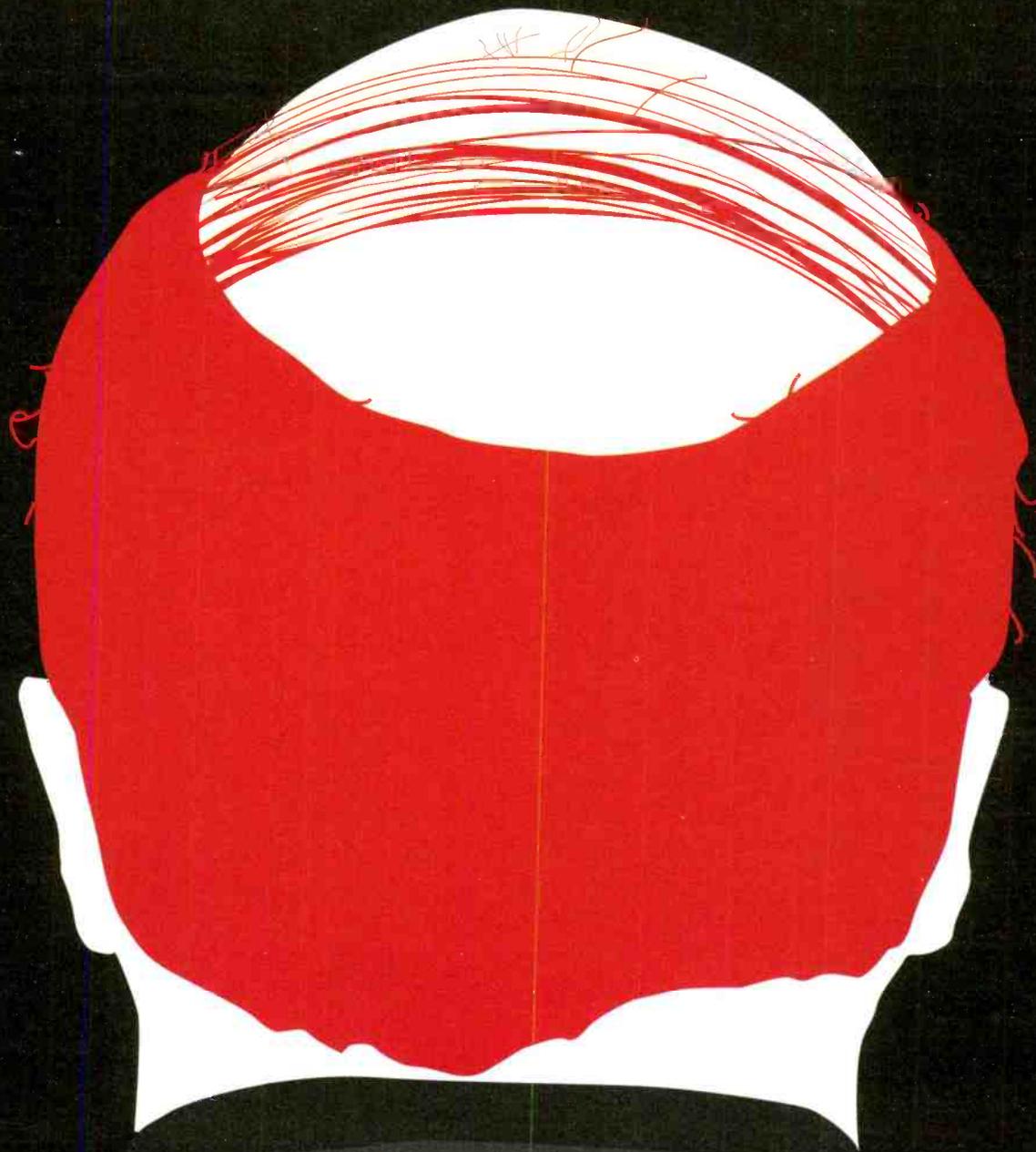
### Top Videos

|    |                    |  |         |
|----|--------------------|--|---------|
| 1  | SOULJA BOY TELL'EM | Crank That (Soulja Boy) COLLIPARK/INTERSCOPE | 472,438 |
| 2  | CHRIS BROWN        | With You JIVE                                | 393,630 |
| 3  | FLO RIDA           | Low POE BOY/ATLANTIC                         | 320,645 |
| 4  | TAYLOR SWIFT       | Our Song BIG MACHINE                         | 320,193 |
| 5  | ALICIA KEYS        | No One J                                     | 291,855 |
| 6  | CHRIS BROWN        | Kiss Kiss JIVE                               | 261,876 |
| 7  | COLBIE CAILLAT     | Bubbly UNIVERSAL REPUBLIC                    | 209,279 |
| 8  | FERGIE             | Clumsy WILL.I.AM/A&M                         | 185,658 |
| 9  | GORILLA ZOE        | Hood Figga BLOCK/ATLANTIC                    | 177,972 |
| 10 | TIMBALAND          | Apologize MOSLEY/INTERSCOPE                  | 175,860 |

While "Apologize" is still burning up the Web, his new single, "Scream," is taking off on top 40 radio.



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## The Indies

CORTNEY HARDING cortney.harding@billboard.com

# Life And How To Live It

Virtual World Offers Career Boosts For Indie Acts



KRANTZ



BUFORD

**W**hen a film, band or Web site is on everyone's lips and pages, it can be easy to be blinded by the hype and automatically write it off.

Great bands go unheard because the blogosphere loves them too much; great movies go unwatched because they top every critic's poll.

Indeed, after the initial landslide of publicity that surrounded online role-playing community Second Life, many people wrote it off as nothing more than an overblown interactive space for basement dwellers to live out their fantasies of being a fairy with teleporting capabilities.

But as the recent success of a number of independent musicians demonstrates, Second Life is worth a second look. Performers have been able to make some decent money without ever leaving the comfort of their own living rooms, and some have found a launching pad for actual careers in a virtual world. With about 1.2 million "residents" signing in at least once every 60 days, the site can be a gold mine for emerging artists.

Jeff Krantz, who performs in Second Life as **Hep Shepherd**, came to the site with fairly low expectations. "I heard about it at a dinner party and thought it was kind of weird, but I had just quit my job to play music and wanted to try every single outlet I could," he says. His low expectations weren't exceeded at his first virtual show, where he says he played to a room of five avatars. Still, Krantz decided to stick with it, and wound up playing more than 200 shows in 2007, many of which "sold out" at Second Life's venues.

"My real-life career has launched because of the site," Krantz says. "I'm in L.A. right now taking meetings, and I've had a number of label and gig offers. I can come to a label and show them the thousands of downloads I've had based on my use of Second Life, and I've found that it's pretty powerful."

Krantz continues, "With all that said, Second Life is incredibly time-consuming. It's not a shortcut to success and fame. The quality of networking is amazing, but you're going to

spend hours on the site if you want to do well."

For Atlanta-based folk musician **Grace Buford**, who performs as **Cylindrian Rutabaga**, the time she's invested has been a small price to pay for the connections she has made. Buford started performing on the site because she has two young children and couldn't balance the rock'n'roll lifestyle with parenting.

"It was hard for me to play out in real life; late nights and touring don't really mesh with being a mom," she says. After a friend turned her on to Second Life, she began playing shows and selling CDs and downloads through the site.

"There is a vast economy within Second Life," Buford says. "I started doing the shows for tips, and then when I could draw enough people, I started charging a cover." Buford hasn't made millions, but she's connected with a whole host of new collaborators and had an opportunity to expand her musical repertoire. "I've worked with a three-piece band that I met through the site, and I'm working on trying to put together a show with some other Atlanta musicians that will be broadcast in Second Life," she says.

Established indie acts have also benefited from Second Life performances. Last summer, the Guardian newspaper and Intel sponsored Second Fest, an in-world music festival that featured performances by **Hot Chip**, **New Young Pony Club** and **Simian Mobile Disco**.

For its part, Linden Labs, the developer of Second Life, has a mostly hands-off approach when it comes to dealing with musicians. "We offer the platform and think music is a really compelling use of it, but in the end, the [virtual] owners control their own land," says **Jesse Reiner**, one of the company's product managers. "I think the site is a great outlet for independent musicians. There are lots of different artists, and they all have access to a global, receptive and very encouraging audience." ■■■

**biz** For 24/7 indie news and analysis, see [billboard.biz/indies](http://billboard.biz/indies).



## With The Brand

JOSH RABINOWITZ joshrabinowitz@grey.com

# Jingle In Your Pocket

What Began With Oscar Meyer Is A Winner For Today's Music Acts

In 2002, **Kevin Kelly**, a cultural guru from *Wired*, boldly forecast in a Sunday New York Times Magazine piece called "Where Will Music Be Coming From": "The most popular band in the world (will) produce very good 'jingles,' just as some of the best directors today produce only very good commercials." And he was right—can you say **U2**/Apple iPod, **Jay-Z**/Bud Select and **Rihanna**/CoverGirl?

Kelly wasn't the first to consider connections between advertising and music, of course. In his *Musical Quarterly* article "Music in Advertising: An Analytic Paradigm," cognitive music expert **David Huron**, a professor at Ohio State, clarified music's brand potency in

1989: "It is one of the peculiarities of human audition and cognition that music tends to linger in the listener's mind. Despite the largely visual orientation of human beings, photographs and visual images do not infect human consciousness to the same extent that melodies do."

For years and years, advertisers relied on the jingle to service this reasonably scientific tenet to great effect: "Plop Plop, Fizz, Fizz," "Rice-a-Roni, the San Francisco Treat," "I wish I were an Oscar Meyer Weiner." The creators of the jingle were proficient sonic persuaders, adulators of the hook, master "mnemonicists," sonic signatories and dedicated disciples of **Pavlov**.

Huron's research also showed that "listeners are

Brand pairings like Paul McCartney and Starbucks, which released his 'Memory Almost Full' album, struck a chord with consumers in 2007.

sometimes known to display evasive behavior in an effort to prevent being seeded by a melody they know will persist mentally long after the actual sound disappears"—begging the question to the brands: Did you have to let it linger?

Advertisers came to understand this point, taking a lesson from cool films. Forty years ago, "Easy Rider," followed by a string of **Martin Scorsese**



## The Publishers Place

SUSAN BUTLER sbutler@billboard.com

BILLBOARD EXCLUSIVE

# Building On Faith

Gospel And Christian Publishers Join Forces

During the holidays, I attended for the first time a Presbyterian service to lend moral support for a relative's mother who sang in the choir. The entire service was a Christian musical presentation by a group of 50-and-older singers. At one point, a high school student—and the only person of color at the service—joined them for a solo performance to add a gospel sound.

The congregation was very reserved. Some people politely tapped their feet and clapped during the chorus. But when the young woman finished the solo, the entire congregation leapt to their feet, loudly cheering and applauding her performance. This was my first experience hearing the mix of gospel and Christian music, which is a growing trend.

Now, in what appears to be a first-of-its-kind deal, indie gospel publisher Lilly Mack Publishing has partnered with major EMI Christian Music Group Publishing to bring gospel music to a broader audience.

"There's a delineation between Christian and gospel music with the consumer, with the latter geared by and large to the African-American church and traditionally played on urban and gospel radio," EMI-CMGP president **Eddie DeGarmo** says. "We want to introduce these great songs into the Middle American evangelical church."

Lilly Mack is home to one of the most successful gospel catalogs (more than 800 songs) written by such top writers as Grammy Award-winning songwriter/artists **Kirk**

**Franklin** ("Imagine Me," "Fight for My Life") and **Myron Butler** ("Stronger"); **Trin-i-tee 5:7** ("Listen"); **Byron Cage** ("With All of My Might"); **Dorinda Clark-Cole** ("Great Is the Lord"); and **Kurt Carr** ("God Blocked It"). Franklin is starring in the upcoming film "Church Boy" (Lionsgate), which includes many of his songs.

Under the new deal, EMI-CMGP will handle worldwide administration and exploitation for the current Lilly Mack catalog. Going forward, the two companies have partnered to sign and develop new writers under a co-publishing arrangement.

"No one has combined companies like this before," says **Vicki Mack-Lataillade**, who co-founded California-based Lilly Mack with **Claude Lataillade** about 15 years



flicks, used the emotion and associative power of familiar rock songs to resonate with young audiences. With the rise of cable TV, videogaming and the Web, advertisers learned they could also bust through the clutter and competition, and connect with their target audience with familiar songs. A licensing frenzy ensued.

At first it was big blockbuster songs, then it was little teenie-weenie ones—indie artists found an outlet for their music and thus, a chance to pay some bills. Soon TV shows embraced the licensing world, and the

music supervisor—aka the purveyor of the playlist, the idolater of iTunes, the search engine-ear—became a real player in the music industry and a practitioner of what some have called the new A&R.

The brands became cool(er), selling out became selling in, brand alliance companies popped up out of nowhere, record companies became “media” companies: “Disney-fying,” 360-ing, strategically marketing, digitizing (finally) and hoping to plant as many Apple “seeds” as possible.

This past year alone, the perception of the brand in the musical equation has stuck a chord with consumers akimbo: the **Eagles/Wal-Mart**, **Starbucks/Paul McCartney**, **Rihanna/CoverGirl**, **Apple/Feist**, **Disney/Disney**, “**American Idol**”/“**American Idol**,” **Bob Dylan/Cadillac**, **John Mellencamp/Chevy**, etc., etc., etc.

Earlier this year, a marketing agency commissioned **KRS-One**, **Nas** and **Kanye West** to record a song, the **Rick Rubin**-produced “Better Than I’ve Ever Been,” to commemorate the 25th anniversary of the Air Force One sneaker. Last week, the song became what is most likely the first branded tune to be nom-

inated for a Grammy Award.

Music in advertising, in some ways, has now come full circle back to the jingle—but one created by a superstar musician.

In 2005 I took Kelly’s prediction one step further, in a Billboard op-ed: “It’s a matter of time that a song recorded specifically for an ad will be the best-selling song in the United States.” I wasn’t spot on, at least yet, but this past week a song created for an Allstate ad by **Lifeline** frontman **Jason Wade** cracked the Billboard Hot 100.

Historically, the worlds of branding and advertising have been the underwriters of much of pop culture. In 2008 and beyond, much of pop culture, especially music, may begin to underwrite and rewrite the path of advertising and branding, changing the dynamics of that equation from subsidizer to the subsidized. ...

*This is the first biweekly column for Josh Rabinowitz, Grey group senior VP/director of music and an adjunct professor at NYU’s Steinhardt School of Music and Performing Arts Professions.*

**.biz** For 24/7 branding news and analysis, see [billboard.biz/branding](http://billboard.biz/branding).

ago. “I have always been about getting rid of the color lines in faith-based music, which is not like it used to be. Now this will be the first time that, through this mechanism, there will be a concentrated effort on both companies’ parts to get this music to everyone.”

EMI Christian Music Group president/CEO **Bill Hearn** says that EMI has a strong infrastructure and marketing system geared toward the evangelical church, with direct relationships with more than 750 American churches. Its Web site, [worshiptogether.com](http://worshiptogether.com), has more than 400,000 registered worship leaders and band participants—more than 200,000 of them visit the site weekly in search of new songs, he says.

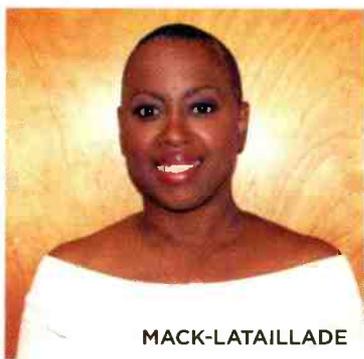
“We plan to use that tool to introduce the gospel songs to the American worship leaders, which has never been done before,” Hearn says. “Gospel arrangements aren’t neces-

sarily geared toward the evangelical church. We’re going to rearrange some of the songs and educate the worship leaders on how they can be used.”

“You might hear them in a traditional gospel, contemporary Christian, rock or reggae arrangements,” Mack-Lataillade adds. “It’s all about the message.”

Hearn says that EMI-CMGP revenue has grown “by double digits” in the last five years. Although mechanical revenue—which once accounted for about 80% of the publisher’s revenue—has dropped to about a 50% share, diversifying its revenue streams has helped the publisher.

Explaining this diversity,



**MACK-LATAILLADE**

**DeGarmo** points to more performances on radio and an increase in international licensing to churches for the right to project lyrics and reprint songs in their bulletins, digital-print licenses and synch deals.

“Part of the reason [for synch growth] is just making the film and TV industry aware of our music,” DeGarmo says. “They have been amazed at the quality of the music. It has turned into a sizable business for us where we generate several hundred licenses per year for major television shows and major motion pictures.”

EMI-CMGP is not part of EMI Music Publishing, which operates separately from EMI Music. EMI-CMGP is part of EMI Christian Music Group under the EMI Music umbrella. But the Christian publisher partners with the major publisher on specific initiatives and has a formal agreement for EMI Music Publishing to pitch songs for film and TV placement. ...

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## Retail Track

**ED CHRISTMAN** [echristman@billboard.com](mailto:echristman@billboard.com)

# Slicing And Dicing

What The Year-End Numbers Mean For the Marketplace

**A**s the music industry moves further into the new world, it’s interesting to see how digital distribution is affecting the numerical scope of the marketplace. Nielsen SoundScan has set for itself the task of measuring the various digital platforms, and in some instances its data capture is almost complete. In other areas, it still has a way to go. But let’s look at some of the numbers and try to get a feel for the difference between the physical reality and the emerging digital marketplace.

First off, let’s examine genres.

In the physical world, rock music comprises 28.8%, or 129 million units, of the 449 million CD sales in 2007. But in digital album sales, rock is about 10 percentage points higher, finishing last year with 39%, or 19.5 million scans, of the 50 million digital album sales recorded last year.

One reason for rock’s power is because other genres trail in the digital marketplace. Take, for example, R&B and rap. They only comprise 12% of digital album sales, or nearly 6 million album scans, versus the nearly 20%, or 89 million scans those combined genres capture in the physical world.

Likewise, country and Latin albums continue to lag behind in the digital arena, with 5.6% and 1% of all digital album scans versus 13.3% and 7% of sales, respectively. In the digital world, jazz and electronic music do better, while classical doesn’t fare as well.

Moving over to the majors’ market share, it is interesting to note that for digital albums, Universal Music Group’s market share is 27.7%, down considerably from the 31.9% the company has for the album format as a whole. But when UMG’s hit records are taken into account—it had eight of the top 10 best-selling tracks including the No. 1 “Crank That” by **Soulja Boy**—its digital track market share of 33.8% boosts album market share including track-equivalent albums—whereby 10 track downloads equal one TEA—to

31.4%, pretty close to its total album share.

Sony BMG Music Entertainment is also weaker in digital album market share with 22.9%, versus the company’s 25% total album market share. But again, digital track sales ride to the rescue and keep Sony BMG in the ballgame.

On the other hand, EMI Music enjoys a 10.8% digital album market share, versus the 9.4% total album market share the company posted for 2007. Its lack of hit songs, as evidenced by its 7.4% track market share, weighs the company down.

Moving over to the indie sector, SoundScan doesn’t yet break out track market shares specifically for the major-owned independent distribu-

tion companies. But since it provides their album with TEA market share, you can back it out, and that’s when things get interesting.

For one thing, Alternative Distribution Alliance’s digital album market share of 7.4% is more than double its 3.27% in overall album share. Meanwhile, RED’s digital tally is 3.7%, versus its 2.6% total album market share. But the company’s digital track market share of 1.9% is key, making its album and TEA market share a combined total of 2.5%. That swamps ADA’s digital track market share of 0.22%, but loses out to ADA’s album with TEA market share of 2.8%.

While slicing and dicing the data this way and that sounds confusing, it’s because the industry and Nielsen SoundScan are still trying to determine the best parameters to measure the marketplace.

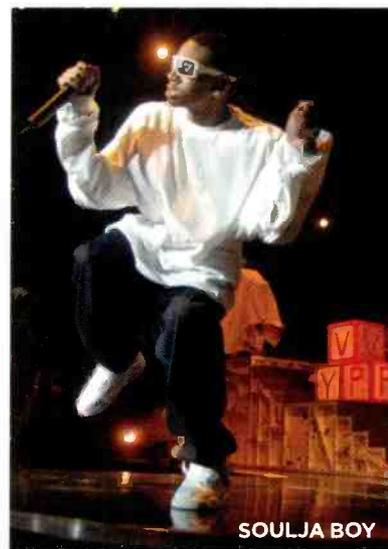
Most industry executives hate it when album market share is cited as the sole barometer of the industry’s health. That’s one of the reasons why the “albums with TEA” category was created, which shows industry sales are down 9.5%, not the 14.9% that Billboard reported last week.

But on a contribution margin basis—which excludes marketing and promotional costs—albums still account for more profit, roughly \$5, versus the 44 cents per track, or \$4.40 for a track equivalent album, Retail Track estimates.

It would be great (for shareholders at least) if label downsizing was because the virtual world allowed the industry to reduce manpower and capture more profit. But so far all the downsizing continues because of the decline in physical sales, which is one reason why I still consider total album market share a key factor.

And while various digital initiatives are gearing up, things at least are changing on the data front too. For the first time, SoundScan captured the year’s total ringtone sales, which it clocked at 220 million. Eventually the industry will want to see digital album and track sales broken out by computer downloads, subscription downloads and mobile downloads.

In the meantime, Billboard and Nielsen SoundScan are collaborating to design a comprehensive chart that will measure artists’ popularity by tracking all sources of revenue on a weekly basis. Now that will be something to see. ...



**SOULJA BOY**

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# IN THEIR OWN WORDS

## Indigenous Rappers Rise In Oz

MELBOURNE—A new generation of hip-hop acts is emerging from a community ravaged by poverty, drugs, alcohol and education problems and struggling with a lack of opportunities: Australia's indigenous peoples.

The country's 200 indigenous tribes make up 2.4% of Australia's 21 million population—but 22% of its prison population. Australian Bureau of Statistics figures show their life expectancy is 17 years less than the national average, with adults two-and-a-half times more likely to be unemployed than their nonindigenous counterparts.

That grim picture invites comparison to the social conditions that spawned the American hip-hop scene. However, rather than promoting a "gangsta" lifestyle, Australia's indigenous rappers' lyrics are concerned with racism, alcoholism and violence in their ghettos—plus celebrating family/tribal ties and ancient folklore.

Dylan Liddy, a booker at Melbourne-based agency Premier Artists, says indigenous hip-hop artists—singing in English or local dialects—are pushing into venues and onto festival bills previously dominated by modern rock/alternative acts.

"Agents around Australia are working with more and more [indigenous] talent," Liddy says. "Acts are coming up from the underground and realizing they can carve a career for themselves, particularly live. They're delivering excellent performances."

Such acts as Tjimba & the Yung Warriors (Blackwing), Indigenous Intrudaz (CAAMA), Konect-a-Dot (Redfern Records), Pott Street (Redfern Records) and Tha Deadly Boys (Westside) are selling out clubs across Australia.

"CD sales are still minimal," Universal Music Australia managing director George Ash says, "but [indigenous hip-hop] is a sizable proposition when you factor in income from merchandising and touring."

Universal is negotiating to sign a leading indigenous act, although Ash declines to name it. "This is starting to be a significant movement," he says. "We plan to become more involved."

Tjimba & the Yung Warriors released their debut album, "Warrior 4 Life," on Melbourne-based Blackwing Productions through distributor Sound Vault in August 2007. Echoing Ash, Blackwing managing director Rich Micallef reckons 70% of the act's income comes from live performances, with the remainder split between merchandising and record sales.

At present, there isn't any accurate data on indigenous hip-

hop sales, with illegal downloading/copying among fans prevalent. However, the market for home-grown hip-hop was illustrated by the crossover success of white rap trio Hilltop Hoods in 2006 (Billboard, July 26, 2006).

Having built a sizable fan base though constant touring, the Adelaide act broke big with fourth album "The Hard Road" (Obese Records/MGM), an April 2006 No. 1 on the Australian Recording Industry Assn.'s weekly chart. The label says sales have passed 70,000. That success paved the way for such names as the Herd, Downsyde and Koolism to pick up mainstream radio play.

Indigenous hip-hop regularly airs on national youth radio network Triple J, college radio and indigenous network Koori Radio. However, Maya Jupiter, host of Triple J's weekly hip-hop show, anticipates resistance elsewhere, noting that mainstream radio "has a problem with records with a strong Australian accent."

While the majors sniff around the indigenous scene, the independent sector has been capturing its key acts on record.

Micallef set up Blackwing Productions in 2007 to provide management, production and touring services for indigenous acts, and "Warrior 4 Life" was its first release. "Our aim is to license individual recordings to majors here and overseas," he says. "There's a lot of interest in Aboriginal music from European and U.S. labels and festivals."

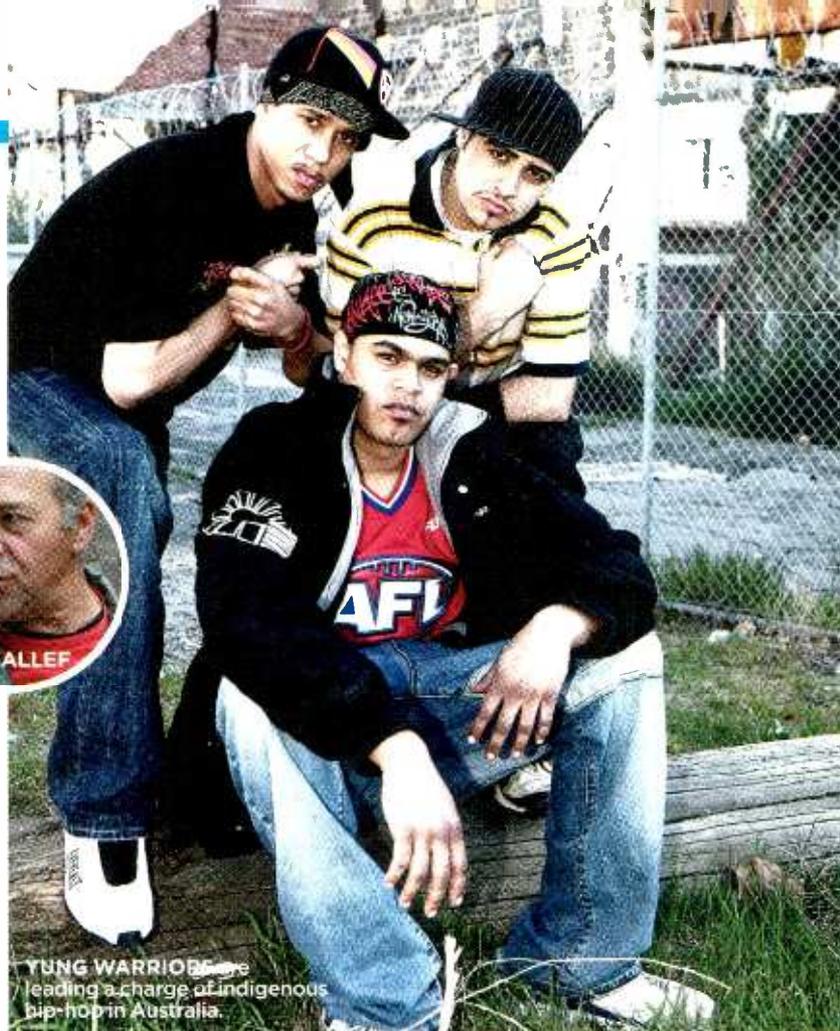
Another new company focusing on indigenous hip-hop/urban acts, Redfern Records Entertainment, was launched last October in Redfern, the Sydney black ghetto where its co-founding siblings Stephen and Nikita Ridgeway grew up. "We want to show there are indigenous hip-hop acts that are better

than Hilltop Hoods," Stephen Ridgeway says.

Redfern's first album, released Jan. 15 and self-distributed through key music retail chains JB Hi Fi and Leading Edge, is the compilation "Beats From Tha Street," featuring such acts as Pott Street and rappers Task and Konect-a-Dot.

Ridgeway is also investigating staging an indigenous hip-hop awards ceremony in June in Sydney, alongside a national multi-artist tour.

Redfern's mission, he says, is to "put nonindigenous people in our shoes so they understand the issues we face. The challenge is to overcome stereotypes at mainstream radio and retail." ♦♦♦



MICALLEF

YUNG WARRIORS are leading a charge of indigenous hip-hop in Australia.



## BRINGING THE NOISE Three Key Indigenous Hip-Hop Acts

### TJIMBA & THE YUNG WARRIORS

**Based:** Melbourne  
**Current release:** "Warrior 4 Life" (Blackwing Productions album)  
**Management:** Blackwing Productions, Melbourne  
**Band leader Tjimba Possum-Burns is regarded as something of a prodigy, being the son of guitarist Selwyn Burns from roots/rock band Coloured Stone and grandson of late painter Clifford Possum Tjapaltjari, one of the leading indigenous visual artists of the 20th century. The band plans to tour Europe and the United States during 2008.**

### INDIGENOUS INTRUDAZ

**Based:** Brisbane  
**Current release:** "Clap Your Hands" (self-released single)  
**Management:** self-managed/Blackwing Productions  
**Hailing from the Brisbane indigenous ghetto of Inala, A-Mon, DCP and Zen-A last year delivered the brutal self-released single "Clap Your Hands" about life on the wrong side of the tracks. The band is recording its debut album for CAAMA Music, the label arm of the Central Australian Aboriginal Media Assn.**

### JAKALENE EXTREME

**Based:** Sydney  
**Current release:** "Goods in Custody" (self-released album)  
**Management:** self-managed  
**An ongoing role as Shazza on free-to-air multicultural network SBS TV's comedy "Pizza" has won a cult following for Extreme, who is of mixed Irish, aboriginal and Serbian descent. Her politically driven rapping was first exposed on her 2006 debut album. The artist subsequently stood—unsuccessfully—as a Socialist Alliance Party candidate in the March 2007 New South Wales elections. She is working on a second album. —CE**

## GLOBAL NEWSLINE

### >>>U.K. SALES SLUMP

The U.K. albums market experienced double-digit decline in volume during 2007, according to BPI figures. Album sales fell by 10.8% to 138.1 million units. The BPI notes, however, that album sales remain 26% above the level of 10 years ago. Value figures were not released. On the plus side, growth in sales of single-track downloads boosted the U.K. singles market by 29.3%. The figures, combining physical and digital sales monitored on behalf of the Official U.K. Charts Co., show that 2007 was the third-biggest year

on record for singles in Britain. —Andre Paine

### >>>CANADIAN DIGITAL SALES LAGGING

Despite a 73% gain in single digital track sales in 2007, the Canadian Recording Industry Assn. says digital sales still lag behind that of the United States. According to CRIA president Graham Henderson, jumps in sales of both digital tracks and albums last year do not offset the continued decline of physical CD sales. Henderson says that in the States, digital sales account for 29%

of the overall market, compared with 12% in Canada. CD sales dropped by 5.9 million last year, versus an increase in digital sales of 4.5 million (counting 10 single digital tracks on average as a single album). That led to an overall decline of 1.4 million albums, Henderson says, adding that revenue for Canada's major recording companies fell further than those numbers indicate "because of the added marketing dollars needed to deal with an increasingly fragmented market." —Robert Thompson

### >>>MOTOROLA BUYS SOUNDBUZZ

U.S.-based electronics/communications company Motorola is buying Singapore-based dig-

ital music services provider/online music store Soundbuzz. Terms of the deal, which is expected to close by March 31, were not disclosed. The two firms say it will allow Motorola to expand its Motomusic mobile music service—which has already launched in China—into India, Southeast Asia, Australia and New Zealand. Soundbuzz CEO Sudhansu Sarronwala says he and Soundbuzz management will remain with the company following the purchase. Soundbuzz is currently jointly owned by its managers and Singapore-based electronic hardware maker Creative Technology. —Nyay Bhushan

**biz** For 24/7 global news and analysis, see [billboard.biz/global](http://billboard.biz/global).

# 6 QUESTIONS

with **STUART GALBRAITH**  
by **LARS BRANDLE**

Stuart Galbraith's 23-year career has taken him to the peak of the U.K. live music business—and on the way, he quite literally scaled a mountain. The live music veteran, who served with various incarnations of Live Nation during the past two decades, overcame an unusual challenge in October 2007 when he climbed Tanzania's Mount Kilimanjaro.

Soon after, Galbraith became an industry talking point when it emerged his employer had dismissed him, citing "breach of contract." During his time with Live Nation, Galbraith played a key role in creating U.K. festivals Wireless, Hyde Park Calling and Download, and was heavily involved with organizing the 2005 London Live 8 concert and the 2007 Wembley Stadium Live Earth event. Now, he's climbed back into view, with new promotion venture Kilimanjaro Live. Billboard caught up with Galbraith at his new central London premises.

**1 What has been keeping you out of sight in the past few months?**

There were terms in the legal agreement I made with Live Nation when I left them, which restricted me to working on several projects until Jan. 1. On Jan. 14, I'm launching Kilimanjaro, which is completely independent and not tied into any ticketing or sponsorship arrangements. It also has the benefit of significant funding from AEG Live. It's a 50/50 partnership that will enable us to be small, nimble and move as an independent promoter, but also draw upon the capital resource that AEG has on a global basis.

**2 How will Kilimanjaro operate?**

Kilimanjaro will have three facets in the U.K.: festivals, touring and the development of new artists. We'll be promoting tours in 2008 with Simply Red/Mick Hucknall and k.d. lang, and hope in due course to work with the likes of the Red Hot Chili Peppers, Metallica and AC/DC. One of the launch projects [will involve] a run of shows at the O2 [Arena in London]. Kilimanjaro will work very much in the U.K. contemporary rock/indie festival market. Our first festival activity will be Wakestock [the summer wakeboarding/music festivals held in Oxfordshire and North Wales], which we've now acquired a partnership in.

**3 What about international plans?**

We're looking on a global basis for festival creation and development. We'll be working closely with Paul Tollett and Goldenvoice, who created Coachella and Stagecoach, and there are a couple of projects in early stages of discussion. We're hoping for a partnership of my experience on European-based festivals and Paul's of American-based festivals. Combine the two, and we can also make a product for the U.S.

Hopefully this will give AEG an involvement in the creation and promotion of international festivals, which they haven't had.

**4 Any specific ideas for the U.K. market?**

There are still opportunities left in the U.K. for niche areas. I learned a lot of lessons in creating Download—what I'm hoping is that we'll build upon the good aspects. We will be applying those to the festivals that we will be involved in over the next six months.

**5 Is there room for festival growth in Europe?**

There's scope for growth—and new levels of efficiency [on the accountancy side]. We're approaching [saturation] in the U.K., but I don't think it's necessarily there yet. If a festival has a good concept and a good lineup and delivers good customer appeal, then it will still work. Record companies moving into the live marketplace present opportunities—and there is a whole area of potential growth in secondary ticketing.

**6 Do you have any animosity about how Live Nation handled your dismissal?**

I was disappointed with how I left Live Nation, which was the end of a 23-year career—I still have a lot of friends there. I was upset for two, three days. I then realized that, with the deal I had in the offing with AEG—a new position which placed me as an independent—it was probably the best timing I could have actually wished for.



GALBRAITH

GLOBAL BY WOLFGANG SPAHR and JULIANA KORANTENG

# Berlin Awaits O2 World

New Arena Could Host 250 Events Each Year

BERLIN—This year, Germany's capital will gain a €165 million (\$243 million) concert arena "destined to make Berlin a global center for live entertainment once and for all."

So says concert promoter Peter Schwenkow, anticipating the fall arrival of 17,000-capacity O2 World, built and managed by Anschutz Entertainment Group.

Schwenkow is CEO of Berlin-based DEAG, AEG's preferred promoter for the O2 World—and for German tours since July 2006. He expects the new arena to host 250 events annually, from live music to sports.

Berlin will be AEG's second European O2-branded venue. London's 23,000-capacity O2 Arena opened in June 2007 and, according to Billboard Boxscore, grossed almost \$30 million last year on attendance of 431,300, including Prince's \$22 million, 21-night run.

AEG sources expect the



Promoters are split on the impact of the impending O2 World arena in Berlin, shown above in an artist's rendering.

O2 World to attract more than 3 million visitors in the three years after it opens, following two years of construction. "Within a very short space of time, its performance will top that of London," Schwenkow says.

Berlin senate state secretary Thomas Härtel oversees the city's existing arenas, Max-Schmeling Hall (8,000 capacity) and the Velodrom

(10,000). He says that the O2 World's impending arrival has "increased the business risk" in operating them, and says that outside operators are now being sought.

This year, Max-Schmeling Hall will host James Blunt in March and Backstreet Boys and Zucchero in April; Kylie Minogue will play the Velodrom in June.

Berlin mayor Klaus Wow-

ereit insists the city needs the new arena, claiming that "many major [events] have passed up on Berlin as it did not have a venue with sufficient seating capacity."

However, promoters' views on the impending arrival are mixed. Bayreuth-based Semmel Concerts owner Dieter Semmelmann says, "In Berlin, we will now be able to offer optimum contempo-

rary conditions for our events. Audiences will receive the comfort and facilities expected from a modern, multipurpose arena."

However, Frankfurt-based Marek Lieberberg is more cautious. "It remains to be seen whether the O2 World's potential matches its capacity," he says. "In summer, competition from outdoor music events [in Berlin] will restrict its scope considerably."

In London, the O2 Arena has rapidly become serious competition for Wembley Arena (12,750 capacity) and Earls Court (20,000). Its December concerts included Spice Girls, Bruce Springsteen and Led Zeppelin, following earlier shows by Justin Timberlake, Elton John and Take That; 2008 bookings include Alicia Keys, Celine Dion and Dolly Parton.

"We saw a gap in the market," AEG Europe CEO David Campbell says, "but I don't think we realized how big [it] was."

Barrie Marshall, founder of concert promoter Marshall Arts, says the arena's success has led to "a realignment of venues in London."

"It would be foolish to deny the O2 has taken a lot

of the music business," an Earls Court spokesman says. However, he notes that Earls Court is primarily an exhibition venue, earning only 5% of annual revenue from entertainment. Its only December concert was the Kaiser Chiefs (Dec. 15); December 2006 saw two shows by Iron Maiden and one by Kasabian.

At Live Nation-owned Wembley Arena, however, GM Peter Tudor says that—despite the O2—it hosted 21 music shows in December, up from 19 in December 2006. "We're not resting on our laurels," Tudor says. "We're continuing to make improvements [and] to increase our capacity."

The O2 Arena has been widely praised for its facilities by artists and audiences. Marshall adds that it has "given people more opportunities to see acts who can now play multiple nights, like Prince did. Elton John said he loved it."

SJM Concerts managing director Simon Moran notes booking eight nights for Take That when the venue was still under construction. "I'd seen AEG's Staples Center [in Los Angeles]—and knew I could trust them," he says.

O2 WORLD, COURTESY OF AEG



## On The Road

RAY WADDELL rwaddell@billboard.com

# Connecting The Dots

## Nederlander/Viejas Deal Offers Touring Opportunities

Nederlander Concerts' new deal with Viejas Entertainment in San Diego, which names Nederlander the exclusive talent booker for all Viejas venues (billboard.biz, Jan. 4), fits in well with the overall Nederlander Concerts strategy rolled out in 2007, CEO **Adam Friedman** says.

"We're delighted to have been selected by Viejas and [Viejas president] **Tony San Pietro** when there are other San Diego promoters who have a more established base there," Friedman says.

Friedman says the deal works on two levels for Nederlander, including "the broader strategy,

**Mencia** and rock act **Daughtry** at Concerts in the Park, under the direction of Nederlander director of talent **Lesley Olenik**. Olenik previously worked for Viejas for three years. Nailing down the deal was "kind of a long audition, where everyone was given the charge and opportunity to go book some shows," Nederlander COO **Alex Hodges** says, "and we were fortunate to have delivered a number of cool shows to them."

Friedman and Hodges previously struck a deal with Viejas in 2000 when both were still top execs with House of Blues Concerts. HOB also opened

doing is sending out offers that have half a dozen or a dozen cities throughout the region."

Such a strategy is particularly effective out West, Friedman says. "When you get past the three to five major cities, it starts to become very spread out," he says. "We've been focused on taking artists up and down the coast of California, throughout Arizona, Vegas, and most recently we started putting in offers in Denver. The concept is basically when you're playing out West, you don't necessarily have to go market by market with a different promoter in each market."

**IN WITH THE BROS.:** Live Nation's two-year deal with Hollywood Records pop act **the Jonas Brothers** (billboard.biz, Jan. 3) marks an important in-road for the promoter in the world of Disney-related touring product.

The deal is billed as the first of its kind for an emerging act.



'When you're playing out West, you don't have to go with a different promoter in each market.'

—ADAM FRIEDMAN, NEDERLANDER CONCERTS

the regional strategy in expanding the footprint so we can create routing opportunities that make sense for artists," he says. "And the substrategy is to secure operating and booking rights at premier small and mid-sized venues which complement and leverage our core [venue] assets, which act really as the foundation for our routing strategy and from which we're leveraging growth."

Established in 2000, Viejas Entertainment and Productions is owned by the Viejas Band of Kumeyaay Indians and promotes shows in San Diego at 2,500-capacity Concerts in the Park and 750-capacity DreamCatcher, sizes that are "right in the pocket" for Nederlander, Friedman says. The venues are located at the Viejas Casino about 25 miles outside of San Diego.

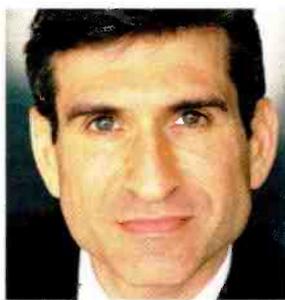
The companies' relationship began earlier this year when Nederlander Concerts successfully booked comedian **Carlos**

the Coors Amphitheatre (now a Live Nation property) in nearby Chula Vista in 1998.

"Alex and I had a lot of years in San Diego. I believe we certainly changed the face of the market when we were down there," Friedman says. "Nederlander has not had that presence there, and clearly this would be considered new market entry."

Strategically, though, it's more than just that. The deal allows Nederlander to offer "artists that aren't necessarily nationally promoted unique routing opportunities throughout the region and to be promoted and presented by a firm that's dedicated to first-class presentations," Friedman says.

"The way that we set our course was by starting to offer multicity offers," he continues. "So instead of just saying to an artist, 'How about playing the Greek [Theatre in Los Angeles] or the Grove [in Anaheim]' independently, what we've been



Until now, AEG Live has been the dominant producer of Disney-oriented tours, including 2006 Hannah Montana, Cheatah Girls and Powderpuff runs.

The Jonas Brothers spent last fall on the wildly successful Hannah Montana/**Miley Cyrus** Best of Both Worlds tour.

The group is exclusively managed by **Johnny Wright** for Wright Entertainment Group, **Philip McIntyre** for PhilyMack and **Kevin Jonas Sr.** for Jonas Enterprises. Creative Artists Agency is the exclusive booking agency for the group. Live Nation senior touring VPs **Brad Wavra** and **Bruce Kapp** are spearheading the company's efforts on the band's touring.

By summer, the group's profile should be significantly higher, when its own Disney series and a Disney movie ("Camp Rock") arrive. ...

**biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

# BOXSCORE Concert Grosses

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|    | GROSS/<br>TICKET PRICE(S)                            | ARTIST(S)<br>Venue, Date   | Attendance<br>Capacity               | Promoter                                   |
|----|--|--|--------------------------------------|--|
| 1  | \$2,716,802<br>\$79.50/\$55.50                       | <b>GEORGE LOPEZ, BRYAN KELLEN</b><br>Nokia Theatre L.A. Live, Los Angeles, Dec. 26-31  | 40,559<br>six sellouts               | Goldenvoice/AEG Live                       |
| 2  | \$1,042,648<br>\$51/\$41                             | <b>TRANS-SIBERIAN ORCHESTRA</b><br>Van Andel Arena, Grand Rapids, Mich., Dec. 1  | 21,999<br>two sellouts               | Live Nation, SMG                           |
| 3  | \$1,040,162<br>\$49.50/\$39.50                       | <b>TRANS-SIBERIAN ORCHESTRA</b><br>Palace of Auburn Hills, Auburn Hills, Mich., Dec. 26                                      | 22,182<br>two sellouts               | Live Nation, Palace Sports & Entertainment |
| 4  | \$955,858<br>\$100/\$75/\$50/\$30                    | <b>DANE COOK</b><br>HP Pavilion, San Jose, Calif., Dec. 5  | 14,050<br>sellout                    | Live Nation                                |
| 5  | \$566,258<br>\$80/\$35                               | <b>ARCANGEL, JOWELL &amp; RANDY</b><br>Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Dec. 14                                | 12,314<br>12,879                     | Stein Dueño Entertainment                  |
| 6  | \$555,354<br>\$125/\$35                              | <b>BJÖRK, RATATAT</b><br>Nokia Theatre L.A. Live, Los Angeles, Dec. 12   | 6,590<br>sellout                     | Goldenvoice/AEG Live                       |
| 7  | \$550,975<br>\$125/\$80                              | <b>FRANKIE VALLI &amp; THE FOUR SEASONS</b><br>Lincoln Center, Rose Hall, New York, Nov. 20-21, 23-25                        | 5,122<br>five sellouts               | AEG Live                                   |
| 8  | \$535,223<br>\$150/\$75                              | <b>IL DIVO</b><br>Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Dec. 16   | 5,879<br>6,434                       | Stein Dueño Entertainment                  |
| 9  | \$526,507<br>\$60.50/\$40.50                         | <b>TRANS-SIBERIAN ORCHESTRA</b><br>Boardwalk Hall, Atlantic City, N.J., Dec. 7   | 9,596<br>sellout                     | Live Nation                                |
| 10 | \$510,188<br>\$59.50                                 | <b>TOOL, TRANS AM</b><br>Bill Graham Civic Auditorium, San Francisco, Dec. 11  | 8,775<br>sellout                     | Live Nation                                |
| 11 | \$496,338<br>\$59.75/\$49.75/\$39.75/\$20            | <b>KEITH URBAN, GARY ALLAN</b><br>St. Pete Times Forum, Tampa, Fla., Dec. 9  | 9,335<br>13,805                      | Fantasma Productions                       |
| 12 | \$494,024<br>(\$488,553 Canadian)<br>\$51.82/\$44.24 | <b>TRANS-SIBERIAN ORCHESTRA</b><br>Air Canada Centre, Toronto, Nov. 26   | 10,174<br>14,300                     | Live Nation                                |
| 13 | \$489,747<br>(\$482,353 Canadian)<br>\$52.04/\$44.42 | <b>TRANS-SIBERIAN ORCHESTRA</b><br>Copps Coliseum, Hamilton, Ontario, Nov. 24  | 9,999<br>10,569                      | Live Nation                                |
| 14 | \$482,461<br>\$150/\$79/\$59/\$39                    | <b>STEVIE WONDER</b><br>Sommet Center, Nashville, Dec. 1   | 7,397<br>13,781                      | Live Nation, LN Touring JV, in-house       |
| 15 | \$482,400<br>\$228/\$168/\$128/\$48                  | <b>FEI YU CHING</b><br>HP Pavilion, San Jose, Calif., Nov. 18  | 6,347<br>10,000                      | Starimage                                  |
| 16 | \$477,918<br>\$75/\$45                               | <b>TOOL, TRANS AM</b><br>Nokia Theatre L.A. Live, Los Angeles, Dec. 10   | 6,515<br>sellout                     | Goldenvoice/AEG Live                       |
| 17 | \$474,462<br>\$52/\$42                               | <b>TRANS-SIBERIAN ORCHESTRA</b><br>Nassau Coliseum, Uniondale, N.Y., Dec. 14   | 9,851<br>sellout                     | The Bowery Presents                        |
| 18 | \$471,026<br>\$56/\$44                               | <b>TOOL, TRANS AM</b><br>Comcast Arena, Everett, Wash., Dec. 4   | 8,874<br>sellout                     | Monqui Presents                            |
| 19 | \$467,375<br>\$115/\$45                              | <b>STEVIE WONDER</b><br>Nokia Theatre L.A. Live, Los Angeles, Dec. 15  | 6,862<br>sellout                     | Goldenvoice/AEG Live                       |
| 20 | \$465,255<br>\$115/\$55                              | <b>ENRIQUE IGLESIAS, RINGSIDE</b><br>Nokia Theatre L.A. Live, Los Angeles, Dec. 7  | 6,748<br>sellout                     | Goldenvoice/AEG Live                       |
| 21 | \$463,255<br>\$79.75/\$69.75/\$49.75                 | <b>OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT</b><br>Kansas Coliseum, Valley Center, Kan., Dec. 8                             | 8,040<br>sellout                     | Concerts West/AEG Live                     |
| 22 | \$462,830<br>\$45/\$20                               | <b>BUZZ BAKE SALE: PAPA ROACH, THREE DAYS GRACE &amp; OTHERS</b><br>Sound Advice Amphitheatre, West Palm Beach, Fla., Dec. 1 | 19,562<br>sellout                    | Live Nation                                |
| 23 | \$460,454<br>\$100/\$45                              | <b>STEVIE WONDER</b><br>FedEx Forum, Memphis, Dec. 2   | 6,461<br>12,118                      | Live Nation, LN Touring JV, in-house       |
| 24 | \$442,451<br>\$89.75/\$69.75/\$39.75                 | <b>OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT</b><br>Sprint Center, Kansas City, Mo., Dec. 11                                 | 8,752<br>sellout                     | Concerts West/AEG Live                     |
| 25 | \$432,662<br>\$44/\$34                               | <b>TRANS-SIBERIAN ORCHESTRA</b><br>Qwest Center, Omaha, Neb., Dec. 12  | 10,925<br>13,595                     | Live Nation, Mammoth, in-house             |
| 26 | \$412,234<br>(\$414,336 Canadian)<br>\$64.67/\$49.25 | <b>TOOL, TRANS AM</b><br>Credit Union Centre, Saskatoon, Saskatchewan, Nov. 27   | 7,441<br>sellout                     | Goldenvoice/AEG Live, The Union            |
| 27 | \$411,334<br>\$125/\$45                              | <b>STEVIE WONDER</b><br>Jobing.com Arena, Glendale, Ariz., Dec. 9  | 5,998<br>16,841                      | Live Nation, LN Touring JV, in-house       |
| 28 | \$407,254<br>\$69.50/\$59.50                         | <b>JOHN MAYER</b><br>Nokia Theatre L.A. Live, Los Angeles, Dec. 8  | 6,212<br>sellout                     | Goldenvoice/AEG Live                       |
| 29 | \$397,204<br>\$184.50/\$58                           | <b>NEIL YOUNG, PEGI YOUNG</b><br>Fox Theatre, St. Louis, Nov. 18   | 4,192<br>sellout                     | Live Nation Global Touring, in-house       |
| 30 | \$389,802<br>\$65/\$45                               | <b>ANDRÉ RIEU</b><br>Honda Center, Anaheim, Calif., Dec. 4   | 8,861<br>12,521                      | Dutch Performance Facilities               |
| 31 | \$386,490<br>\$250/\$50                              | <b>GIOI TINH YEU: NHU QUYNH, LNT, LTV, THIEN KIM</b><br>Terrace Theatre, Long Beach, Calif., Dec. 15                         | 4,812<br>4,860 two shows one sellout | Asia Music Group                           |
| 32 | \$384,912<br>(\$387,761 Canadian)<br>\$66.01         | <b>TOOL, TRANS AM</b><br>Save-On-Foods Centre, Victoria, British Columbia, Dec. 1  | 6,023<br>sellout                     | Goldenvoice/AEG Live, the Union            |
| 33 | \$382,891<br>\$79.75/\$59.75/\$39.75                 | <b>LARRY THE CABLE GUY</b><br>Orleans Arena, Las Vegas, Dec. 15  | 7,487<br>8,490                       | Outback Concerts, in-house                 |
| 34 | \$382,270<br>\$79.75/\$59.75/\$39.75                 | <b>OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT</b><br>Pepsi Center, Denver, Dec. 4   | 7,486<br>sellout                     | Concerts West/AEG Live                     |
| 35 | \$381,718<br>\$101/\$61                              | <b>NEIL YOUNG, PEGI YOUNG</b><br>Chevrolet Theatre, Wallingford, Conn., Dec. 7   | 4,513<br>sellout                     | Live Nation Global Touring                 |

PEERMUSIC  
PRESIDENT  
OF ANGLO  
AMERICAN  
REGION

# Kathy Spanberger

The veteran publishing exec discusses the challenges of an ever-competitive space.



She broke into the music publishing business by happily accepting a secretarial job at Peermusic. That was 28 years ago. Today Kathy Spanberger is president of the Anglo American region for the company, one of the top two independent music publishers in the world. She oversees eight of the publisher's 35 offices in 28 countries.

Peermusic enjoyed a successful 2007, with Josh Groban's mega-selling album "Noel" produced and arranged by David Foster, who is signed with the publisher. Peermusic administers most of the songs on the album. The publisher also counts among its successful composers, songwriters and producers National Medal of Arts 2007 recipient Morten Lauridsen, one of the hottest R&B/hip-hop writer/producers Chris "Tricky" Stewart (Rihanna's "Umbrella" and Mary J. Blige's "Just Fine") and Juanes, whose "La Vida . . . Es un Ratico" hit the top of the Latin charts.

Peermusic, especially known for the strength of its Latin material and classical catalog, also branched out into Southern gospel. It bought rights in the Malaco Music catalog. And despite challenges in the music business, the publisher stays on top.

## What has been the most significant change that you've witnessed in the publishing business?

I still remember mid-2000, 2001 [after Napster launched in 1999]. I call it the crash. We started seeing our income fall, particularly mechanical income. There was a reorganization of the whole business, which we're still going through. Publishers are historically six to 12 months behind because of the way our monies come in. When record sales started plummeting, we saw a little later how it hit our bottom line. Everybody went through hiring freezes, letting people go and restructuring in terms of where you would put your bodies and your emphasis, like bolstering the synchronization departments and going after performance-based catalogs.

## What types of performance-based catalogs?

It led to real growth in production libraries worldwide [i.e., wholly owned compositions and recordings specifically created to license for film, TV and other productions] because they're synch- and performance-driven.

## How else has the publishing business changed significantly?

We're in a risk business, but the risks generally have come down competitively. For example, the advances being paid [to songwriters and artists] have come down. There are a lot of songwriters who don't

have deals anymore, can't get deals or have left the business altogether. It used to be that if you got a record deal, you got a major publishing advance. They went hand-in-hand. That is not the case anymore. It's easier for them to get big money if they have something on the charts, but advances still can't be as high as they used to be because nobody is making the money we used to make. Nobody. That's the reality of the business going forward.

## Why did you begin overseeing Peermusic's Latin music department in the late 1980s?

For a long time, we were the only publisher concentrating on that area—having a bilingual staff and working the marketplace. In the early days, deals were made song-by-song, and there really wasn't a lot of money to be earned. As soon as the press started reporting that it was a great growth market, competitors started their own Latin departments. We needed somebody overseeing it who knew how to make aggressive market deals.

## You don't speak the language, do you?

You don't need to understand the words to appreciate how great the songs are. In many ways, it's interesting for me because I don't speak the language—it's not strictly dictated by language. If I like a song that's in Spanish, it's usually a pretty big hit because I'm listening for things that other people aren't hearing. I ask what the song is about—

the story line. But I also trust the creative people that I hire. If they're passionate about it, I support their passion.

## What is one of your strengths as an independent?

It's never been cooler than it is now to be an independent. There is such a lack of trust in the creative community for multinational corporations—I don't think it's deserved—but it just seems that everybody thinks they're going to get ripped off. There is an independent mindset in the community—"I can get on YouTube, I can do this myself"—so the independent side of companies tends to be very appealing. At Peermusic, we have a lot of flexibility as to what we can do. There isn't a lot of red tape here. If I want to try something very different, I can just try it and see if it works. That's very appealing to artists. We also have our own digital aggregating site, digitalpressure.com, to get music on sites like Rhapsody and iTunes.

## How competitive is the synch market?

It's tougher because it's pure economics. There are more chasing fewer, so the prices go down. Synchronization in film is kind of abysmal. They have cut budgets to use music so they have very little money left to pay for anything anymore. The soundtrack market is in the doldrums.

## How is the TV synch licensing market?

TV is quite strong. We all know that artists and songs are being broken out of TV and commercials more than they are out of films or radio these days. But on the other hand, the people you're licensing to know this. So you always hear, "Well, it's great promotion for you." They're always trying to lower the fees. Music supervisors, advertising agencies, everyone likes to find new music—the unknown band in Iowa. So whether it's Peermusic or [a major], everybody seems to have access, more than they did in the past. That brings prices down.

## What is your international infrastructure?

We have 35 offices in 28 countries. We just opened an office in Peru. We handle our own administration and have our own proprietary software system outside the United States. Inside the U.S. and Canada, we use Counterpoint. Inputs are done locally, but we have centers in Hamburg, Los Angeles and Argentina that run royalty statements and handle copyright data that's then shipped to the various offices.

## What are your plans in terms of signings and catalog acquisitions?

We bought [a stake in] the wonderful Malaco Music [last] year, which is the Motown of the South with pop and Southern gospel music. Like anybody, we're looking to acquire catalogs, but we're in a unique position to do so. We have an international backroom with offices all over the world. We're very appealing to people who are selling and to people who we go to to raise money because of the longevity, stability and extension of the company. We also have a new VP of A&R for our English department. Next year, I really want to make a bang there by building our English-language artist roster.

“Nobody is making the money we used to make. Nobody. That's the reality of the business going forward.”

ON THE HEELS OF TWO DISAPPOINTING ALBUMS, JANET JACKSON HAS A NEW LABEL HOME AND NEW COLLABORATORS IN HER CORNER ON 'DISCIPLINE.' JUST DON'T CALL IT A COMEBACK

together

Breezing past a table of talking suits, Janet Jackson makes her way to the not-entirely-private backroom of New York's Blue Ribbon Sushi Bar, with her chef, Cheo, in tow. The narrow rectangular wooden area boasts two slits for doors, and a bench lines one wall. Jackson sits with her back facing the entrance.

On this brisk January afternoon, a charcoal gray peacoat keeps her cozy and black thigh-high Yves Saint Laurent platform boots keep her chic. As is her custom, she has slimmed down quite stunningly (and rapidly) in time for the release of her 10th studio disc, "Discipline," her first project since defecting to Island Def Jam (IDJ) from Virgin last summer.

You could call it a you-know-what. But don't.

"I think a comeback is when you leave and then you . . . come back," Jackson says with a laugh, requesting a few packets of Splenda from the waiter for her green tea. "People are always quick to use that word 'comeback,' but I never went anywhere, really."

Arriving Feb. 26, "Discipline," Jackson insists, does not put her in the same camp as Mary J. Blige or Mariah Carey—it's not her "Breakthrough," nor her "Emancipation." But given the commercially disappointing sales of her preceding Virgin sets—2004's "Damita Jo" moved 999,000 units in the United States, according to Nielsen SoundScan, and 2006's "20 Y.O." stalled at 648,000—there was a vanishing act of sorts that warrants all the comeback talk.

"There's a great anticipation for the record," says IDJ chairman Antonio "L.A." Reid, who executive-produced "Discipline" with Jackson. "I feel that there's a welcoming from people in general, whether it be in the radio community or in the media. We would be wrong not to note that there's a different level of excitement going on with Janet right now."

The excitement comes courtesy of her new Rodney Jerkins-produced lead single, "Feedback." After a round of underwhelming singles from her past two albums, the song has been gaining

momentum at urban and pop formats, thanks to its robotic bassline and voice-modulated effect tailor-made for the clubs. It debuts this week at No. 42 on Billboard's Hot Digital Songs chart with 44,000 downloads and at No. 52 on the Billboard Hot 100.

"'Feedback' is reminiscent of the drum pattern of 'Rhythm Nation' but it doesn't sound like it. It's a 2008 version," says Def Jam A&R director Shakir Stewart, who worked on "Discipline."

The record was leaked to blogs in late December, after which radio quickly picked up the scent. "Janet is one of those timeless artists. She's capable of making songs for a wide variety of audiences," says Deon Cole, music director of urban WPEG Charlotte, N.C. "I think this single kind of takes you back to what Janet normally does. She's an artist that can make those songs that can make you dance. This song is definitely one of those feel-good, make-you-get-up-out-your-seat, maybe dance-on-the-table-a-little-bit type songs."

This is exactly the reaction that IDJ was banking on. "When you look at blogs and critics that didn't favor her previously, they're loving her now, citing the return of Janet," IDJ VP of marketing Ashaunna Ayars says. "We're getting adds at top 40 urban and rhythmic stations without even sending out a physical piece of product."

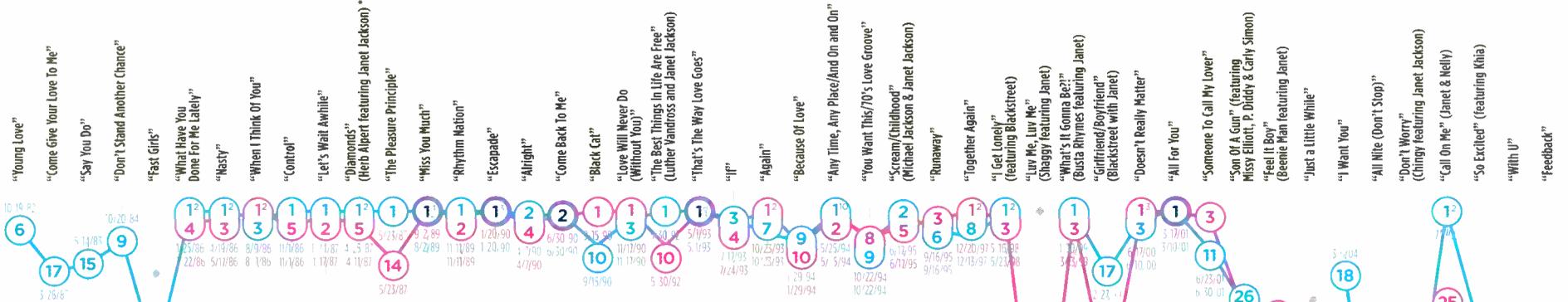
If "Feedback" breaks into the top 10 of the Billboard Hot 100, it will be Jackson's first such hit in that region of the chart since 2001's "Someone to Call My Lover" peaked at No. 3. "Nothing sells music better than good music, so I think 'Feedback' has done a good job getting people's attention. And then she looks amazing, so that visual's been helping," says Ayars, whose marketing team followed up the Internet chatter with photos of Jackson looking as svelte as ever in a futuristic black latex catsuit. "Dancing is a popular thing and she's the architect of that, so we've given fans a song that they can dance to. They can create their own choreography."

Heavier on dance tracks than seductive jams (Jackson's other forte), "Discipline" is classic Janet.

again

BY CLOVER HOPE  
PHOTOGRAPH MARK LIDDELL  
BILLBOARD | JANUARY 19, 2008 | 22





## What Has She Done For You Lately?

Janet Jackson's still connecting with hits—as recently as late 2006 she (and Nelly) topped Billboard's R&B/Hip-Hop Songs chart with "Call on Me." But can she return to the form that saw her run off strings of No. 1s? (See fever line, above, for singles history.) Meanwhile, her album sales have tapered. (The chart below shows only albums released in the Nielsen SoundScan era.)



The title track is one of her typical frisky bedroom cuts, featuring lyrics like, "I need some discipline tonight/I've been very bad" and "Daddy, make me cry."

Yet, there is an air of newness to the album that is partly the result of Jackson creatively straying from her longtime go-to production team of Jimmy Jam and Terry Lewis.

"I was hoping we could do something together, but sometimes you have to explore and kind of kick yourself out of the nest," Jackson says of her decision to escape her production comfort zone. "It was something that I needed to do for myself, but I think [Jam and Lewis] felt it coming, too, 'cause I kept working with a different producer here or there."

Stewart agrees that Jackson was in need of a fresh direction. "She's made a career of going to the same two producers and whatever environment she's been going to, it's become routine," Stewart says. "More than anything, I was excited that she was open to working with people that she hasn't worked with. The producers have come together and taken it retro, but also fast forward to the future."

In addition to production by Jackson's longtime boyfriend Jermaine Dupri, Island's head of urban music, "Discipline" also features tracks by newcomers the-Dream and Tricky Stewart ("Umbrella," "Bed"), Lil Jon, Stargate and songwriters Ne-Yo and Johnta Austin. The beats and lyrics that these contributors initially presented to Jackson were, serendipitously, true to her choreography-based roots.

"I never had to tell them, 'No, this is what it should be,'" says Jackson, who stopped rehearsing for a tour in support of "20 Y.O." to focus on the album. She was also in the middle of shooting her third starring film role, in Tyler Perry's "Why Did I Get Married?," which opened at No. 1 at the box office last year. "I felt like they really did their homework and whatever they felt a Janet song was—rock, pop or urban—they hit it right on the nose."

"It sounds like songs that were written for her, and I think that's a beautiful thing," Dupri says. "You could tell that these records were made for Janet."

With "Discipline," the aim was to innovate without totally reinventing the wheel. "There's so much that I've done, from 'Black Cat' to 'I Get Lonely' to 'That's the Way Love Goes' to 'Together Again.' I have never stuck to one style of music ever," Jackson says. "There are some things that maybe I'll try for right now and some things I'll wait later on to try. It's [about] sticking to who I am. Even lyrically, something that I've experienced or someone that I know has experienced, it has to relate to my life and myself."

### STARTING FROM SCRATCH

Starting her musical career at age 16, Jackson released her first five albums through A&M, including her self-titled 1982 debut and her 1986 breakthrough "Control," on which she first started collaborating with Jam and Lewis. But it wasn't until 1989's "Rhythm Nation 1814" that multiplatinum sales started becoming

a norm. For 1993's "Janet.," which has sold more than 7 million copies, Jackson relocated to Virgin and revealed a sexier image, with more sensual music to boot. The reinvention yielded her most successful single, "That's the Way Love Goes," which topped the Hot 100 for eight straight weeks. Subsequent albums "The Velvet Rope" and "All for You" each sold more than 3 million units.

While Jackson's record sales have gradually declined through the years, the most drastic dip occurred in the aftermath of her infamous "wardrobe malfunction" during the 2004 Super Bowl halftime show. This is, of course, another hurdle—perhaps the hurdle—from which Jackson has been struggling to recover.

Though the incident is a bygone, it is still the elephant in every room she enters. Its aftershocks were felt not only in the FCC's crackdown on censorship, but also in her album sales.

Despite bowing at No. 2 on the Billboard 200, "Damita Jo" was largely overshadowed by the Super Bowl fiasco. According to Jackson, the project was poorly handled.

"Not to badmouth Virgin, 'cause it was my family for a very long time, but they kind of just lost touch," she says. "To only have support of the urban department and for [those two albums] to sell what they did, there's a lot to say for that. [At Island] they all come together, and one department knows what the other department is doing. You need that to really move forward. It's teamwork, and that's what Virgin lost."

Back when Dupri was president of urban music at the label, he'd expressed similar sentiments of nonsupport, which was part of the reason he left once the dust of "20 Y.O." had settled. According to him, the label felt it was the music that was the barrier. "It was described to me that the music wasn't appropriate and that's what was making these outlets or certain places that usually would support her not willing to play the record," Dupri says. "I know better than that. In the music business, you at least get a shot."

But sources close to "20 Y.O." note that since Dupri was president of Virgin's urban department at the time of the album's release, he controlled virtually every aspect of the marketing and promotion of the project. (Virgin did not respond to a request for comment by press time.)

Regardless, in February 2007, when Dupri was appointed to head IDJ's urban music department, Jackson followed close behind. But while Dupri and Reid worked together on "Discipline," Dupri, who executive-produced "Damita Jo" and "20 Y.O.," willingly loosened the reins this time around, although he ended up producing all the vocals for the album.

"It's a crazy role for me, because I want the right things for her as my girl. I also want the right things for her as a label, but I also am the label president," Dupri says. "So, I had to kind of let this be L.A.'s situation, because there's so many different ways I could get caught up in this project. I also wanted her to feel the love from a real record company and a whole bunch of people other than myself giving her the yeses, so I kind of stood back so she could get a vibe of what she used to have when she first signed to Virgin."

Two years ago, Dupri masterminded Mariah Carey's comeback effort, "The Emancipation of Mimi." Beforehand, Carey was in the throes of flat-lining sales, an abysmal movie endeavor and an emotional breakdown following her IDJ debut, "Charmbracelet." With Jackson, a similar opportunity presents itself. "Janet is one of the few forever artists in the business," Reid says. "I felt that if she was inspired and if she felt excited and if there was some adventure, along with the magic of working with the right people, that we should have a good shot of having success."

Def Jam COO Steve Bartels thinks the key is to reinvigorate Jackson's fan base through an arsenal of diverse urban and crossover records rather than targeting one lane. "Her appeal was to everybody when she was at her height, and I think that the people out there still want that from her," Bartels says. "On the last few albums, something had changed."

Despite inheriting another reputable vet, Stewart is realistic about the challenge of overturning the results of Jackson's last two efforts. "Any time you work with a superstar, there's pressure, especially when they've had such an illustrious career," he says. "It was important that we deliver to her fans classic music to make them fall back in love with Janet."

"I never put pressure on myself," Jackson adds. "It's just, to me, about going in the studio, having fun, enjoy what you're doing and do it to the best of your ability. You have to be happy with the work that you do."

As with "20 Y.O.," where fans got to design their own album covers, Jackson is offering another DIY promotional campaign for "Discipline." In January, her official Web site (janetjackson.com) launched a contest for fans to create their own homemade videos for "Feedback" and post them on her YouTube channel, Destination Discipline.

In mid- to late summer, Jackson hopes to tour in support of "Discipline." She continues to avoid endorsement deals, instead using acting to supplement her musical pursuits.

"I like more the creative aspect of things as opposed to coming home with a headache every night with stress up to here," Jackson says. "It feels great, because I still love what I do, and I'm not about to stop. It's nice to be able to do it but even nicer that the people still yearn for you after 20-plus years—that they still want to know what's to come."

**'People are always quick to use that word "comeback," but I never went anywhere, really.' —Janet Jackson**



**Genre-Bending  
Brightman  
Seeks Crossover  
Success With  
'Symphony'**

By Deborah  
Evans Price

SIMON FOWLER

Call it unique artistic vision or simply creative chutzpah, but few artists would feature such disparate duet partners as Andrea Bocelli, Fernando Lima and Kiss' Paul Stanley on the same album. Yet that's exactly what Sarah Brightman does on "Symphony," which arrives Jan. 29 via Manhattan Records. "I just wanted to back away from everything and do something a little different. That, of course, takes a little time," Brightman says of "Symphony," her first collection of new material in five years. "Sometimes you have to step back a little and create something new." Innovation and reinvention have been trademarks of Brightman's 30-year career. A native of Berkhamsted, England, she began dancing at local festivals when she was only 3. By the time she was 16, she earned a spot in Pan's People, the resident dance troupe on BBC's "Top of the Pops." Her next step was as a member of progressive dance troupe and pop group Hot Gossip.

It was as lead singer for Hot Gossip that Brightman's recording career began with the 1978 hit "I Lost My Heart to a Starship Trooper," which propelled her to pop star status in the United Kingdom. Not content to reign on the pop charts, Brightman went on to forge a successful career in musical theater, most notably originating the role of Christine in ex-husband Andrew Lloyd Webber's "Phantom of the Opera" on the West End and later reprising the role on Broadway.

As a recording artist, Brightman has covered a wide territory, including pop, dance, opera and classical music. "She created this genre that we now call 'classical crossover' or 'pop opera,'" Manhattan Records GM Ian Ralfini says. "She opened the door for other artists, including Bocelli, Hayley Westenra and Josh Groban. She was there first."

Indeed, since 1997, Brightman has scored 11 top 10 albums on Billboard's Classical Crossover chart, including two No. 1s and three No. 2s. But she modestly downplays her role in the classical crossover boom, preferring to speak of her love for her art.

"I'm very passionate about my classical music," she says. "I've also had a lot of success in popular music, like pop music and dance music. I've also worked for many, many years in theater. All these styles that I have worked within, especially in music theater, created something very unique to me."

According to her label, Brightman has sold 26 million records worldwide. The best-selling soprano in history, she's earned more than 150 gold and platinum certifications in 34 countries. Among her most successful albums are 1998's "Time to Say Goodbye," which has sold 1.4 million, according to Nielsen SoundScan; the title track is the best-selling single in German music history. Other milestones include 1999's "The Andrew Lloyd Webber Collection," which has sold 787,000, and 2000's "La Luna," which has scanned 873,000.

For "Symphony," Brightman headed to Germany to record with longtime producer Frank Peterson. "This album has such a new twist to it," Brightman says. "It has classical qualities in it that I've always enjoyed, but it has a slightly dark quality. Within everything that happens in life, there's a heavenly side to it and then there's a dark side to it. I know it sounds fairly abstract,

but when you go through the album, you get this feeling of heaven and hell within it."

And while five years may be a long time for the industry to wait, Brightman believes that the preparation time served the music well. "I was involved much more in the songs than I normally [am] because I had more time to do so," she says. "For the last four years, I've been going all over the world and doing concerts and I've done a movie recently, which was great fun (see story, page 27). So there have been lots of other things going on, but I did have lots more time to be involved in the writing side of it."

Has the turmoil and uncertainty in the world had an impact on her songwriting process? "Yes, of course it has," she says. "I think it has with a lot of people who are artists. It's very natural. All of those things are coming into our creative out-

'It sounds fairly abstract, but when you go through the album, you get this feeling of heaven and hell within it.'

—Sarah Brightman

put because all human beings are touched by what is happening and they are becoming more and more aware."

In Peterson, Brightman has found a creative compatriot, skilled at helping the artist breathe life into the diversity of sounds that her repertoire comprises. "When you find collaborations with people that just work, they just work," she says, noting that she and Peterson have worked together so long they have developed a kind of shorthand between them. "I seem to be working with the same people for many, many years and relationships actually get better and the work becomes more deep because of it."

Brightman also enjoys forging new partnerships, such as the duet with Kiss' Stanley on "I Will Be With You (Where the Lost Ones Go)."

"It's unlikely and likely," she says of the pairing. "There is obviously the very theatrical side, which we both have. It's interesting with rock music and with classical music—there is a similarity there in a way. They are both very dramatic."

"Symphony" also marks the first time Brightman has worked with Lima. "His management asked if I'd be interested," says Brightman, who recorded "Passion" with the Spanish vocalist. "I listened to the song and I said, 'This is quite different for me to do, but I just feel it will work.' I went into the studio not knowing what was going to happen and really like what came out of it."

The duet with Bocelli on "Canto Della Terra" followed Brightman's appearance on Bocelli's recent PBS special in Tuscany, Italy.

"It's always wonderful working with him because years ago we did that love song called 'Time to Say Goodbye,' which became a hit all over the world. So there are treasured memories and the [new] song is very, very beautiful," she says. "I thought it would be a lovely song for this album. There's a lot of light and a lot of gold in this particular song."

"His voice and mine really blend. It's quite rare. I've sung with different duet partners all over the world—classical, nonclassical—and it's not very often where you come across a partner where the voices seem to fit with each other. And ours do."

To market and promote "Symphony," the label is placing Brightman in a variety of high-profile situations to give her mass-market exposure.

"Sarah Brightman is an artist that should be seen and heard," Ralfini says. "Our focus is going to be on how can we get her in front of people. She's a visual artist—very dramatic."

Her showmanship was showcased when Brightman sang from a float during Macy's Thanksgiving Day Parade. "I'm so used to those streets being full of traffic and driving through all the people and suddenly going down those streets in a float for those two hours with all these people, it was just a gorgeous, gorgeous experience," she says.

On Jan. 20, she will be the featured vocalist on NBC TV special "Fashion on Ice," which will have subsequent airings on the Style Network. "I've worked with a lot of figure skaters who use my music," Brightman says. "So when I was asked to do 'Fashion on Ice,' I thought that would



be a really nice thing because I love watching them while I'm singing."

Disson Skating president Steve Disson says the label suggested using Brightman. "They thought Sarah would be a good fit. She's a wonderful dresser, very stylish, and her music is very popular among skaters," says Disson, who produces 10 two-hour skating specials a year for NBC. "I knew that [Olympian] Sasha Cohen had skated to one of Sarah's numbers in one of her national programs."

On the skating special, Brightman will perform eight songs, a mixture of previous hits and new songs from "Symphony." "She's particularly strong in the adult female market. Women love her," Disson says. "They love her voice and the nature of the songs she sings."

"She has a mature female audience that makes up her main audience, but she's a very attractive, beautiful woman, so she has a younger male audience as well," Ralfini adds.

ABOVE: SIMON FOWLER; "REPO" COURTESY OF LIONS GATE ENTERTAINMENT



# 'Repo' Ca'am

Brightman Lights Up The Big Screen In Rock Opera

Sarah Brightman has long been known for her stage work, earning rave reviews for plum roles in "Phantom of the Opera," "Cats" and "Nightingale." But with the April release of the film "Repo! The Genetic Opera," Brightman fans will see a different side of the award-winning chanteuse.

And when we say "different," we mean it. "It's about 50 years into the future and there have been organ failures in human beings because of the toxic waste," Brightman says about the film. "A company called GeneCo is able to create organs and become very successful. If [people] do not pay the rent for their organs, they are killed and the organs are repossessed."

Directed by Darren Lynn Bousman, whose credits include three of the films in the "Saw" horror franchise, the movie co-stars Paul Sorvino, Alexa Vega and Paris Hilton. Based on a play written and composed by Darren Smith and Terrance Zdunich, the rock opera has been described as "The Rocky Horror Picture Show" meets "Blade Runner."

It may sound mad, but Brightman found ways to relate to the otherworldly tale. "The story is very human. It's full of love and passion. It's about human beings wanting things to be all right again. Good overtakes evil in the end," Brightman says. "I play the part of Blind Mag—I was blind and I am given sight by

the head of GeneCo. I become a very, very famous opera singer and become an emblem for the GeneCo company. In the end, I don't really want the eyes anymore and I get rid of them. It was a great role to play. It was full of all this great and unusual music."

Brightman sings seven songs in the film and will be heavily featured on the soundtrack album. (At press time, the label releasing the project had yet to be determined.) "She came onboard a week before we started doing the album," Bousman says. "Some of the actors had been rehearsing for weeks and weeks. Blind Mag was the last role we cast. I talked to her on Monday and on Friday she flew to Los Angeles from Germany. She has the most complex songs in the movie because she's singing different languages. She came in and nailed it. It's quite possibly the most amazing thing I've ever heard."

Manhattan Records GM Ian Ralfini expects the film to expand Brightman's fan base. "It will expose her to another audience because Paris Hilton will bring in a much younger crowd," he says. "I'm sure people are going to want to see Paris Hilton and Sarah Brightman. They are polar opposites. It could make for interesting late-night television, having the two of them talk about their experiences." —DEP

Ralfini says there are plans to work a single to AC radio, but the label hasn't yet decided which song. "To me, 'Symphony' is a track that we could go to AC radio with," he says. "Some of the tracks are really long and we need to get something that works. 'Symphony' is around four-and-a-half minutes."

On the TV side, the label also plans to launch a direct-response campaign to market the record, which will run through March on multiple networks, Ralfini says. In addition, in early January, Brightman will shoot her own PBS special, slated to air during the March pledge drive. Ralfini credits PBS with having substantial impact on an artist's sales, citing Celtic Woman's recent chart success.

Finally, befitting her global stature, Brightman's new release will get an international push. "We've got time set aside for her to go to Japan," Ralfini says. "We're taking the month of January and through Valentine's Day

for the U.S. Then she'll go to Canada around [Feb. 18] and then to Mexico. She'll be in Japan around the beginning of March, and then Southeast Asia and Europe will come in the middle of March."

Later in the spring, Brightman plans to launch a tour in support of "Symphony." "We'll be shooting for all the morning television in the markets and the local press," Ralfini says. "And tickets for the tour will be part of the pledge on PBS [alongside] the DVD and the CD."

Brightman is excited about sharing her new music with a live audience. "I never want to just throw another album out. It's very much about me personally and the journey I'm going through at that time," she says. "I think the secret to my success is the audiences. They come to see me and are really, really behind the projects. When I start albums, I can actually see the tours and how I'm going to create them and what I'm going to do. It's a big picture." ■■■

**SARAH BRIGHTMAN** plays an opera singer with genetically engineered eyes in 'Repo!'



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**OPPOSITES ATTRACT**  
Magnetic Fields louden up on 'Distortion'



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**NEW INGREDIENTS**  
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**TAKE A BOW**  
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**A ONE-CLICK HIT**  
Digital sales power 'Juno' debut

30

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35

# MUSIC

**COUNTRY** BY KEN TUCKER

## Willie's World

Nelson Gets Assists From Chesney, Cannon On New Album

When superstar Kenny Chesney and veteran producer Buddy Cannon were approached about producing the iconic Willie Nelson, Chesney says he had two goals in mind.

"I wanted to keep the element of Willie where he can sink his teeth into a great country song, but I also wanted to push him," he says. Nelson's stellar new album, "Moment of Forever," due Jan. 29 on Lost Highway, proves his goals were met.

The invitation to work with Nelson, 74, came after he guested on Chesney's version of "That Lucky Old Sun (Just Rolls Around Heaven All Day)," a song Nelson recorded in 1979 with Leon Russell. The rough mix caught the attention of Nelson's manager, Mark Rothbaum, who asked if Chesney and Cannon would be interested in doing a full-blown project. "I wish I could say that I jumped at the chance," Chesney says, "but it came at a time when I was really tired from the end of my tour and I wanted to be sure that I had the mental energy that it'd take to have that guy's music in your hands.

"And just when I was needing it the most, God gave me Willie Nelson," he continues. "You never know where inspiration is going to come from."

Universal Music Group Nashville chairman/CEO and Lost Highway founder Luke Lewis was impressed by Chesney's appetite for the project. "He got pumped," he says. "I've never seen an artist of his stature get so excited about working with somebody."

Chesney admits he was a bit uneasy on the first day in the studio. "I hadn't been that nervous in awhile, especially making a record," he says. "I had my vision of what I wanted to do with Willie, but I didn't know if that was Willie's vision."

The feeling dissipated when Chesney walked into the studio. "Willie gave me a big hug," Chesney says. "Next thing you know, I was hanging out with my buddy."

The album includes a cover of Dave Matthews' haunting "Gravedigger," a song suggested by Chesney. "I just felt that that song could really suit Willie very well if we got it cut the right way," he says.

"I had heard Dave singing it, but I hadn't really paid attention to it," Nelson says. "It wasn't until I heard it and read the words on paper that I realized what a really good song it is."

He had a similar experience with Bob Dylan's "Gotta Serve Somebody," which Cannon brought to the table. "I started reading the lyrics and decided this would be fun to do," Nelson says.

Nelson contributed three cuts: "Over You Again," which he

NELSON

wrote with sons Micah and Lukas, and two that he wrote solo, including the hilarious "You Don't Think I'm Funny Anymore" ("Did you hear the one about the dirty whore/Oh, I forgot... you don't think I'm funny anymore"). Chesney and Cannon also delivered songs for the project. The Kris Kristofferson and Danny Tims-penned title cut is classic Nelson.

Randy Newman's "Louisiana," originally written about the Great Mississippi Flood of 1927, finds new life as a commentary on the aftermath of Hurricane Katrina. "We took the lyric and made it apply to today," Chesney says.

"The Bob Song," a funny and at times psychedelic testament to independence written by Big Kenny Alphin of Big & Rich, fits Nelson to a "t." "The carefree spirit of that song is kind of the way Willie is," Chesney says. A duet with Chesney, "Worry B Gone," was written by Guy Clark, Gary Nicholson and Lee Roy Parnell.

While nothing's set in stone, the three men may work together again. "I enjoyed doing it, and Kenny and Buddy both are great

in the studio," Nelson says.

Nelson hasn't received much radio play in recent years—his last solo appearance in the top 20 of Billboard's Hot Country Songs chart came in 1990 with "Ain't Necessarily So"—so Lost Highway execs are hoping video channels will help to get the word out about the new set. Two videos, one for "Gravedigger" and one for "You Don't Think I'm Funny Anymore," were recently filmed. The former was shot at a Bronx cemetery and features Nelson in multiple roles. "I was the gravedigger, I was the cab driver, I was the limo driver, I was the priest," Nelson says. "I played everybody in there."

The latter video features Jessica Simpson, Owen Wilson and Woody Harrelson, and premieres Feb. 9 on MTV.

Meanwhile, Nelson will appear Feb. 14 on NBC's "The Tonight Show With Jay Leno" and Feb. 22 on "Today," and he will perform new material on an extensive spring tour, which includes a performance Feb. 3 during the Super Bowl half-time show in Phoenix. ◆◆◆

ROCK BY MICHAEL D. AYERS

## LATEST BUZZ

### >>>THIS IS THE 'LIFE'

Webbie, who co-wrote and guested on ubiquitous rap track "Wipe Me Down" last year, will release his next album, "Savage Life 2," Feb. 26 via Trill Entertainment/Asylum/Atlantic. The disc will feature appearances by Bun B, Young Dro, Birdman, Lil Boosie and Foxx. Its first single, "Independent," featuring Lil Phat and Lil Boosie, is No. 11 this week on Hot R&B/Hip-Hop Songs.

### >>>HEADED FOR THE FUTURE

After splitting with Epic, which released its 2004 debut, "Future Perfect," California rock outfit Autolux is fielding offers for a new deal while it finishes its next album. Drummer Carla Azar says the group is about halfway finished with the currently untitled project, a portion of which was recorded with John Goodmanson (Sleater-Kinney, Blonde Redhead). The hope is to have the record out by summer, pending resolution of Autolux's new label status.

### >>>WALKING THE WALK

If all goes as planned, the Walkmen will wrap up the recording of their fifth album this month, in time for a spring release. Frontman Hamilton Leithauser says the group has nine songs done and six more to finish for the still-untitled set, for which the band is in the midst of negotiating a new label deal. The Walkmen were previously signed to Record Collection.

### >>>KRIST'S GIFT

Nirvana bassist Krist Novoselic is helping influential punk band Flipper record its first new album in 15 years. "We've got 10 songs, and we just did another round of mixing," drummer Steve DePace says. "I think it's some of our best work ever. That also is an indicator for more future songs to come. We know we can write songs with Krist now that sound just like Flipper."

Reporting by Jonathan Cohen, Hillary Crosley, Gary Graff and Greg Prato.

# Distorted Reality

Magnetic Fields Change It Up (Again)

"If you make exactly the same record twice, the second one is not as good, because everyone already knows the first one," Magnetic Fields principal Stephin Merritt says.

Nothing could be more true for his group, which during the last 17 years has consistently played with new sounds, arrangements and conceptual elements, an artistic decision that has amassed the Fields a rabid cult following.

The always quirky group takes a blunt approach to titling its records. The acclaimed "69 Love Songs" was indeed 69 love songs spread across three discs, and 2004's "i" was a collection of songs that all started with that letter. After a four-year break, the group returns Jan. 15 with "Distortion" (Nonesuch), an album filled

with three-minute songs centering on fuzzed out, distorted guitars.

"The songs for this record were chosen when I wanted the concept of the album to be: Everything is three minutes long," Merritt recalls. The idea then morphed into "Everything is three minutes long, but everything is distorted."

But the real genesis for "Distortion" was Merritt's desire to re-create the aesthetic feel of one of his favorite albums, the Jesus and Mary Chain's "Psychocandy." His distinct baritone voice shows up on only about half the tunes, with the others sung by "69 Love Songs" alum Shirley Simms. (Merritt says some of the tunes were written with a female perspective in mind, so it made sense for him to



step aside and have a female take the lead.)

From a marketing perspective, these sonic changes have lent themselves to synch opportunities for Nonesuch. A Merritt-penned tune was featured in a summer 2007 Volvo

campaign, and according to label senior VP of marketing Peter Clancy, "one of the synch specialists I've spoken to has remarked that Stephin's particular brand of irony, subversive humor and idiosyncratic lyrical craft as re-

vealed on this new album can have a particular appeal to the sensibilities of agency creative directors."

The Fields have been reliable sellers for Nonesuch, with "i" shifting 63,000 units in the United States, according to Nielsen SoundScan, and the "69 Love Songs" boxed set moving 62,000. Sold individually, the three volumes of the latter total 105,000 units.

The label has been active in bolstering the band's relationship with digital retailers. Exclusive content is being provided to iTunes, and Rhapsody is exclusively previewing the entire album a week before street date.

Fans rejoiced at the end of 2007, when despite what Merritt said was against his "better judgments," the Fields announced they would tour in support of "Distortion." Beginning Feb. 11 in Northampton, Mass., the trek features multiple-night runs in seven markets, including four shows each in New York and Chicago, many of which are already sold out. ...

# GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> RÍOS READY TO ROCK

The veteran who EMI Spain GM **Simone Bosé** calls "the most important Spanish rock artist of all time" is celebrated in a three-CD/one-DVD package that hits U.S. stores later this year.

**Miguel Ríos'** 45 years of recording have been cherry-picked for "45 Canciones Esenciales—Antología Audiovisual" (EMI). The record was released Dec. 4 in Spain, and Bosé expects a Latin American/U.S. release in the first half of 2008.

Ríos selected the 45 songs from recordings made for EMI, Universal and his own label, Rock&Ríos Records. With his American-leaning rock roots, Ríos is often compared to French veteran **Johnny Halladay**. "That's great," he says with a laugh, "but I prefer comparisons to **Bobby Darin**—or **Bruce Springsteen!**"

Ríos' plans Spanish and U.S. live shows later in 2008; bookings are handled by his Madrid-based manager **Clara Castro**. "I don't like compilations, and the music industry is too fond of bringing out crazy rehashes of many artists' work," Ríos says. "You've got to respect the client, and this CD does."

—Howell Llewellyn

### >>> BOOGALOO PARTY

Releasing an album in mid-October 2007 may have been awkward for a V2 act, coming only weeks after the indie's acquisition by Universal Music. But Italian eight-piece ska band **Giuliano Palma & the Bluebeaters**, whose fourth album "Boogaloo" hit the top 10 of the FIMI/AC Nielsen albums chart one week after release, successfully remained in the top 100 until year's end. Universal Italy head of local repertoire **Alessandro Massara** says it "has sold 25,000 so far, and the target is gold [40,000]—which the previous two albums did."

The band is led by Milan native Palma, described by Massara as having "one of the best voices around today." The group's 1999 debut, "The Album," offered upbeat covers of songs by

artists ranging from **Kiss** to **Henry Mancini**; the latest set includes versions of the **Coasters'** "Poison Ivy" and **Peter Frampton's** "Show Me the Way."

In spite of the Bluebeaters' fondness for English-language tracks, Universal doesn't have any overseas plans. The band completed a 27-date Italian tour Dec. 31, booked through Milan-based Color Sound Indie. Its original material is signed to V2 Music Publishing.

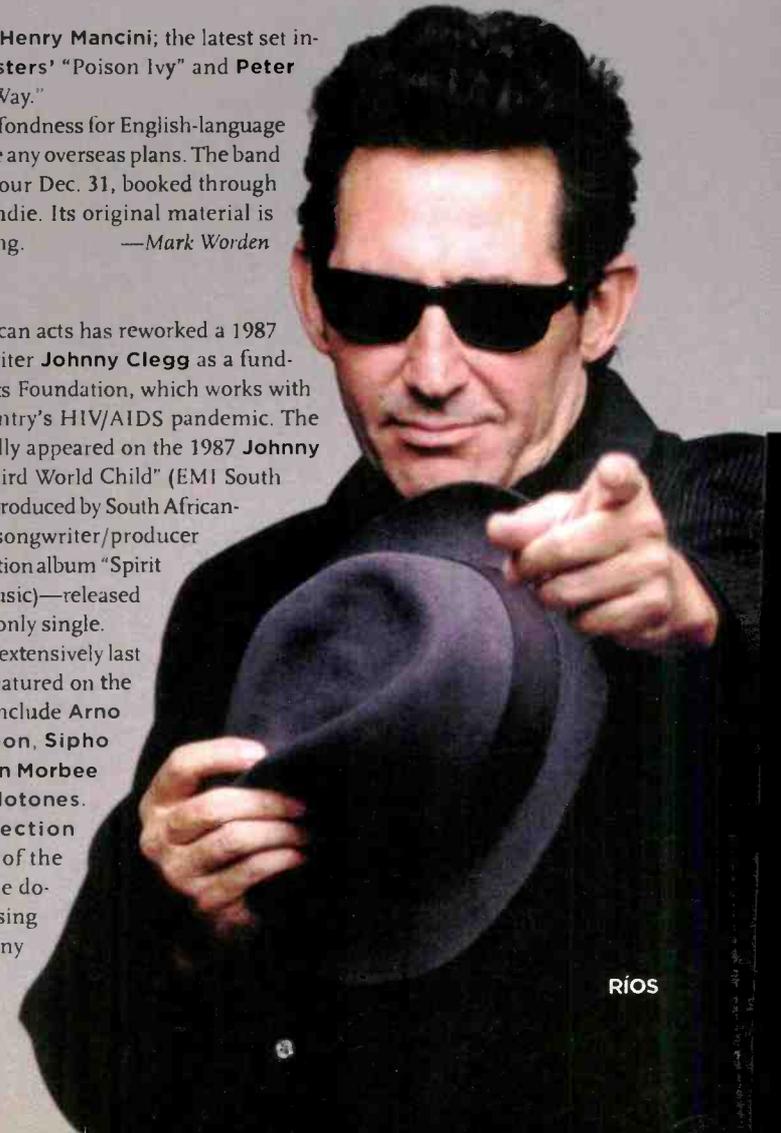
—Mark Worden

### >>> HEART & SOUL

An all-star cast of South African acts has reworked a 1987 song by local singer/songwriter **Johnny Clegg** as a fundraiser for Starfish Greathearts Foundation, which works with children affected by the country's HIV/AIDS pandemic. The song, "Great Heart," originally appeared on the 1987 **Johnny Clegg & Savuka** album "Third World Child" (EMI South Africa). The new version was produced by South African-based American drummer/songwriter/producer **Michael Canfield** for compilation album "Spirit of the Great Hearts" (Gallo Music)—released Nov. 16—and is now a radio-only single.

Clegg, who toured Europe extensively last summer, is among 17 acts featured on the new recording. The others include **Arno Carstens**, **Chris Chameleon**, **Sipho "Hotstix" Mabuse** and **Kahn Morbee** from indie-pop act the **Parlotones**. Canfield's own **Rhythm Section Africa** also appears. Each of the artists featured on the single donated a track to the fund-raising album. As yet, there aren't any international release plans.

—Diane Coetzer



RÍOS

# Off Broadway

'Rent'/'Wicked' Star Menzel Makes Her Pop Move

Thanks to breakout roles in Broadway blockbusters "Rent" and "Wicked," Idina Menzel has become one of the biggest stars on the American musical theater scene.

For an indication of her status, consult the episode of "Will & Grace" in which Jack admits to making a "Broadway diva wig" with locks purloined from Menzel, Patti LuPone, Betty Buckley and Bernadette Peters.

Yet long before she was singing show tunes, the 36-year-old Long Island native was belting out the latest Madonna and Whitney Houston hits at weddings and bar mitzvahs in the tri-state area. And it's that part of her musical persona that she intends to showcase on "I Stand," a 10-track pop disc due Jan. 29 from Warner Bros.

"I've always wanted to do this," Menzel says. "It just happened to be that I got the opportunity to do 'Rent,' and so my life took that turn. But I've been writing songs since I was a teenager."

"I Stand" isn't Menzel's first studio album; she debuted in 1998 with the Hollywood set "Still I Can't Be Still," which has sold 15,000 copies in the United States, according to Nielsen SoundScan. But she calls "I Stand" the first true reflection of her artistic sensibility.)

To make the album, Menzel paired with superstar producer Glen Ballard, whom she says she's wanted to work with since hearing Alanis Morissette's Ballard-helmed "Jagged Little Pill." (She also puts Michael Jackson's "Man in the Mirror," which Ballard co-wrote, in her list of five favorite songs of all time.)

Warner Bros. COO Diarmuid Quinn says Ballard was the only producer Menzel and the label met with who seemed capable of helping the singer dis-

cover exactly what kind of record she wanted to make.

"When we started the process, we knew she was a great singer and knew she had talent," Quinn says. "But she hadn't quite found her direction from a songwriting standpoint."

"My only goal was that I wasn't going to make an album based on show tunes," Menzel says. "I knew I wanted to do something more mainstream." Ballard, Quinn says, enabled her to refine that position. "Glen pushed her into a place where she found what she was good at," he says.

"What I discovered is that she's an excellent songwriter," Ballard says. "She understands the fundamentals of the craft and has a great sense of language. So it was really just about unlocking the confidence to follow her instincts."

The result of their exploration is a collection that pairs the big vocal presence of Menzel's Broadway past with sleek dance beats and radio-friendly pop-soul melodies. Menzel says that Annie Lennox's work was an inspiration, specifically the way Lennox's music "has a theatricality to it without losing the integrity" of confessional writing.

"Glen

provided a very zen environment in the studio," the singer says. "I've collaborated with many songwriters in the past, and it's rare to find someone that you can hand over a nugget of an idea from your journal and have them paint in the idea in a way that feels true to you."

According to Quinn, Warner's plan for "I Stand" is to expand Menzel's audience beyond the Broadway realm without alienating her core fan base there.

"When you ask about Idina, a lot of people think they know who she is or that she's a Tony Award winner," he says. "But they don't really know. Our job is to get to those people."

To that end, the label has commissioned club remixes of album tracks "Brave" and "Gorgeous," and is concentrating on working the music at adult top 40 and AC outlets. "That's where our audience is for now," Quinn says. "Hopefully we'll graduate from there."

Kevin Lima, who directed Menzel in this winter's Disney hit "Enchanted," predicts Menzel will face little opposition in her campaign.

"You can't really place her in any one genre," he says. "And there's this high level at which she attacks everything she does. There's no middle ground for her. She grabs hold of it and puts all of herself into it." ●●●

MENZEL



SIMPLE PLAN

ROCK BY ROBERT THOMPSON

# Hipper, Happier

Rap Producer Adds New Twist To Simple Plan

For Simple Plan, the multimillion-selling pop-punk band from Montreal, "The End" was also a new beginning.

After a year writing material for the follow-up to 2004's "Still Not Getting Any . . .," the band was struggling to find a way forward, drummer Chuck Comeau says. But last spring in Miami—where Simple Plan had gone to test-drive some songs in the studio with Timbaland protégé Danja—it became clear the group could forge a bold new sound.

"It really clicked for the first time in Miami when we came up with 'The End,'" Comeau says, referring to one standout track from the band's self-titled third studio album, which hits North American stores Feb. 12 on Lava/Atlantic.

"It was different and cool-sounding," he says. "There were beats, which is something we haven't used, and Pierre Bouvier's vocals were so much more layered."

The three songs created in Miami opened Simple Plan up to new possibilities. "We were discovering new music that had us excited," Comeau says. "Modern-sounding records, like the Justin Timberlake record. It takes a lot of balls to admit you like it, but it's amazing."

With the band feeling they had reached new heights with the Danja-produced tracks, including "When I'm Gone" and "Generation" (both also involving producer Arnold Lanni, who helmed the group's 2002 debut, "No Pads, No Helmets . . . Just Balls"), producer Dave Fortman came in to finish the album.

Atlantic chairman/chief executive Craig Kallman says the new set is an important album for the label.

"If you contrast this album with the past two," Kallman says, "this is a significant step forward. They've worked so hard to create a fan base of millions on a sound and a style—and then you take a risk and move away from the

tried and true and challenge an audience."

The album rolls out internationally through February. Lead single "When I'm Gone," issued digitally Oct. 29, climbed to No. 18 on the Jan. 5 Canadian Hot 100 after eight weeks on the chart. It premiered globally on the band's Web site (simpleplan.com) along with a pre-order for the album through online retailer Lala. The single's video debuted on mtv.com and MTV's "TRL" Dec. 12.

"Our goal is to superserve the fans, in addition to radio and video outlets," Atlantic GM/executive VP of marketing and creative media Livia Tortella says. That "superserving" also involved allowing fans to choose the new album's cover art online.

Simple Plan toured for around 18 months in support of "Still Not Getting Any . . ."—which has sold 1.5 million copies in the United States, according to Nielsen SoundScan—and a spring/summer North American tour is in the works, booked through Creative Artists Agency.

The band undertook several "sneak attack" live performances at top 40 radio stations' shows in U.S. markets in early December. It then played a Dec. 18 date at the Highline Ballroom in New York, a recording of which launched Dec. 31 on YouTube. The band is also playing three shows in a single day—Jan. 27—during a one-off visit to London.

Even as the band members embrace a more embellished sound, Comeau is keen to emphasize that the group's SoCal punk roots shine through on the new set.

"We could not have made this record without having grown up on pop-punk from California—NoFx, Green Day and that sort of thing," he says. "That's where the arrangements and the energy comes from. Now there are beat-driven verses that explode into the huge choruses that we're known for. But it is still Simple Plan." ●●●



PRESERVATION HALL JAZZ BAND

JAZZ BY LARRY BLUMENFELD

## Behind The Music

New Series Spotlights Preservation Hall's Individual Members

For New Orleans tourists who sit on wooden benches in the dusty room at 726 St. Peter St. known as Preservation Hall, for music lovers around the world who have caught the Preservation Hall Jazz Band during one of its seemingly nonstop tours and for listeners who snapped up last year's music-and-memorabilia-filled boxed set "Made in New Orleans," this band is the face of New Orleans traditional jazz.

It's been pretty much that way ever since 1961, when Allan Jaffe, fresh out of Wharton Business School, and his wife, Sandra, took over the gallery-cum-music hall that art collector Larry Borenstein created a year earlier within a circa-1750 building in the French Quarter. In 1961, the place became a full-time music hall dedicated to a style that was, then as now, threatened with extinction. Jaffe hired standard-bearing players, paid full union scale (a rarity in those days) and began making recordings and assembling bands that toured under the Preservation Hall name.

"But what about each face that makes up this face of New

Orleans jazz?" asked Ben Jaffe, the 36-year-old son of Allan and Sandra, who has run the hall and all its associated activities since his graduation in 1993 from the Oberlin Conservatory of Music. "Each member has his own story, his own music."

That's the idea behind "Preservation Hall Introduces," a new CD series that will debut in late March with albums from the band's drummer, Joe Lastie Jr., and its banjoist, Carl Leblanc. The "Made in New Orleans" boxed set brought alive a communal memory; its 17 tracks, spread out over two discs, blended archival recordings with new sessions. It featured some notable solos, but mostly chronicled a collective sound, whereas the new CD series delves into personal histories and individual voices.

"The whole idea of 'Preservation Hall Introduces' is to lend our name to these accomplished musicians who don't have such instant name recognition," Jaffe says. "I have felt for a long time that so many artists and bands in New Orleans are hidden to

the wider world, some of them within the Preservation Hall band. And, in the post-Katrina environment, the opportunity to make a recording is even less present. So I'm trying to leverage the band name and to create those opportunities. And not all of these will be recordings of New Orleans jazz."

Indeed. For Lastie, the sessions were a chance to delve into the gospel music he grew up playing in the Lower Ninth Ward on a stripped-down drum kit much like the one he uses for Preservation Hall's two-beat-to-the-bar swing. And it highlights his identity within the Lastie clan, a lineage of local renown, featuring, among others, his aunt, Bettyann Lastie, and his cousin, well-known jazz drummer Herlin Riley.

Meanwhile, Leblanc plays electric and acoustic guitar, keyboards and percussion in addition to banjo on "7th Ward Griot." Aside from several genre-busting original compositions, the album's repertoire ranges from a song made famous by Louis Armstrong ("West End Blues") to one drawn

from Elton John's songbook ("Madman Across the Water").

"I love the music I play with the Preservation Hall band," Leblanc says, "but there's a lot more I like to do, besides playing banjo." For "7th Ward Griot," Jaffe wanted to capture the full range of Leblanc's influences and the subtlety and spontaneity of his ubiquitous personal jam sessions while on tour. "Ben kept telling me, 'Do it like you do in the dressing room,'" Leblanc recalls.

Lastie's CD was originally conceived as a jazz session, with a few gospel tracks featuring Lastie clan members. But after Bettyann and organist Leone

Vaughn showed up and began reeling off favorite spirituals, Jaffe realized something special was going on. He wound up doing little more than roll tape for an hour or so.

"None of that was rehearsed," Lastie says. "We just did what we do—went to church." Lastie had longed to document it on record for years. "When I go on tour with Preservation Hall," he says, "people come up to me and tell me that my playing touched them. In Europe, one fan said, 'When you play the drums, it looks like something that was sent from above.' Now, they'll know a little more about all that."

Whether divine or not, Jaffe senses creative and business inspiration to the new series, released on Preservation Hall's own label, and available at the hall, on tour, at the band's Web site and through RED Distribution. He plans to record musicians from various walks of New Orleans musical life but, for now, the focus is on Preservation Hall players.

"I hear New Orleans anthems in these recordings," Jaffe says. "They're going to be around for a long time. It may not be a moneymaker, but, for me, it's a labor of love that will leave a lasting impression of New Orleans music." ...

### WAITING IN THE WINGS

The "Preservation Hall Introduces" series will launch in late March with "Lastie Family Choir and Gospel," featuring Preservation Hall Jazz Band drummer Joe Lastie Jr., and "7th Ward Griot," showcasing Carl Leblanc singing and playing acoustic and electric guitar and percussion, in addition to his customary banjo. Further releases in the series, slated for late 2008, include:

- Trumpeter and Preservation Hall band-

leader John Bronious Jr.'s "Where Jazz Begins," revisiting an album his father recorded more than 50 years ago for Atlantic Records.

- Singer Clint Maedgen (of the New Orleans Bingo Show, and a frequent Preservation Hall guest) backed by the hall's band.

- Preservation Hall Jazz Band bassist Walter Payton, fronting his Snapbean band.

—LB

# THE BILLBOARD REVIEWS

## ALBUMS

### POP

#### RINGO STARR

##### Liverpool 8

**Producers:** Ringo Starr, Mark Hudson, David A. Stewart  
*Capitol*

**Release Date:** Jan. 15

★ Most pop music fans think they know Ringo Starr. And musically, it's probably true. The fun-loving Beatle, now 67, is still full of nostalgia for the good ol' days, and his humble appreciation for life and simple tunes is abundant on "Liverpool 8." You're not getting anything groundbreaking on a Ringo album. The titular opening track is a sentimental journey through his youth years and later success ("Liverpool, I left you/but I never let you down"), and most of the rest is focused on that evergreen pop-song fodder: love. "Tuff Love," "Love Is," "For Love"; Ringo's got it all covered. But while his talent as a lyricist may leave something to be desired, you can't fault the guy for his dedication to putting a smile on the listener's face.—TC

#### ZUCCHERO

##### All the Best

**Producer:** various  
*Verve Forecast*

**Release Date:** Jan. 15

★ While his by turns mournful and bombas-

tic collaborations with Miles Davis, John Lee Hooker and Luciano Pavarotti might be this Italian star's most obvious tickets to an American audience, they're hardly the catchiest cuts on this economically culled, two-decade-spanning sampler. Where he really excels is with studio-pumped and gruffly passionate sort of middle-aged-lothario dance-rock—exemplified here by "Diavolo in Me" and the electronically buzzing boogie-woogie "Amen," which might remind U.S. listeners of Robert Palmer in the '80s. "Baila (Sexy Thing)" and "Un Kilo," meanwhile, give Caribbean rhythms a tough, funky kick. And though he's susceptible to drowning his more anguished ballads in schmaltz, hand Zucchero an anthemic melody and his mall-blues longing can rival prime Jon Secada or Lou Gramm. Prettiest slow one: the pairing with Vanessa Carlton for a remake of "Everybody's Got to Learn Sometime," an almost proto-emo 1980 hit for forgotten new wavers Korgis.—CE

### ROCK

#### EELS

**Useless Trinkets: B-Sides, Soundtracks, Rarities and Unreleased 1996-2006**

**Producers:** various  
*Geffen/UMe*

#### RAHEEM DeVAUGHN

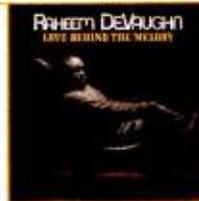
##### Love Behind the Melody

**Producers:** various

*Jive*

**Release Date:** Jan. 15

Raheem DeVaughn is arguably the most underrated R&B artist of his time. On his sophomore album, the Washington, D.C., native offers a flawless blend of serene, soulful music with emotion-filled lyrics about his love, respect and appreciation for women. He isn't bashful about acknowledging that he gets nervous at the mere thought of his love interest on the appropriately titled "Butterflies" or that he is a "love-aholic" and "hooked" on a female on the piano-laden "Love Drug." Unlike his debut, there are some guest appearances on the album, but even those songs keep with the theme of admiration for the X chromosome. OutKast's Big Boi appears on the midtempo "Energy," about the chemistry between two people, while Floetry enhances "Marathon," a sensual piece about a long drawn-out sexual episode.—MC



**Release Date:** Jan. 15

★ Few acts have morphed more often than Mark Oliver Everett's Eels. From the group's earliest work with the Dust Brothers more than a decade ago through to recent acoustic singer/songwriter forays, the Eels are ever changing. All of which makes "Useless Trinkets: B-Side, Soundtracks, Rarities and Unreleased 1996-2006" an eclectic and difficult, but ultimately rewarding experience. Among the album's 50 (!) tracks are examples of the Eels' best work, including "Altar Boy" and "Jennifer Eccles," which provide moments of splendid, sparse beauty. And while others, like the Moog Cookbook remix of "Novocaine," would be better off unheard, a vast majority of the album demonstrates incredible range and E's often solemn, but singular songwriting. It's not the best introduction for those unfamiliar with the band's expansive catalog, but "Useless Trinkets" is proof that most acts would kill for the songs the Eels deposit as B-sides.—RT

#### LIAM FINN

##### I'll Be Lightning

**Producer:** Liam Finn  
*Yep Roc*

**Release Date:** Jan. 22

★ After releasing a pair of albums as frontman

of quirky New Zealand pop/rock act Betchadupa, Liam Finn steps out on his own with this self-produced solo debut. Here, he comes closer to the work of home-studio eccentrics like Beck than to the classically minded pop of his father, Crowded House frontman Neil. That's not to say that melody isn't important to Finn the Younger. Each one of these 14 tunes harbors handsome hooks that point to a childhood spent obsessing over Dad's Beatles and Beach Boys (and Crowded House) records. But Liam's just as fascinated by texture, so he tricks out his material here with bits of white-noise guitar fuzz, ghost-choir backing vocals and percussion that sounds like someone drumming his fingers on a dashboard. "I'll Be Lightning" is a low-key charmer.—MW

### COUNTRY

#### CHUCK WICKS

##### Starting Now

**Producers:** Monty Powell, Dann Huff

*RCA*

**Release Date:** Jan. 22

★ As a strong but not especially distinct new country voice who knows his way around road-ready pop/rock and big aching ballads, Chuck Wicks is to early 2008 what Jason Michael Carroll was to early

2007. His debut's most upbeat stuff grabs you first: "Good Time Comin' On," where a couple get to know each other on a summer car trip, is genuinely sexy; in "She's Gonna Hurt Somebody," there's gonna be a heartache tonight and it hurts so good. Midtempo cuts have subtle charms, too: a warmly swaying semi-calypto about coming home to an empty house after a breakup; a vague let's-all-get-along protest with the feel of a great Brooks & Dunn ballad; some lovely blue-eyed soul. But the big hit so far is the tearjerker where Wicks asks Cinderella's dad for her hand, and don't be surprised if the one where the kid washes dishes for his single mom hits even bigger.—CE

### FOLK

#### THE SAVOY FAMILY BAND

##### Turn Loose but Don't Let Go

**Producer:** The Savoy Family  
*Arhoolie*

**Release Date:** Jan. 22

★ Marc and Ann Savoy are well-known to devotees of Cajun music, and on this CD they're performing with their sons, Wilson and Joel, and guests Steve Riley and Drew Simon. This

15-song collection is an Acadian gem, just the sort of record fans of Cajun music will covet. They knock down several outstanding two-step numbers here, including "Crowley Two Step," Marc's "Rocking Chair Two Step" and a swift and furious take on "Two Step De Prairie Soileau," a tune usually associated with Amédée Ardoin. Ann shines on the classic Cajun country blues number "Je Me Sens Comme Une Pauvre Orpheline" and follows with a lovely rendition of the Belton Richard waltz "I'll Be Lonely (Je Vas M'Ennuyer)." Also check out Wilson's French translation/cover of the Eddie Arnold classic "You Don't Know Me (Tu Me Connais Pas)."—PVV

### BLUES

#### ROOMFUL OF BLUES

##### Raisin' a Ruckus

**Producer:** Chris Vachon  
*Alligator*

**Release Date:** Jan. 15

★ Roomful of Blues is deep in the groove on "Raisin' a Ruckus," which introduces new members Dave Howard (vocals/harmonica), Ephraim Lowell (drums) and bassist Dima Gorodetsky. The 14 songs here include covers of Link

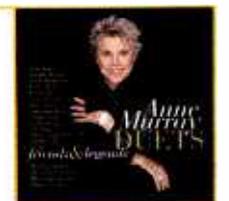
#### ANNE MURRAY

##### Duets: Friends & Legends

**Producer:** Phil Ramone  
*Manhattan*

**Release Date:** Jan. 15

MOR is alive and, unapologetically, well on Anne Murray's latest outing, a collaborative celebration of her lengthy career. It's also a testament to her status as an icon in her native Canada, as fellow maple-leaf divas Celine Dion, Shania Twain, k.d. lang, Nelly Furtado, Jann Arden and Isabelle Boulay all pay some degree of homage here. Murray and lang are revelatory on a smooth remake of Kenny Loggins' "A Love Song," which won Murray her first Grammy Award in 1974. She and Shelby Lynne pair nicely on the Beatles' "You Won't See Me," while the Indigo Girls bring some oomph to the politically tinged "A Little Good News." Furtado sounds like the little girl who once listened to Murray in her bedroom on their exuberant version of the Monkees' "Daydream Believer," and Murray and Twain are well-served by the quiet, spare arrangement of Murray's personal best seller, "You Needed Me."—GG



#### MAGNETIC FIELDS

##### Distortion

**Producer:** Stephin Merritt  
*Nonesuch*

**Release Date:** Jan. 15

Stephin Merritt wasn't being clever or obtuse when he named the latest Magnetic Fields album—almost every song has some sort of fuzz growing atop its candy-pop surface. The album kicks off with "Freeway," which sounds like "Last Splash"-era Breeders; it's followed by "California Girls," a screed against the coke-snorting, affair-having ladies of the Golden State. By the third song, Merritt is back to his old baroque self, droning lines about surprise love over a plodding beat. He checks out for the next track, the lilting "Xavier Speaks"; in fact, he remains mostly in the background for much of the record, at least vocally. This allows Claudia Gonson to take center stage, and her light, sing-songy voice has never sounded better. Although it doesn't have a clear-cut theme like "69 Love Songs," a current of loneliness and chill runs thorough "Distortion." The epitome of a melancholy winter record.—CH



# THE BILLBOARD REVIEWS

## SINGLES

Davis' "Big Mamou," the Doc Pomus number "Boogie Woogie Country Girl" and "New Orleans," but the band's rendition of Jessie Mae Robinson's "Black Night" is particularly noteworthy for Chris Vachon's sublime guitar solo. Among the original tunes, Rich Lataille's instrumental title track is a sweet solo playground for sax, trumpet and bass, and Vachon's "Solid Jam" has a sneaky funk feel that adds some spice to the disc.—PVV

### GOSPEL

#### BRYAN WILSON

##### A Second Coming

**Producer:** Kris Bell  
*Bryan's Songs/CE Music*  
**Release Date:** Jan. 15

★ This former child star saw a brief but shining moment of glory in 1994: When fronting the Mississippi Mass Children's Choir, his rendition of "His Eye Is on the Sparrow" became a surprise gospel hit. A '99 solo effort found Wilson's voice changing from boy-soprano to a rougher tenor, and his audience, wanting to know what had become of their "baby Bryan," deserting him in droves. Surmounting a problem that has long been the bane of little boys with big voices, Wilson persevered, and re-emerges with this "grown-up" work that is nothing short of pure delight. The vocal sound is smooth ("Sun Is Shining") and edgy ("Ride Out") in all the right places. With perfectly realized production from his boyhood studio compatriot, Kris "Doc Sizzle" Bell, Wilson delivers a confident musical

calling card, clearly conveying that little boys will be little boys, but not necessarily forever.—GE

### VITAL REISSUES

#### MARVIN GAYE

##### Here, My Dear—

##### Expanded Edition

**Producers:** various  
*Hip-O Select*

**Release Date:** Jan. 15

★ Marvin Gaye's most misunderstood album was a bittersweet venting about his divorce from wife Anna, the sister of Motown founder Berry Gordy. The 1978 record settled scores and ended his contract, humiliated his ex, was widely ignored by the public and buried, some say, by the label. Listened to with a bright new digital presence, it's quite a beautiful and seductive effort: a seamless romantic symphony that blends doo-wop, funk, sweet soul music and smooth jazz behind acidic, sad, sometimes rambling lyrics. (Don't miss the mood elevator, the brilliant nine-minute "A Funky Space Reincarnation" on which Gaye touts the effects of weed from planet Venus.) A second disc of restrained new mixes by a roster that ranges from Easy Mo Bee to Marcus Miller to Prince Paul neither improves upon nor depreciates the original Gaye recordings. No harm, no foul, but the original disc is the focus, as it should be.—WR

Additional reviews online this week at [billboard.com](http://billboard.com).

- Beck, "Odelay" Special Edition (Geffen)
- Devastations, "U" (Beggars Banquet)

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Alexandra Cahill, Troy Carpenter, Mariel Concepcion, Chuck Eddy, Gordon Ely, Deborah Evans Price, Gary Graff, Cortney Harding, Wayne Robins, Chuck Taylor, Christa L. Titus, Robert Thompson, Philip Van Vleck, Mikael Wood

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

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

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

### POP

#### JANET JACKSON

##### Feedback (3:55)

**Producers:** Rodney Jerkins, D'Mile

**Writers:** D. Emile, L. Daniels, R. Jerkins, T. Yasin

**Publisher:** not listed  
*Island Def Jam*

★ New years are a time for renewal, right? So perhaps the dawn of 2008 is ripe to at last forgive and forget Janet Jackson's past indiscretions. Granted, singles from previous album "20 Y.O." weren't exactly radio-friendly, but in Island Def Jam bow "Feedback," she gives us the goods for a meaningful return to pop and R&B airwaves. The song features a gracious dance groove, but more so, supplies a singalong hook and distinctive melody—a funky-up "All for You," perhaps. Jackson's 10th studio album, "Discipline," streets Feb. 26. It sounds like, at last, she's previewing with a bona fide smash. Welcome back, Janet. Missed you much.—CT

### COUNTRY

#### MIRANDA LAMBERT

##### Gunpowder & Lead (3:00)

**Producers:** Frank Liddell, Mike Wrucke

**Writers:** M. Lambert, H. Little

**Publisher:** not listed  
*Columbia*

★ The latest single from Miranda Lambert's excellent "Crazy Ex-Girlfriend" album is an explosive number about domestic violence. The protagonist in this song decides to take drastic measures to end a desperate situation as Lambert sings in the chorus: "I'm going home, gonna load my shotgun/Wait by the door and light a cigarette/He wants a fight, well now he's got one/I'm gonna show him what little girls are made of: gunpowder and lead." Fueled by blistering guitar work and Lambert's powerful vocal performance, this song is an edgy, intense number likely to generate controversy. After all, not since the Dixie Chicks said goodbye to Earl has a

country song advocated murder. Though the Chicks took a humorous approach in "Goodbye Earl"—which worked in context—kudos to Lambert for boldly tackling a provocative subject with such a well-crafted tune. We hope country radio will make this the hit it deserves to be.—DEP

### ROCK

#### BULLET FOR MY VALENTINE

##### Scream Aim Fire (4:26)

**Producer:** Colin Richardson

**Writer:** Bullet for My Valentine

**Publishers:** EMI Blackwood/EMI, BMI 20/20 Entertainment/Jive/Zomba

▶ Welsh up-and-comer Bullet for My Valentine puts haters on notice from the first drum kick of "Scream Aim Fire" as to what to call them: a metal band, and don't you forget it. The quartet takes the dual-guitar tradition of Iron Maiden and Judas Priest in hand, laces it with its own impressive fretwork and blows away any trace of the word "emo" in sight. A tightly crafted speed metal composition and an agitated pace merge with the band's unrestrained

#### ROBERT PLANT & ALISON KRAUSS

##### Please Read the Letter (5:53)

**Producer:** T Bone Burnett

**Writers:** M. Lee, J. Page, C. Jones, R. Plant

**Publishers:** BMG, ASCAP; BMG International/Sons of Einion/Succubus, PRS Rounder Records

Robert Plant is reluctant to label the 13 songs he recorded with bluegrass superstar Alison Krauss for "Raising Sand" as duets. To the once and future Led Zeppelin frontman, their collaboration requires more than harmonizing, although they do that with subtlety and organic ease. Each track, including second single "Please Read the Letter," is an intricately choreographed dance in which Plant and Krauss shift places to accommodate and complement the other. The song, which originally appeared on Plant and Jimmy Page's 1998 album "Walking into Clarksdale," is a moving albeit unsurprising lament. But thanks to producer T Bone Burnett, who selected the covers for this triple A-friendly project, the mood of "Please Read the Letter" is quiet resignation meets passionate hope. Plant's hushed plea for understanding gains intensity as Krauss and Marc Ribot punctuate the sonic landscape with the fiddle and electric guitar, respectively.—AC



confidence, replete with accent-heavy bellows of "Over the top!" Mosh pits will burst open during the two trudging breakdowns; Matt Tuck's and Michael Paget's guitar firepower will also rightfully induce worship. Rock radio supported this opening salvo immediately, so expect

BFMV's album of the same name to draw first blood upon arrival Jan. 29.—CLT

### EGYPT CENTRAL

#### You Make Me Sick (3:52)

**Producer:** Josh Abraham  
**Writer:** Egypt Central  
**Publisher:** not listed  
*Fat Lady Music/ILG*

★ Egypt Central's self-titled debut was nearly sunk when Lava Records shuttered, but the album is being resurrected with a deal from Fat Lady Music/ILG. Sounds like it was worth salvaging. First single "You Make Me Sick" strikes all the right notes for radio, likely because Josh Abraham (Limp Bizkit, Linkin Park) knows his way around this kind of airwaves-ready rock. The song is mid-tempo, its background filled with rustling drums and watery guitar that make louder splashes at the chorus, yet occasional rapped verses raise an eyebrow, since rap and rock quit trying to make its marriage work years ago. "Sick" isn't the most accurate example of the record (opening track "Different" is a more comprehensive, bolder representation) but it's a proper introduction, nonetheless.—CLT

### ROCKIE LYNNE

#### I Can't Believe It's Me (3:09)

**Producers:** Rockie Lynne, Mark Prentice

**Writers:** R. Lynne, T. Johnson

**Publishers:** Carolina Blue Sky, BMI; Dimensional Songs of Rye/The Bigger They Are, SESAC Robbins Nashville

This talented singer/songwriter made his initial splash on Universal South Records with such memorable singles as "Lipstick" and "More." He segues to Robbins Nashville to become the flagship artist for Robbins Entertainment's new country venture—a wise choice to kick off a new label. Lynne has already earned friends at radio with his previous project and a devoted legion of fans through years of relentless touring. There's a feeling that he's on the brink of that hard-earned breakthrough, and this potent single could be the vehicle. Penned by Lynne and co-writer Tim Johnson, "I Can't Believe It's Me" is a poignant love song that chronicles a relationship's most tender moments, from wedding day to childbirth. Lynne is a compelling vocalist who knows how to bring a lyric to life, and he perfectly captures the emotion in every line. This terrific single is destined to bring him the attention he deserves.—DEP



**SOUNDTRACK** BY KATIE HASTY

# THE SOUNDTRACK TO HER LIFE

## Dawson Propels 'Juno' Album Up The Charts

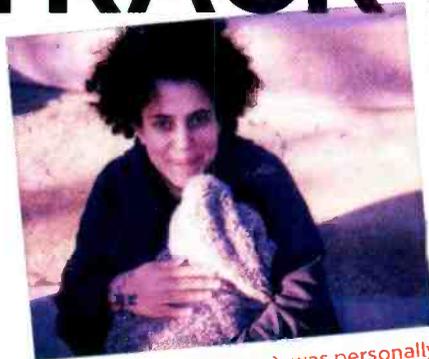
For the second week straight, the Rhino soundtrack to "Juno" leads Billboard's Top Digital Albums tally and, this week, the title bows at No. 8 on the Billboard 200 with 38,000 sales—even before physical copies were available at retail. The effort has sold 75,000 copies since its Dec. 11 digital release, according to Nielsen SoundScan.

No artist has benefited more from the record's sudden and unexpected rise than Olympia, Wash.-based singer/songwriter Kimya Dawson, whose music is prominently featured in the comedy.

When "Juno" director Jason Reitman asked the film's star, Ellen Page, what music she thought her title

character would listen to, Page responded, "The Moldy Peaches"—the quirky pop duo Dawson was in with Adam Greene until 2004. A song from that act made the final cut for the film's soundtrack, as did several tracks from Dawson's very personal K Records solo sets "Remember That I Love You" (2006) and "Knock-Knock Who?" (2004). Additionally, two tracks from her side-project Antsy Pants were appended to "Juno," which also boasts songs from Buddy Holly, Cat Power, Belle & Sebastian and Sonic Youth.

"I've always done my own booking and management," Dawson says. "And if people want to [license] my stuff, they have to come to me. With 'Juno,' I had to read the script before I OK'd it, to make sure it was something I could feel good attach-



**KIMYA DAWSON** (above), was personally requested for the 'Juno' soundtrack by star **ELLEN PAGE** (left, in red).

ing myself to. It worked that I did."

The personal attachment to the film is exactly what has made the soundtrack so effective in the marketplace, according to

Rhino Entertainment executive VP/GM Kevin Gore. "Everyone who's seen the movie feels a musical connection to it. Kimya's songs fit in beautifully," Gore says. "There's a wonderful indie spin to it, but it appeals to a very broad audience because of the way the film was written."

Rhino is working with

Dawson to coordinate an East and West Coast tour stint in support of the effort, though Dawson is "always touring anyway," she says. They hope to arrange in-store performances so that Dawson can still stick to her guns playing all-ages shows, as she insists.

Sales for "Juno" are expected to remain strong as the movie expands into new markets. In tandem, Dawson has experienced a massive uptick in the sales of her solo output, particularly "Remember That I Love You," which has moved 25% of its 5,000 total sales in the last four weeks.

"It's not a big stretch for people who like the movie 'Juno' to like Kimya's music," K Records GM Mariella Luz says. "Her music addresses things that people all have strong feelings about. It sells itself."



## AHEAD OF THE CURVE: GREENBERG LABEL RELAUNCHES WITH NEW SIGNINGS

Steve Greenberg's revived S-Curve label is coming out of the gate with a host of interesting projects in 2008.

As Billboard first reported last month, among the company's new signings is pop icon Tom Jones, who is recording his next studio album with U.K. production team Futurecut for a mid-2008 release. The set is expected to include a cover of the epic Bruce Springsteen track "The Hitter."

Little Jackie, led by genre-bending vocalist Imani Coppola, offers up sunny, R&B-tinged pop on its label debut. Highlights include "The World Should Revolve Around Me," which should appeal to Gnarls Barkley fans, and "Stoop," which references the Brooklyn upbringing of Coppola. The group's deal with S-Curve encompasses music publishing and digital commerce.

Also expected is an album from London-based, Zimbabwe-born singer Diane Birch, whose music is reminiscent of Carole King and Corinne Bailey Rae.

In addition, S-Curve is enjoying early success with rock act We the Kings, whose self-titled debut was released last October. The set has sold just north of 20,000 copies

in the United States, according to Nielsen SoundScan, and is No. 11 this week on the Heatseekers chart.

"Unlike most indie labels, which concentrate on a particular niche, we love to find things that are unique and exciting no matter what the genre," Greenberg says.

Greenberg launched S-Curve in 2000 and scored hits with such acts as Joss Stone and Fountains of Wayne. But he put the label on hiatus in recent years while serving as president of Columbia. Following his departure from the label, S-Curve relaunched in 2007.

—Jonathan Cohen

**DANCE** BY KERRI MASON

# Mouse In The House

## Unassuming Electro Artist Goes International

Even his moniker is quintessentially millennial: "Dead mouse" was too long to be an Internet Relay Chat handle, so he shortened it to Deadmau5.

But ambivalence toward traditional character definitions is just one reason why upstate New York native Joel Zimmerman is dance music 2.0's first poster boy.

"I think I hit it just in time, the digital DJ era that is," he says. "I could just unleash a fury of music without ridiculously insane overhead costs."

Since late 2006, producer Zimmerman has been spewing track after track of instrumental, fully electronic dance music. While some of it has been in traditional dance formats—on 12-inch vinyl or CD—the bulk is via download site Beatport.com.

And despite being entirely unknown, disconnected from club culture and surrounded by thousands of similarly obscure bedroom knob-twiddlers in the site's massive inventory, the 27-year-old is a sensation, topping Beatport charts regularly and landing on the lips and laptops of DJ-dom's biggest stars.

"I had a laugh to myself the first I heard" that Tiësto was playing his records, Zimmerman says. "I wasn't even aware that I was making trance."

Deadmau5 tracks like "Faxing Berlin" (the one that made him a star, after taste-making BBC Radio 1 DJ Pete Tong debuted it last February) and "Not Exactly" are elegant and dancefloor-savvy, but leave valuable room for interpretation. His music has "simple and catchy melodies



and minimalism that leaves the finished piece open for DJs to improve upon, but is 'full' enough to constitute as a 'track' to the listeners," Zimmerman says, which might just be the perfect cocktail for the prosumer dance download world.

Less than a year after his breakout, Zimmerman has a manager, two booking agents, a personal assistant and DJ dates at the country's top clubs. Recent gigs in Los Angeles and Las Vegas were sellouts, and he's set to open for fellow fan-favorite phenom James Zabiela on his upcoming three-week tour.

"He relates well to the kids who actually go to the clubs: 'This is one of our own going into the business and making the best tracks,'" says Joel Zimmerman (no relation) of Div-One, the DJ's new U.S. booking agent. "I don't think it's fair to say he's the next anything, but he's definitely a phenomenon."

DAWSON: COURTESY OF KIMYA DAWSON; "JUNO": DOANE GREGORY/COURTESY OF 20TH CENTURY FOX; DEAD MAU5: SASHA NIVEOLE



LITTLE JACKIE

BY HILLARY CROSBY

# RAPPING IN TONGUES

Unique Software Translates New Prodigy Album Into 14,000 Languages

With just a few days left before he begins a three-and-a-half-year prison term on illegal gun possession charges, Mobb Deep's Prodigy is utilizing a creative marketing approach for his new solo album, "H.N.I.C. 2," due March 9.

The rapper will release the project via independent VOX Music Group, which will also make it available in an astounding 14,000 languages with the help of its affiliated voice-translation company, Voxonic.

"I remember when Mobb Deep was going overseas to Paris in 1995," Prodigy says. "The fans were saying our lyrics in the seats but backstage they couldn't understand us. They couldn't understand what our lyrics were really saying. So when I heard about Voxonic, I knew this is going to change the world."

Using a voice technology that dissects the phonemes, the sounds that words comprise, Voxonic will take a 10-minute voice sample of Prodigy and a foreign-language translator. Then the software pieces together the speech patterns of the translator and Prodigy, creating a fully translated song. The record is in Prodigy's voice, only his phonemes are rearranged to create the pattern of the translator's foreign language.

Last year, Voxonic also released reggae artist Ky-Mani Marley's album "Radio," which has sold 18,000 copies in the United States, according to Nielsen SoundScan.

After learning about this software last year, Prodigy met with Voxonic president Arie Deutsche and agreed to become a partner in the company as well as an A&R scout for VOX. But the partnership hit a snag last October, after the rapper was sentenced to jail. Still, Prodigy is hoping his imprisonment won't affect business.

"Hopefully, I'll have access to a computer," Prodigy says. "But, just by me signing with Voxonic and releasing 'H.N.I.C. 2,' it's sparking interest, so it won't affect my position in the company."

Leading up to his jail term, Prodigy shot a video for each song on the new album, which will be released virally.

"We're going to make sure Prodigy's fans get their dose," Deutsche says. "He's going to record messages from prison, which we'll air on the social networking site HNIC2.com. Obviously the most unique selling point is that we're going to be able to service all of Prodigy's fans, whatever their language."



PRODIGY

## 'SEXY' BOYS: WISIN & YANDEL DISLodge JUANES FROM HOT LATIN SONGS

Reggaeton powerhouse duo Wisin & Yandel finally ascend to No. 1 on Billboard's Hot Latin Songs chart this week with "Sexy Movimiento," a song whose catchy electro-dance feel made it accessible across Latin formats.

The song has hovered in the top three since Nov. 3, with Juanes' "Me Enamora" maintaining a grip on the No. 1 spot for 16 consecutive weeks.

Thanks to Wisin & Yandel's year-end dominance of the tropical and Latin rhythm charts, and their re-entry on the Latin pop airplay chart this week, the single snags the top spot overall—a month-and-a-half after their "Los Extraterrestres" on WY/Machete debuted at No. 1 on Top Latin Albums.

The group's techno-tinged "Sexy Movimiento" is one of several recent hits in the genre to incorporate electronic dance elements. "I don't think they're moving completely away from reggaeton," KXOL (Latino 96.3 FM) Los Angeles music director/APD Jerry Pulles says. But "the tempo is a little faster."

"I think these guys are pushing the envelope and bringing in those dance influences," mun2 director of music scheduling Roberto Isaac says. "Latinos have always liked party music."

"Sexy Movimiento" scored a 33% audience gain this week, more than doubling its spins at New York's Latin rhythmic WCAA and tropical WSKQ, Dallas' Latin rhythmic KFZO and Atlanta's Latin pop WWVA.

Juanes' "Me Enamora" had just a 3% audience gain but went to No. 2, clearing a path for the Colombian pop star's second single, "Gotas de Agua," which was the chart's greatest audience gainer this week.

—Ayala Ben-Yehuda



ROCK BY CORTNEY HARDING

# Dance To The Music

Online Sensation Panther Gets Back To His Own Beats

In the middle of 2005, a video began circulating online that featured a lanky, dark-haired man shimmying and gyrating inside a house made entirely of cardboard, set to static beats and high-pitched yelps.

The clip, directed by an artist known as Whitey for a song called "You Don't Want Your Nails Done," wound up on MTV2 and gained a new audience for Portland, Ore., musician Charlie Salas-Humeras, otherwise known as Panther.

Two-plus years later and about to release "14kt God," a new album on Kill Rock Stars, Salas-Humeras

is relaxed about trying to re-create the video's buzz. "I didn't think of the last round of videos as promotional tools," he says. "Whitey liked the song and asked me to do it, and it was really fun. If we had another MTV2 hit, it would be nice, but I'm not concerned."

That isn't to say that Salas-Humeras doesn't have big plans for future videos. He is planning on collaborating again with Eric Mast, otherwise known as electronic composer E\*Rock, who directed another video from his last album. "We made the last video for \$15, and Charlie did the choreography," Mast says. "The new video will hopefully be a little more performative, have some good anima-

tion and have a plotline centered around technological breakdowns."

Technological breakdowns are something Salas-Humeras is all too familiar with; he lost the ability to perform most of his old material when a computer crash erased some of his samples and beats. Despite the setback, he's planning a headlining tour in March, and says that his goal for 2008 is to tour "as much as possible."

As far as future videos becoming the next big YouTube sensations, Salas-Humeras and Mast aren't counting on anything. "We started making videos pretty much for the hell of it," Mast says. "Charlie and I were always doing retarded projects; we were making videos before we had records. We started doing them during a tour, and by the end of the tour we had a 22-minute sitcom. All these videos are essentially born of being bored and trying to entertain ourselves. It's just a bonus if other people like them too."

# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

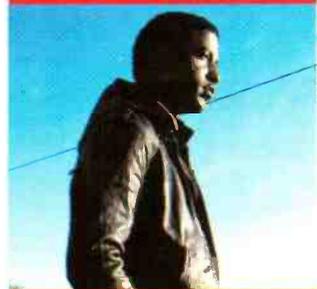


### TRACK STARS

>> For the first time since Billboard added Top Digital Albums to its pages in 2005, five soundtracks stand in the top 10 (see page 52). "Juno," boasting the vocal talents of stars Ellen Page and Michael Cera, above, holds No. 1 and also bows at No. 1 on Top Soundtracks.

### NEW RULES

>> Billboard revises criteria for catalog albums this issue. Albums lower than No. 100 on the Billboard 200 now move to catalog status after 18 months. In the initial criteria, established in 1991, albums moved to catalog status when they turned 2 years old.



### ON 'FIRE'

>> Kenny "Babyface" Edmonds sees "Fire and Rain." He also sees the top 10 of the Adult Contemporary chart for the first time since 1994. His AC chart history dates back to 1990, but "Fire" is only his second top 10 at the format since "When Can I See You" reached No. 10.

## CHART BEAT

>> Thinking back to the day when Kimberley Locke and the second-season finalists of "American Idol" visited the Billboard office in Los Angeles to find out how the charts are compiled, Fred Bronson wonders if she could have imagined that within five years, she would have seven No. 1s on those charts. That seventh world wonder is her remake of Freda Payne's "Band of Gold," No. 1 on Hot Dance Club Play.

>> Also, Carrie Underwood and Taylor Swift combine to tie the longest run of No. 1s by solo female artists in the 64-year history of Hot Country Songs. Plus, find out what the highest-debuting soundtrack of 2008 (and 2007) is on the Billboard 200.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).



## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

# Radiohead Dials No. 1; New Home For Heatseekers

Radiohead proves you can give your music away for free and still sell enough copies to score a No. 1 album on the Billboard 200.

First, find a soft sales week. Then all you need to do is be as popular as Radiohead and you can pull it off.

Unless you've been living in a cave, you know the U.K. rock band, free from its obligation to prior label Capitol, elected to make "In Rainbows" available via digital download Oct. 14, before a CD release date was set.

The wrinkle, of course, was that consumers set their own price—including the undeniably popular free option. In November, Internet research company comScore estimated 62% of those who downloaded the album globally chose not to pay, but the band soon disputed that report.

What is clear is that millions of consumers had access to "In Rainbows" in the two-and-a-half months between its Internet launch and its CD release, yet 122,000 U.S. fans still opted to buy it during its first full week of sales (the album's release date was Jan. 1, but more than 8,000 street-date violations caused the album to bow early at No. 156).

To put the band's opening week in perspective, that's a little less than half



RADIOHEAD

the average opening-week sum of its last three studio albums: 246,232 copies for 2000's "Kid A," 2001's "Amnesiac" and 2003's "Hail to the Thief."

Although not an entirely apt comparison, we note that when **Alanis Morissette's** "Jagged Little Pill: Acoustic" hit the general market in 2005 after selling 157,000 copies during an exclusive six-week window at Starbucks, it sold 21,000, compared with the 114,000-unit start for her conventionally released "So-Called Chaos" in 2005.

While 2007 was a down year for album sales, there were only nine weeks last year when Radiohead's 122,000 copies would have been enough to top the big chart. Such was the case during the first three weeks of 2007, but before January closed, **Pretty Ricky's** "Late

Night Special" began with a take of 132,000.

Still, for however many album sales Radiohead forsook with the unique release for "In Rainbows," its mighty concert and merchandise clout means the band probably won't need to stage

a bake sale to make mortgage payments.

This album and **the Eagles'** Wal-Mart exclusive "Long Road out of Eden," which led in the Nov. 17 issue, are the first independently distributed albums to top the Billboard 200 since late 1995, when content scrutiny forced Interscope—in its last days within Warner Music Group—to bypass WEA and sell **Tha Dogg Pound's** "Dogg Food" through then-indie Priority.

Meanwhile, champagne must be flowing at RED Distribution, which not only sells Radiohead's TBD/ATO release, but also No. 1 Heatseeker **Ingrid Michaelson's** "Girls and Boys."

**LIFTOFF:** Speaking of Heatseekers, Billboard keeps a promise made in a Sept. 1 Opinion piece, with a make-over of the page that houses that chart

(see page 53).

Devoted to developing artists who have yet to appear in the top half of the Billboard 200, we've brought back the regional details that accompanied this chart when it first joined the magazine's pages in October 1991. We are also adding commentary that will highlight a variety of new-artist success stories each week.

The page will also be a new weekly home for Tastemakers, a Nielsen SoundScan-built indicator chart culled from 288 independent and small-chain stores. The list has appeared biweekly in Billboard since the Dec. 3, 2005, issue.

On a related note, also launching now is a Billboard white paper, "Developing Artists: Where We Were and Where We Are."

It includes an expanded version of the cover story that appeared in the Sept. 1 issue and essays by seven executives who were interviewed for that feature, and granular sales and chart data on more than 4,000 albums by more than 1,000 artists who first hit the top half of the Billboard 200 from 1992 to 2006.

This premium-priced analytical report is available at [billboard.biz/whitepaper](http://billboard.biz/whitepaper).

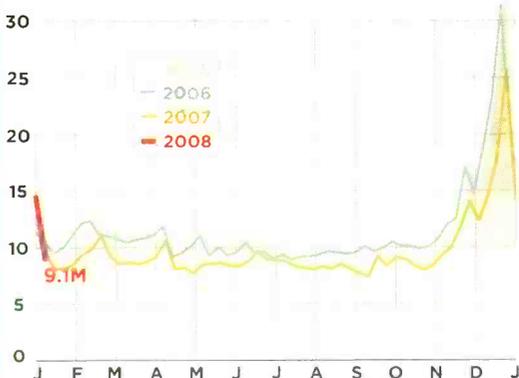
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

|                     | ALBUMS     | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|------------|-----------------|----------------|
| This Week           | 9,067,000  | 1,447,000       | 28,378,000     |
| Last Week           | 14,513,000 | 1,920,000       | 42,926,000     |
| Change              | -37.5%     | -24.6%          | -33.9%         |
| This Week Last Year | 9,417,000  | 1,040,000       | 21,518,000     |
| Change              | -3.7%      | 39.1%           | 31.9%          |

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

|                           | 2007              | 2008              | CHANGE       |
|---------------------------|-------------------|-------------------|--------------|
| <b>OVERALL UNIT SALES</b> |                   |                   |              |
| Albums                    | 9,417,000         | 9,067,000         | -3.7%        |
| Digital Tracks            | 21,518,000        | 28,378,000        | 31.9%        |
| Store Singles             | 58,000            | 35,000            | -39.7%       |
| <b>Total</b>              | <b>30,993,000</b> | <b>37,480,000</b> | <b>20.9%</b> |
| Albums w/TEA*             | 11,568,800        | 11,904,800        | 2.9%         |

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

### ALBUM SALES



### SALES BY ALBUM FORMAT

|          | 2007      | 2008      | CHANGE |
|----------|-----------|-----------|--------|
| CD       | 7,308,000 | 6,136,000 | -16.0% |
| Digital  | 1,040,000 | 1,447,000 | 39.1%  |
| Cassette | 9,000     | 3,000     | -66.7% |
| Other    | 1,060,000 | 1,481,000 | 39.7%  |

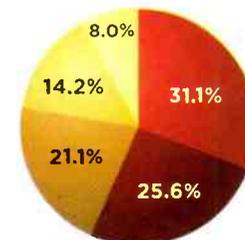
For week ending Jan. 6, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

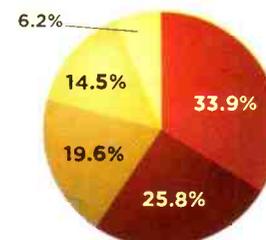
### Distributors' Market Share: 12/03/07-12/30/07

● UMG ● Sony BMG ● WMG ● Indies ● EMI

#### Total Albums



#### Current Albums



# JAN 19 2008 THE Billboard 200

| THIS WEEK | LAST WEEK             | WEEKS ON CHART | ARTIST  | Title   | CERT. | PEAK POSITION |
|-----------|-----------------------|----------------|---|---|-------|---------------|
| 1         | 156                   | 2              | <b>GREATEST GAINER</b><br>ALICIA KEYS<br>IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)<br>#1 WK 13513 RMG (18.98) + | In Rainbows   | 1     | 1             |
| 2         | 2                     | 3              | MARY J. BLIGE<br>MARIARCH/GEFFEN 010313/IGA (13.98) +   | As I Am   | 3     | 1             |
| 3         | 1                     | 2              | VARIOUS ARTISTS<br>EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)                     | Growing Pains   | 1     | 1             |
| 4         | 4                     | 6              | VARIOUS ARTISTS<br>EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)                     | NOW 26  | 1     | 1             |
| 5         | 8                     | 8              | TAYLOR SWIFT<br>BIG MACHINE 120702 (18.98) +  | Taylor Swift  | 2     | 1             |
| 6         | 5                     | 10             | CHRIS BROWN<br>JIVE 12049 ZOMBA (18.98) +   | Exclusive   | 1     | 1             |
| 7         | 7                     | 12             | GARTH BROOKS<br>PEARL 213 (25.98 CD/DVD) +  | The Ultimate Hits   | 3     | 1             |
| 8         | <b>HOT SHOT DEBUT</b> | 1              | <b>SOUNDTRACK</b><br>RHINO 410236 (13.98)   | Juno  | 8     | 1             |
| 9         | 10                    | 17             | COLBIE CAILLAT<br>UNIVERSAL REPUBLIC 009219/UMRG (10.98)  | Coco  | 5     | 1             |
| 10        | 6                     | 4              | EAGLES<br>ERC 4500 EX (14.98)   | Long Road Out Of Eden   | 7     | 1             |
| 11        | 16                    | 31             | KEYSHIA COLE<br>CONFIDENTIAL/IMANI/GEFFEN 009475/IGA (13.98)  | Just Like You   | 2     | 1             |
| 12        | 24                    | 27             | FERGIE<br>WILL I AM A&M INTERSCOPE 007490/IGA (13.98)   | The Dutchess  | 3     | 2             |
| 13        | 33                    | 48             | <b>SOUNDTRACK</b><br>FOX 82966 HAZOR & TIE (16.98)  | Alvin And The Chipmunks   | 1     | 1             |
| 14        | 9                     | 5              | MILEY CYRUS<br>WALT DISNEY HOLLYWOOD 000465 (23.98)   | Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus                  | 2     | 1             |
| 15        | 31                    | 49             | ONEREPUBLIC<br>MOSLEY/INTERSCOPE 010266/IGA (13.98)   | Dreaming Out Loud   | 18    | 1             |
| 16        | 13                    | 16             | LED ZEPPELIN<br>SWAN SONG 313148 ATLANTIC (19.98) +   | Motherhip   | 1     | 1             |
| 17        | 14                    | 15             | LUPE FIASCO<br>1ST & 15TH ATLANTIC 368316/AG (18.98)  | Lupe Fiasco's The Cool  | 14    | 1             |
| 18        | 23                    | 56             | <b>SOUNDTRACK</b><br>NONESUCH 368572/WARNER BROS. (25.98)   | Sweeney Todd: The Demon Barber Of Fleet Street                  | 18    | 1             |
| 19        | 11                    | 7              | CARRIE UNDERWOOD<br>ARISTA ARISTA NASHVILLE 11221/RMG SBN (18.98)   | Carnival Ride   | 2     | 1             |
| 20        | 12                    | 9              | <b>SOUNDTRACK</b><br>WALT DISNEY 000651 (18.98)   | High School Musical 2   | 2     | 1             |
| 21        | 15                    | 13             | RASCAL FLATTS<br>LYRIC STREET 000384 HDLWOOD (18.98)  | Still Feels Good  | 1     | 1             |
| 22        | 19                    | 19             | SUGARLAND<br>MERCURY NASHVILLE 007411/UMGN (13.98)  | Enjoy The Ride  | 2     | 4             |
| 23        | 25                    | 45             | PARAMORE<br>FUELED BY RAMEN 159612 AG (13.98)   | RIOT!   | 15    | 1             |
| 24        | 17                    | 11             | JAHEIM<br>DIVINE MILL ATLANTIC 377532/AG (18.98)  | The Makings Of A Man  | 1     | 1             |
| 25        | 22                    | 20             | JONAS BROTHERS<br>HOLLYWOOD 000282 (18.98) +  | Jonas Brothers  | 1     | 1             |
| 26        | 28                    | 21             | DAUGHTRY<br>RCA 88860/RMG (18.98)   | Daughtry  | 3     | 1             |
| 27        | 21                    | 26             | SOULJA BOY TELL'EM<br>COLLIPARK/INTERSCOPE 009962/IGA (13.98)   | souljaboytellem.com   | 1     | 1             |
| 28        | 29                    | 36             | LINKIN PARK<br>MACHINE SHOP 44477/WARNER BROS. (18.98) +  | Minutes To Midnight   | 2     | 1             |
| 29        | 26                    | 43             | JAY-Z<br>ROC-A-FELLA/DEF JAM 010229/IDJMG (13.98)   | American Gangster   | 1     | 1             |
| 30        | 20                    | 18             | CELINE DION<br>COLUMBIA 08114/SONY MUSIC (18.98) +  | Taking Chances  | 1     | 1             |
| 31        | 45                    | 98             | SARA BAREILLES<br>EPIC 94821/SONY MUSIC (11.98)   | Little Voice  | 31    | 1             |
| 32        | 123                   | 5              | <b>PACE SETTER</b><br>ELLIOTT YAMIN<br>NBC 70011 EX/HICKORY (6.98)  | Sounds Of The Season: The Elliott Yamin Holiday Collection (EP) | 32    | 1             |
| 33        | 30                    | 46             | KANYE WEST<br>ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)  | Graduation  | 2     | 1             |
| 34        | 18                    | 23             | ROBERT PLANT / ALISON KRAUSS<br>ROUNDER 619075 (18.98)  | Raising Sand  | 2     | 1             |
| 35        | 32                    | 30             | NICKELBACK<br>ROADRUNNER 618300 (18.98) +   | All The Right Reasons   | 7     | 1             |
| 36        | 36                    | 52             | BIRDMAN<br>CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)  | 5*Stunna  | 18    | 1             |
| 37        | 34                    | 41             | BRITNEY SPEARS<br>JIVE 19073/ZOMBA (18.98)  | Blackout  | 1     | 1             |
| 38        | 74                    | 122            | <b>SOUNDTRACK</b><br>CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98) +                                       | Once  | 38    | 1             |
| 39        | 39                    | 33             | KIRK FRANKLIN<br>FO YO SOUL GOSPO CENTRIC 18772/ZOMBA (18.98)   | The Fight Of My Life  | 33    | 1             |
| 40        | 46                    | 51             | MAROON 5<br>A&M C/TONE 008917/IGA (18.98)   | It Won't Be Soon Before Long                                    | 1     | 1             |
| 41        | 27                    | 29             | BOW WOW & OMARION<br>TUG COLUMBIA 11492/SONY MUSIC (11.98) +  | Face Off  | 14    | 1             |
| 42        | 48                    | 40             | KID ROCK<br>TOP DOG ATLANTIC 290556 AG (18.98)  | Rock N Roll Jesus   | 1     | 1             |
| 43        | 35                    | 22             | REBA MCENTIRE<br>MCA NASHVILLE 008903/UMGN (13.98)  | Reba Duets  | 1     | 1             |
| 44        | 40                    | 28             | JORDIN SPARKS<br>19 JIVE 18752/ZOMBA (18.98)  | Jordin Sparks   | 10    | 1             |
| 45        | 55                    | 78             | TIMBALAND<br>MOSLEY/BLACKGROUND/INTERSCOPE 008594/IGA (13.98)   | Timbaland Presents Shock Value                                  | 1     | 1             |
| 46        | 42                    | 32             | KEITH URBAN<br>CAPITOL NASHVILLE 07685 (18.98) +  | Greatest Hits   | 1     | 1             |
| 47        | 51                    | 53             | <b>SOUNDTRACK</b><br>NEW LINE 39089 (16.98)   | Hairspray   | 2     | 1             |
| 48        | 49                    | 35             | KENNY CHESNEY<br>BNA 11457/SBN (18.98)  | Just Who I Am: Poets & Pirates                                  | 3     | 1             |
| 49        | 47                    | 62             | FOO FIGHTERS<br>ROSWELL/RCA 11516/RMG (18.98)   | Echoes, Silence, Patience & Grace                               | 1     | 1             |
| 50        | 56                    | 64             | J. HOLIDAY<br>MUSIC LINE 11805/CAPITOL (12.98)  | Back Of My Lac'   | 5     | 1             |

Finally hitting the top five after 63 weeks, it's the slowest climb to the top five since Kid Rock's "Crazy" took 64 in 2003.



The co-host of "Dick Clark's New Year's Rockin' Eve" hasn't been this high since the chart dated Sept. 29, 2007, when it was ranked No. 6.



At No. 54, this two-CD Starbucks exclusive Grammy Awards album bows with 16,000 and includes such acts as Sheryl Crow (pictured) and Frank Sinatra.



You aren't seeing things. The Christmas album zooms with a 112% increase following post-holiday promos at Target.



Yamin's Christmas set (No. 32) isn't the only one to jump ahead on blow-out pricing. KT Tunstall's does, too, as do ones at Nos. 80, 127 and 194.

| THIS WEEK | LAST WEEK       | WEEKS ON CHART | ARTIST  | Title  | CERT. | PEAK POSITION |
|-----------|-----------------|----------------|---|--|-------|---------------|
| 51        | 53              | 70             | AMY WINEHOUSE<br>UNIVERSAL REPUBLIC 008428/UMRG (10.98)                 | Back To Black  | 1     | 1             |
| 52        | 68              | 2              | VARIOUS ARTISTS<br>WALT DISNEY 001089 (18.98)                           | High School Musical 2: Non-Stop Dance Party                          | 1     | 52            |
| 53        | 43              | 54             | DANE COOK<br>COMEDY CENTRAL 0051 (16.98 CD/DVD) +                       | Rough Around The Edges: Live From Madison Square Garden              | 1     | 11            |
| 54        | <b>NEW</b>      | 1              | VARIOUS ARTISTS<br>GRAMMY SHOUT! FACTORY 31079 EX/STARBUCKS (19.98)     | Grammy Awards: 50th Anniversary Collection                           | 1     | 54            |
| 55        | 73              | 79             | THE-DREAM<br>RADIO KILLA DEF JAM 009872/IDJMG (13.98)                   | Love/Hate  | 1     | 30            |
| 56        | 38              | 24             | <b>SOUNDTRACK</b><br>WALT DISNEY 861698 (18.98) +                       | Hannah Montana   | 3     | 1             |
| 57        | 71              | 139            | FLYLEAF<br>A&M C/TONE 650005/IGA (12.98) +                              | Flyleaf  | 1     | 57            |
| 58        | 3               | 1              | JOSH GROBAN<br>143 REPRIS 231548 WARNER BROS. (18.98) +                 | Noel   | 4     | 1             |
| 59        | 52              | 50             | JUSTIN TIMBERLAKE<br>JIVE 80062/ZOMBA (18.98) +                         | FutureSex/LoveSounds   | 3     | 1             |
| 60        | 83              | 81             | GOO GOO DOLLS<br>WARNER BROS. 14444 (11.98)                             | Greatest Hits Volume One The Singles                                 | 1     | 33            |
| 61        | 63              | 80             | RIHANNA<br>SRP/DEF JAM 008968/IDJMG (13.98)                             | Good Girl Gone Bad   | 1     | 1             |
| 62        | 37              | 25             | ANDREA BOCELLI<br>SUGAR DECCA 009988/UNIVERSAL CLASSICS GROUP (18.98) + | The Best Of Andrea Bocelli: Vivere                                   | 1     | 1             |
| 63        | 54              | 72             | FEIST<br>CHERRYTREE POLYDOR/INTERSCOPE 008819/IGA (10.98)               | The Reminder   | 1     | 16            |
| 64        | 88              | 181            | VARIOUS ARTISTS<br>WALT DISNEY 000850 EX (6.98)                         | Disney's Holiday Celebration 2007                                    | 1     | 64            |
| 65        | 50              | 38             | MICHAEL BUBLE<br>143 REPRIS 100313 WARNER BROS. (18.98)                 | Call Me Irresponsible  | 1     | 1             |
| 66        | 86              | 68             | <b>SOUNDTRACK</b><br>WWE COLUMBIA 21259/SONY MUSIC (18.98)              | World Wrestling Entertainment Presents: Raw Greatest Hits: The Music | 1     | 66            |
| 67        | 67              | 74             | MARIO<br>3RD STREET J 21589/RMG (18.98)                                 | Go   | 1     | 21            |
| 68        | 69              | 88             | SEETHER<br>WIND UP 13127 (18.98)  | Finding Beauty In Negative Spaces                                    | 1     | 1             |
| 69        | 64              | 94             | WYCLEF JEAN<br>IN YA FACE COLUMBIA 03947/SONY MUSIC (15.98)             | Carnival Vol. II: Memories Of An Immigrant                           | 1     | 28            |
| 70        | 134             | 2              | <b>SOUNDTRACK</b><br>ATLANTIC 362748 AG (18.98)                         | P.S. I Love You  | 1     | 70            |
| 71        | 59              | 57             | MATCHBOX TWENTY<br>MELISMA ATLANTIC 297340/AG (19.98) +                 | Exile On Mainstream  | 1     | 3             |
| 72        | 61              | 97             | BOYS LIKE GIRLS<br>COLUMBIA 65572/SONY MUSIC (11.98)                    | Boys Like Girls  | 1     | 55            |
| 73        | 66              | 104            | 50 CENT<br>SHADY AFTERMATH/INTERSCOPE 008931/IGA (13.98)                | Curtis   | 1     | 1             |
| 74        | 65              | 55             | CARRIE UNDERWOOD<br>ARISTA ARISTA NASHVILLE 71197/RMG (18.98)           | Some Hearts  | 3     | 1             |
| 75        | 82              | 86             | FINGER ELEVEN<br>WIND UP 13112 (18.98)                                  | Them Vs. You Vs. Me  | 1     | 31            |
| 76        | 60              | 39             | <b>SOUNDTRACK</b><br>WALT DISNEY 861426 (12.98)                         | High School Musical  | 4     | 1             |
| 77        | 57              | 42             | BRUCE SPRINGSTEEN<br>COLUMBIA 17060/SONY MUSIC (18.98)                  | Magic  | 1     | 1             |
| 78        | 81              | 83             | GODSMACK<br>UNIVERSAL REPUBLIC 010296 UMRG (13.98 CD/DVD) +             | Good Times, Bad Times...Ten Years Of Godsmack                        | 1     | 35            |
| 79        | 70              | 103            | AVENGED SEVENFOLD<br>HOPELESS 303804/WARNER BROS. (18.98)               | Avenged Sevenfold  | 1     | 1             |
| 80        | <b>NEW</b>      | 1              | VARIOUS ARTISTS<br>SONY BMG MUSIC 17914 EX COMPASS (9.98)               | Jingle Bell Jukebox: An Early Rock-N-Roll Christmas                  | 1     | 80            |
| 81        | 78              | 60             | TRACE ADKINS<br>CAPITOL NASHVILLE 76927 (18.98)                         | American Man: Greatest Hits Volume II                                | 1     | 22            |
| 82        | 44              | 37             | JAMES TAYLOR<br>STARCON 30516/HEAR (23.98 CD/DVD) +                     | One Man Band   | 1     | 17            |
| 83        | 77              | 82             | WU-TANG CLAN<br>WU LIND SRC UNIVERSAL MOTOWN 010560/UMRG (13.98)        | 8 Diagrams   | 1     | 25            |
| 84        | 62              | 34             | GEORGE STRAIT<br>MCA NASHVILLE 010258 UMRG (13.98)                      | 22 More Hits   | 1     | 13            |
| 85        | 75              | 89             | THE KILLERS<br>ISLAND 010226/IDJMG (13.98)                              | Sawdust  | 1     | 12            |
| 86        | 84              | 92             | <b>SOUNDTRACK</b><br>WALT DISNEY 000825 (18.98)                         | Enchanted  | 1     | 39            |
| 87        | 72              | 73             | AVRIL LAVIGNE<br>RCA 03774/RMG (18.98) +                                | The Best Damn Thing  | 1     | 1             |
| 88        | <b>NEW</b>      | 1              | VARIOUS ARTISTS<br>SONY BMG MUSIC 17913 EX COMPASS (9.98)               | What A Swingin' Season: A Big Band Christmas                         | 1     | 88            |
| 89        | 105             | 130            | SCARFACE<br>RAP-A-LOT 4 LIFE/RAP-A-LOT 331772 ASYLUM (18.98)            | Made   | 1     | 17            |
| 90        | 85              | 87             | SANTANA<br>ARISTA LEGACY COLUMBIA 06293/RMG (18.98)                     | Ultimate Santana   | 1     | 1             |
| 91        | 102             | 123            | BUCKCHERRY<br>ELEVEN SEVEN 00001/ATLANTIC (13.98)                       | 15   | 1     | 41            |
| 92        | <b>RE-ENTRY</b> | 2              | KT TUNSTALL<br>MCA 07724 EX/EMI SPECIAL MARKETS (6.98)                  | Sounds Of The Season: The KT Tunstall Holiday Collection (EP)        | 1     | 92            |
| 93        | 170             | 8              | VARIOUS ARTISTS<br>TIME LIFE 19523 (17.98)                              | Songs 4 Worship: Country   | 1     | 93            |
| 94        | 58              | 61             | VARIOUS ARTISTS<br>EMI SPECIAL MARKETS 103 EX STARBUCKS (13.98)         | Stockings By The Fire  | 1     | 34            |
| 95        | 112             | 146            | DRAMA<br>GRAND HUSTLE ATLANTIC 185852/AG (18.98)                        | Gangsta Grillz: The Album  | 1     | 28            |
| 96        | 87              | 59             | BRAD PAISLEY<br>ARISTA NASHVILLE 07171/SBN (18.98)                      | 5th Gear   | 1     | 3             |
| 97        | 93              | 114            | THREE DAYS GRACE<br>JIVE 83504/ZOMBA (18.98)                            | One - X  | 1     | 5             |
| 98        | 76              | 44             | BLAKE LEWIS<br>19 ARISTA 19935/RMG (18.98)                              | Audio Day Dream  | 1     | 10            |
| 99        | 94              | 111            | JILL SCOTT<br>HIDDEN BEACH 00050 (18.98) +                              | The Real Thing: Words And Sounds Vol. 3                              | 1     | 1             |
| 100       | 90              | 77             | PINK<br>LAFACE 80320/ZOMBA (18.98) +                                    | I'm Not Dead   | 1     | 1             |

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# Billboard HOT 100

JAN 19 2008

| HOT 100 AIRPLAY™ |           |               |  |
|------------------|-----------|---------------|--|
| THIS WEEK        | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                              |
| 1                | 1         | 18            | <b>#1</b> NO ONE<br>ALICIA KEYS (MBK/J/RMG)                              |
| 2                | 2         | 17            | KISS KISS<br>CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                       |
| 3                | 4         | 12            | LOW<br>FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)                          |
| 4                | 3         | 17            | APOLOGIZE<br>TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE) |
| 5                | 6         | 12            | CLUMSY<br>FERGIE (WILL I AM/A&M/INTERSCOPE)                              |
| 6                | 7         | 18            | HATE THAT I LOVE YOU<br>RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)           |
| 7                | 8         | 9             | LIKE YOU'LL NEVER SEE ME AGAIN<br>ALICIA KEYS (MBK/J/RMG)                |
| 8                | 5         | 17            | BUBBL Y<br>COLBIE CAILLAT (UNIVERSAL REPUBLIC)                           |
| 9                | 9         | 15            | CAN'T HELP BUT WAIT<br>TREY SONGZ (JONG BLOK/ATLANTIC)                   |
| 10               | 11        | 6             | SENSUAL SEDUCTION<br>SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)           |
| 11               | 10        | 17            | GOOD LIFE<br>KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)          |
| 12               | 13        | 12            | HYPNOTIZED<br>PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)         |
| 13               | 12        | 23            | PARALYZER<br>FINGER ELEVEN (WIND-UP)                                     |
| 14               | 22        | 5             | WITH YOU<br>CHRIS BROWN (JIVE/ZOMBA)                                     |
| 15               | 15        | 12            | TATTOO<br>JORDIN SPARKS (19 JIVE/ZOMBA)                                  |
| 16               | 17        | 8             | SUFFOCATE<br>J. HOLIDAY (MUSIC LINE/CAPITOL)                             |
| 17               | 19        | 7             | FLASHING LIGHTS<br>KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/DJMG)     |
| 18               | 14        | 34            | BIG GIRLS DON'T CRY<br>FERGIE (WILL I AM/A&M/INTERSCOPE)                 |
| 19               | 20        | 12            | JUST FINE<br>MARY J. BLIGE (M&M/RIARCH/GEFFEN/INTERSCOPE)                |
| 20               | 16        | 17            | DUFFLE BAG BOY<br>PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/DJMG)       |
| 21               | 28        | 8             | TAKE YOU THERE<br>SEAN KINGSTON (BELUGA HEIGHTS/EPIC)                    |
| 22               | 18        | 30            | THE WAY I ARE<br>TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)               |
| 23               | 29        | 9             | GIRLFRIEND<br>BOW WOW & OMARION (T.U.G./COLUMBIA)                        |
| 24               | 23        | 14            | OUR SONG<br>TAYLOR SWIFT (BIG MACHINE)                                   |
| 25               | 26        | 20            | TEARDROPS ON MY GUITAR<br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)  |

1,304 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

| ADULT TOP 40™ |           |               |   |
|---------------|-----------|---------------|---|
| THIS WEEK     | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                                     |
| 1             | 1         | 27            | <b>#1</b> BUBBL Y<br>COLBIE CAILLAT (UNIVERSAL REPUBLIC)                        |
| 2             | 2         | 14            | APOLOGIZE<br>TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)        |
| 3             | 3         | 29            | WHO KNEW<br>PINK (LAFACE/ZOMBA)   |
| 4             | 5         | 23            | OVER YOU<br>DAUGHTRY (RCA/RMG)  |
| 5             | 4         | 23            | WAKE UP CALL<br>MAROON 5 (A&M/OCTONE/INTERSCOPE)                                |
| 6             | 6         | 17            | INTO THE NIGHT<br>SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)                       |
| 7             | 7         | 25            | HOW FAR WE'VE COME<br>MATCHBOX TWENTY (MELISM/ATLANTIC)                         |
| 8             | 8         | 24            | PARALYZER<br>FINGER ELEVEN (WIND-UP)  |
| 9             | 9         | 24            | PICTURES OF YOU<br>THE LAST GOODNIGHT (VIRGIN)                                  |
| 10            | 13        | 36            | FIRST TIME<br>LIFEHOUSE (GEFFEN/INTERSCOPE)                                     |
| 11            | 14        | 20            | LOVE SONG<br>SARA BAREILLES (EPIC)  |
| 12            | 10        | 13            | SORRY<br>BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)                                |
| 13            | 11        | 31            | BIG GIRLS DON'T CRY<br>FERGIE (WILL I AM/A&M/INTERSCOPE)                        |
| 14            | 12        | 11            | SHADOW OF THE DAY<br>LINKIN PARK (WARNER BROS.)                                 |
| 15            | 15        | 8             | TEARDROPS ON MY GUITAR<br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)         |
| 16            | 16        | 7             | NO ONE<br>ALICIA KEYS (MBK/J/RMG)   |
| 17            | 18        | 9             | TATTOO<br>JORDIN SPARKS (19 JIVE/ZOMBA)   |
| 18            | 17        | 16            | LOST HIGHWAY<br>BON JOVI (MERCURY ISLAND/DJMG)                                  |
| 19            | 19        | 9             | WHATEVER IT TAKES<br>LIFEHOUSE (GEFFEN/INTERSCOPE)                              |
| 20            | 20        | 10            | THE WAY I AM<br>INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)                |
| 21            | 21        | 10            | I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)<br>GOOD CHARLOTTE (DAYLIGHT/EPIC) |
| 22            | 22        | 8             | I'LL BE WAITING<br>LENNY KRAVITZ (VIRGIN)                                       |
| 23            | 24        | 10            | LOVE LIKE THIS<br>NATASHA BEDINGFIELD (PHONOGENIC/EPIC)                         |
| 24            | 23        | 24            | CALLING YOU<br>BLUE OCTOBER (BRAND O UNIVERSAL MOTOWN)                          |
| 25            | 26        | 12            | FALLING DOWN<br>DURAN DURAN (EPIC)  |

| ADULT CONTEMPORARY™ |           |               |  |
|---------------------|-----------|---------------|--|
| THIS WEEK           | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                              |
| 1                   | 1         | 23            | <b>#1</b> BUBBL Y<br>COLBIE CAILLAT (UNIVERSAL REPUBLIC)                 |
| 2                   | 2         | 28            | BIG GIRLS DON'T CRY<br>FERGIE (WILL I AM/A&M/INTERSCOPE)                 |
| 3                   | 3         | 35            | HOME<br>DAUGHTRY (RCA/RMG)   |
| 4                   | 4         | 26            | HEY THERE DELILAH<br>PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)                |
| 5                   | 5         | 27            | WAIT FOR YOU<br>ELLIOTT YAMIN (HICKORY RED)                              |
| 6                   | 7         | 16            | TAKING CHANCES<br>CELINE DION (COLUMBIA)                                 |
| 7                   | 8         | 20            | HOW LONG<br>EAGLES (EPIC)  |
| 8                   | 6         | 22            | WHO KNEW<br>PINK (LAFACE/ZOMBA)  |
| 9                   | 9         | 21            | BAND OF GOLD<br>KIMBERLEY LOCKE (CURB/REPRISE)                           |
| 10                  | 12        | 20            | FIRE AND RAIN<br>KENNY "BABYFACE" EDMONDS (MERCURY/DJMG)                 |
| 11                  | 15        | 14            | LOST<br>FAITH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)                 |
| 12                  | 10        | 10            | APOLOGIZE<br>TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE) |
| 13                  | 18        | 19            | LOST IN THIS MOMENT<br>BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)  |
| 14                  | 13        | 12            | DREAMING WITH A BROKEN HEART<br>JOHN MAYER (AWARE/COLUMBIA)              |
| 15                  | 23        | 16            | SOMEBODY'S ME<br>ENRIQUE IGLESIAS (INTERSCOPE)                           |
| 16                  | 26        | 14            | NOTHIN' BETTER TO DO<br>LEANN RIMES (CURB/REPRISE)                       |
| 17                  | 29        | 10            | DREAM ON<br>KELLY SWEET (RAZOR & TIE)                                    |
| 18                  | 24        | 2             | NO ONE<br>ALICIA KEYS (MBK/J/RMG)  |
| 19                  | 17        | 13            | FIRST TIME<br>LIFEHOUSE (GEFFEN/INTERSCOPE)                              |
| 20                  | 25        | 2             | TEARDROPS ON MY GUITAR<br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)  |
| 21                  | 20        | 8             | INTO THE NIGHT<br>SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)                |
| 22                  | 16        | 6             | OVER YOU<br>DAUGHTRY (RCA/RMG)   |
| 23                  | -         | 3             | THE TRACKS OF MY TEARS<br>BOYZ II MEN (DECCA)                            |
| 24                  | 19        | 4             | WAKE UP CALL<br>MAROON 5 (A&M/OCTONE/INTERSCOPE)                         |
| 25                  | -         | 8             | ALMOST LOVER<br>A FINE FRENZY (VIRGIN)                                   |

| HOT DIGITAL SONGS™ |           |               |   |
|--------------------|-----------|---------------|---|
| THIS WEEK          | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                                       |
| 1                  | 1         | 9             | <b>#1</b> LOW<br>FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)                         |
| 2                  | 2         | 23            | APOLOGIZE<br>TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)                            |
| 3                  | 6         | 9             | LOVE SONG<br>SARA BAREILLES (EPIC)  |
| 4                  | 8         | 12            | CLUMSY<br>FERGIE (WILL I AM/A&M/INTERSCOPE)                                       |
| 5                  | 5         | 17            | NO ONE<br>ALICIA KEYS (MBK/J/RMG)   |
| 6                  | 7         | 26            | PARALYZER<br>FINGER ELEVEN (WIND-UP)  |
| 7                  | 4         | 26            | CRANK THAT (SOULJA BOY)<br>SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)               |
| 8                  | 3         | 12            | KISS KISS<br>CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                                |
| 9                  | 10        | 15            | TATTOO<br>JORDIN SPARKS (JIVE/ZOMBA)  |
| 10                 | 9         | 25            | BUBBL Y<br>COLBIE CAILLAT (UNIVERSAL REPUBLIC)                                    |
| 11                 | 11        | 20            | SWEETEST GIRL (DOLLAR BILL)<br>WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA) |
| 12                 | 13        | 10            | TAKE YOU THERE<br>SEAN KINGSTON (BELUGA HEIGHTS/EPIC)                             |
| 13                 | 12        | 24            | CYCLONE<br>BABY BASH FEAT. T-PAIN (ARISTA/RMG)                                    |
| 14                 | 18        | 12            | LOVE LIKE THIS<br>NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)       |
| 15                 | 21        | 18            | HOW FAR WE'VE COME<br>MATCHBOX TWENTY (MELISM/ATLANTIC)                           |
| 16                 | 17        | 19            | I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)<br>GOOD CHARLOTTE (DAYLIGHT/EPIC)   |
| 17                 | 20        | 6             | WITH YOU<br>CHRIS BROWN (JIVE/ZOMBA)  |
| 18                 | 15        | 15            | OUR SONG<br>TAYLOR SWIFT (BIG MACHINE)  |
| 19                 | 22        | 10            | PIECE OF ME<br>BRITNEY SPEARS (JIVE ZOMBA)  |
| 20                 | 19        | 37            | TEARDROPS ON MY GUITAR<br>TAYLOR SWIFT (BIG MACHINE)                              |
| 21                 | 14        | 24            | STRONGER<br>KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)                                 |
| 22                 | 31        | 5             | DON'T STOP THE MUSIC<br>RIHANNA (SRP/DEF JAM/DJMG)                                |
| 23                 | 16        | 37            | ROCKSTAR<br>NICKELBACK (MADRANNER/ATLANTIC/LAVA)                                  |
| 24                 | 30        | 14            | INTO THE NIGHT<br>SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)                         |
| 25                 | 25        | 38            | BIG GIRLS DON'T CRY<br>FERGIE (WILL I AM/A&M/INTERSCOPE)                          |

| MODERN ROCK™ |           |               |  |
|--------------|-----------|---------------|--|
| THIS WEEK    | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)  |
| 1            | 1         | 19            | <b>#1</b> FAKE IT<br>SEETHER (WIND-UP)   |
| 2            | 2         | 23            | THE PRETENDER<br>FOO FIGHTERS (ROSWELL/RCA/RMG)  |
| 3            | 3         | 14            | SHADOW OF THE DAY<br>LINKIN PARK (WARNER BROS.)  |
| 4            | 5         | 17            | EMPTY WALLS<br>SERJ TANKIAN (SERJICAL STRIKE/REPRISE)  |
| 5            | 4         | 25            | I GET IT<br>CHEVELLE (EPIC)  |
| 6            | 6         | 11            | LONG ROAD TO RUIN<br>FOO FIGHTERS (ROSWELL/RCA/RMG)  |
| 7            | 7         | 47            | PARALYZER<br>FINGER ELEVEN (WIND-UP)   |
| 8            | 9         | 14            | ALMOST EASY<br>AVENGED SEVENFOLD (HPELESS/WARNER BROS.)  |
| 9            | 8         | 30            | BLEED IT OUT<br>LINKIN PARK (WARNER BROS.)   |
| 10           | 10        | 24            | WELL THOUGHT OUT TWINKLES<br>SILVERSN PICKUPS (DANIEL/RED)   |
| 11           | 13        | 21            | BECOMING THE BULL<br>ATREYU (HOLLYWOOD)  |
| 12           | 12        | 33            | NEVER TOO LATE<br>THREE DAYS GRACE (JIVE ZOMBA)  |
| 13           | 11        | 19            | BIG CASINO<br>JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)   |
| 14           | 14        | 18            | EVERYTHING'S MAGIC<br>ANGELS AND AIRWAVES (SURETONE/GEFFEN/INTERSCOPE)                                 |
| 15           | 15        | 14            | BELIEVE<br>THE BRAVERY (ISLAND/DJMG)   |
| 16           | 16        | 8             | CRUSHCRUSHCRUSH<br>PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)  |
| 17           | 17        | 27            | MISERY BUSINESS<br>PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)  |
| 18           | 18        | 28            | THE GOOD LEFT UNDONE<br>RISE AGAINST (GEFFEN/INTERSCOPE)   |
| 19           | 20        | 15            | THE RUNNING FREE<br>COHEED AND CAMBRIA (COLUMBIA)  |
| 20           | 19        | 13            | HARD SUN<br>EDDIE VEDDER (MONKEY WRENCH/J/RMG)   |
| 21           | 21        | 5             | IF I HAD EYES<br>JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)   |
| 22           | 23        | 20            | YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD)<br>THE WHITE STRIPES (THIRD MAN/WARNER BROS.) |
| 23           | 22        | 12            | SHADOWPLAY<br>THE KILLERS (ISLAND/DJMG)  |
| 24           | 24        | 10            | PSYCHO<br>PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)  |
| 25           | 25        | 11            | BODYSNATCHERS<br>RADIOHEAD (100 ATO)   |

JAN 19 2008 **POP Billboard**

**POP 100**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE  | ARTIST (IMPRINT / PROMOTION LABEL)                                       |
|-----------|-----------|----------------|--|--|
| 1         | 1         | 10             | <b>LOW</b>   | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)                                 |
| 2         | 2         | 28             | <b>APOLOGIZE</b>                                     | TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)              |
| 3         | 3         | 1              | <b>NO ONE</b>  | ALICIA KEYS (MBK/J/RMG)  |
| 4         | 5         | 16             | <b>CLUMSY</b>  | FERGIE (WILL.I.AM/A&M/INTERSCOPE)  |
| 5         | 13        | 1              | <b>KISS KISS</b>                                     | CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                                    |
| 6         | 6         | 19             | <b>TATTOO</b>  | JORDIN SPARKS (19/JIVE/ZOMBA)  |
| 7         | 31        | 1              | <b>PARALYZER</b>                                     | FINGER ELEVEN (WIND-UP)  |
| 8         | 34        | 1              | <b>BUBBLY</b>  | COLBIE CAILLAT (UNIVERSAL REPUBLIC)                                      |
| 9         | 13        | 20             | <b>HATE THAT I LOVE YOU</b>                          | RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)                                  |
| 10        | 14        | 13             | <b>TAKE YOU THERE</b>                                | SEAN KINGSTON (BELUGA HEIGHTS/EPIC)                                      |
| 11        | 15        | 14             | <b>LOVE LIKE THIS</b>                                | NATASHA BEDIINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)               |
| 12        | 10        | 11             | <b>LOVE SONG</b>                                     | SARA BAREILLES (EPIC)  |
| 13        | 9         | 26             | <b>CRANK THAT (SOULJA BOY)</b>                       | SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)                                |
| 14        | 11        | 21             | <b>SWEETEST GIRL (DOLLAR BILL)</b>                   | WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIAI (COLUMBIA)                      |
| 15        | 12        | 24             | <b>CYCLONE</b>                                       | BABY BASH FEAT. T-PAIN (ARISTA/RMG)                                      |
| 16        | 17        | 39             | <b>TEARDROPS ON MY GUITAR</b>                        | TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)                            |
| 17        | 18        | 29             | <b>MISERY BUSINESS</b>                               | PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)                                 |
| 18        | 16        | 24             | <b>STRONGER</b>                                      | KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)                                   |
| 19        | 20        | 34             | <b>THE WAY I ARE</b>                                 | TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)              |
| 20        | 24        | 8              | <b>DON'T STOP THE MUSIC</b>                          | RIHANNA (SRP/DEF JAM/IDJMG)  |
| 21        | 23        | 23             | <b>I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)</b> | GOOD CHARLOTTE (DAYLIGHT/EPIC)   |
| 22        | 21        | 10             | <b>PIECE OF ME</b>                                   | BRITNEY SPEARS (JIVE/ZOMBA)  |
| 23        | 22        | 22             | <b>WITH YOU</b>                                      | CHRIS BROWN (JIVE/ZOMBA)   |
| 24        | 23        | 22             | <b>HOW FAR WE'VE COME</b>                            | MATCHBOX TWENTY (MELISMA/ATLANTIC)                                       |
| 25        | 26        | 11             | <b>SHADOW OF THE DAY</b>                             | LINKIN PARK (WARNER BROS.)   |
| 26        | 27        | 24             | <b>OVER YOU</b>                                      | DAUGHTRY (RCA/RMG)   |
| 27        | 10        | 10             | <b>SEE YOU AGAIN</b>                                 | MILEY CYRUS (HOLLYWOOD)  |
| 28        | 30        | 15             | <b>INTO THE NIGHT</b>                                | SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)                                  |
| 29        | 17        | 17             | <b>GOOD LIFE</b>                                     | KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)                      |
| 30        | 38        | 6              | <b>STOP AND STARE</b>                                | ONEREPUBLIC (MOSLEY/INTERSCOPE)  |
| 31        | 34        | 7              | <b>SORRY</b>   | BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)                                  |
| 32        | 32        | 24             | <b>WAKE UP CALL</b>                                  | MAROON 5 (A&M/OCTONE/INTERSCOPE)   |
| 33        | 33        | 11             | <b>HERO/HEROINE</b>                                  | BOYS LIKE GIRLS (COLUMBIA)   |
| 34        | 29        | 14             | <b>HYPNOTIZED</b>                                    | PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)                       |
| 35        | 36        | 1              | <b>AYO TECHNOLOGY</b>                                | 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE) |
| 36        | 28        | 15             | <b>OUR SONG</b>                                      | TAYLOR SWIFT (BIG MACHINE)   |
| 37        | 47        | 10             | <b>CALABRIA 2008</b>                                 | ENUR FEAT. NATASJA (ULTRA)   |
| 38        | 72        | 4              | <b>FEEDBACK</b>                                      | JANET (ISLAND/IDJMG)   |
| 39        | 35        | 29             | <b>S.O.S.</b>  | JONAS BROTHERS (HOLLYWOOD)   |
| 40        | 39        | 19             | <b>NEVER TOO LATE</b>                                | THREE DAYS GRACE (JIVE/ZOMBA)  |
| 41        | 46        | 1              | <b>WON'T GO HOME WITHOUT YOU</b>                     | MAROON 5 (A&M/OCTONE/INTERSCOPE)   |
| 42        | 62        | 5              | <b>SENSUAL SEDUCTION</b>                             | SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)                                |
| 43        | 40        | 19             | <b>GIMME MORE</b>                                    | BRITNEY SPEARS (JIVE/ZOMBA)  |
| 44        | 56        | 7              | <b>FLASHING LIGHTS</b>                               | KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)                       |
| 45        | 37        | 1              | <b>I'M SO HOOD</b>                                   | DJ KHALED (TERROR SQUAD/KOCH)  |
| 46        | 51        | 3              | <b>WITCH DOCTOR (2007)</b>                           | ALVIN AND THE CHIPMUNKS FEAT. CHRIS CLASSIC (FOX/RAZOR & TIE)            |
| 47        | 41        | 15             | <b>HE SAID SHE SAID</b>                              | ASHLEY TISDALE (WARNER BROS.)  |
| 48        | 66        | 30             | <b>LOVESTONED</b>                                    | JUSTIN TIMBERLAKE (JIVE/ZOMBA)   |
| 49        | 49        | 1              | <b>GET BUCK IN HERE</b>                              | DJ FELLI FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)      |
| 50        | 73        | 6              | <b>NO AIR</b>  | JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)                      |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE   | ARTIST (IMPRINT / PROMOTION LABEL)   |
|-----------|-----------|----------------|---|--|
| 51        | 17        | 17             | <b>READY, SET, DON'T GO</b>                               | BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET)                      |
| 52        | 43        | 6              | <b>CRUSHCRUSHCRUSH</b>                                    | PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)   |
| 53        | 42        | 10             | <b>POP BOTTLES</b>  | BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)                            |
| 54        | 57        | 3              | <b>BAD DAY</b>  | ALVIN AND THE CHIPMUNKS (FOX/RAZOR & TIE)  |
| 55        | 53        | 1              | <b>STAY</b>   | SUGARLAND (MERCURY NASHVILLE)  |
| 56        | 48        | 15             | <b>DUFFLE BAG BOY</b>                                     | PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)                                |
| 57        | 1         | 1              | <b>START ALL OVER</b>                                     | MILEY CYRUS (HOLLYWOOD)  |
| 58        | 54        | 9              | <b>WALL TO WALL</b>                                       | CHRIS BROWN (JIVE/ZOMBA)   |
| 59        | 9         | 9              | <b>JUST FINE</b>  | MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)                                      |
| 60        | 1         | 1              | <b>THROUGH THE FIRE AND FLAMES</b>                        | DRAGONFORCE (SANCTUARY/ROADRUNNER/ATLANTIC/LAVA)                                 |
| 61        | 71        | 24             | <b>BED</b>  | J. HOLIDAY (MUSIC LINE/CAPITOL)  |
| 62        | 76        | 17             | <b>OUR TIME NOW</b>                                       | FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)                       |
| 63        | 83        | 15             | <b>THE WAY I AM</b>                                       | INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/REO)                                 |
| 64        | 64        | 10             | <b>GIRLFRIEND</b>   | BOW WOW & OMARION (T.U.G./COLUMBIA)  |
| 65        | 52        | 1              | <b>1234</b>   | FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)  |
| 66        | 94        | 3              | <b>OUR TIME NOW</b>                                       | PLAIN WHITE T'S (HOLLYWOOD)  |
| 67        | 85        | 5              | <b>WHAT HURTS THE MOST</b>                                | CASCADA (ROBBINS)  |
| 68        | 79        | 22             | <b>ME LOVE</b>  | SEAN KINGSTON (BELUGA HEIGHTS/EPIC)  |
| 69        | 13        | 13             | <b>FAKE IT</b>  | SEETHER (WIND-UP)  |
| 70        | 58        | 23             | <b>BLEED IT OUT</b>                                       | LINKIN PARK (WARNER BROS.)   |
| 71        | 45        | 14             | <b>SOULJA GIRL</b>  | SOULJA BOY TELL'EM FEAT. J-15 (COLLIPARK/INTERSCOPE)                             |
| 72        | 84        | 2              | <b>CITIZEN/SOLDIER</b>                                    | 3 DOORS DOWN (UNIVERSAL REPUBLIC)  |
| 73        | 74        | 19             | <b>PICTURES OF YOU</b>                                    | THE LAST GOODNIGHT (VIRGIN)  |
| 74        | 78        | 3              | <b>FUNKYTOWN</b>  | ALVIN AND THE CHIPMUNKS (FOX/RAZOR & TIE)  |
| 75        | 5         | 5              | <b>SCREAM</b>   | TIMBALAND FEAT. KERI HILSON & NICOLE SCHERZINGER (MOSLEY/BLACKGROUND/INTERSCOPE) |
| 76        | 61        | 22             | <b>THE PRETENDER</b>                                      | FOO FIGHTERS (ROSWELL/RCA/RMG)   |
| 77        | 77        | 8              | <b>LIKE YOU'LL NEVER SEE ME AGAIN</b>                     | ALICIA KEYS (MBK/J/RMG)  |
| 78        | 63        | 19             | <b>SO SMALL</b>   | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)                                       |
| 79        | 91        | 8              | <b>TAKING CHANCES</b>                                     | CELINE DION (COLUMBIA)   |
| 80        | 59        | 4              | <b>IF I HAD EYES</b>                                      | JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)                                      |
| 81        | 76        | 6              | <b>SUFFOCATE</b>  | J. HOLIDAY (MUSIC LINE/CAPITOL)  |
| 82        | 80        | 6              | <b>GO GIRL</b>  | PITBULL FEAT. TRINA & YOUNG BOSS (FAMOUS ARTISTS/TVT)                            |
| 83        | 85        | 1              | <b>LEAVE IT ALL TO ME (ICARLY THEME SONG)</b>             | MIRANDA COSGROVE FEAT. DRAKE BELL (NICKELODEON)                                  |
| 84        | 1         | 1              | <b>ANYONE ELSE BUT YOU</b>                                | MICHAEL CERA & ELLEN PAGE (RHINO)  |
| 85        | 92        | 16             | <b>SHAWTY IS A 10</b>                                     | THE-DILEM (DEF JAM/IDJMG)  |
| 86        | 70        | 17             | <b>DON'T BLINK</b>  | KENNY CHESNEY (BNA)  |
| 87        | 67        | 5              | <b>SUPERSTAR</b>  | LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)                           |
| 88        | 89        | 7              | <b>HOT</b>  | AVRIL LAVIGNE (RCA/RMG)  |
| 89        | 15        | 4              | <b>THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE) (2007)</b> | ALVIN AND THE CHIPMUNKS (FOX/RAZOR & TIE)  |
| 90        | 9         | 2              | <b>LETTER TO ME</b>                                       | BRAD PAINLEY (ARISTA NASHVILLE)  |
| 91        | 82        | 1              | <b>ALL AROUND ME</b>                                      | FLYLEAF (A&M/OCTONE/INTERSCOPE)  |
| 92        | 99        | 8              | <b>CAN'T HELP BUT WAIT</b>                                | TREY SONGZ (SONG BOOK/ATLANTIC)  |
| 93        | 93        | 12             | <b>TAKE ME THERE</b>                                      | RASCAL FLATTS (LYRIC STREET)   |
| 94        | 1         | 1              | <b>INDEPENDENT</b>  | WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)                          |
| 95        | 90        | 23             | <b>A BAY BAY</b>  | HURRICANE CHRIS (POLO GROUNDS/J/RMG)   |
| 96        | 3         | 3              | <b>CALLING YOU</b>  | BLUE OCTOBER (BRANDO/UNIVERSAL MOTOWN)   |
| 97        | 96        | 13             | <b>MY DRINK N' MY 2 STEP</b>                              | CASSIY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)                                    |
| 98        | 87        | 22             | <b>SORRY, BLAME IT ON ME</b>                              | AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)                                      |
| 99        | 1         | 1              | <b>WATCHING AIRPLANES</b>                                 | GARY ALLAN (MCA NASHVILLE)   |
| 100       | 3         | 3              | <b>WHATEVER IT TAKES</b>                                  | LIFEHOUSE (GEFFEN/INTERSCOPE)  |

**POP 100 AIRPLAY**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE  | ARTIST (IMPRINT / PROMOTION LABEL)                                       | HIT PREDICT |
|-----------|-----------|----------------|--|--|-------------|
| 1         | 1         | 13             | <b>NO ONE</b>  | ALICIA KEYS (MBK/J/RMG)  | ☆           |
| 2         | 2         | 16             | <b>CLUMSY</b>  | FERGIE (WILL.I.AM/A&M/INTERSCOPE)  | ☆           |
| 3         | 3         | 19             | <b>APOLOGIZE</b>                                     | TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)              | ☆           |
| 4         | 4         | 13             | <b>KISS KISS</b>                                     | CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                                    | ☆           |
| 5         | 5         | 1              | <b>LOW</b>   | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)                                 | ☆           |
| 6         | 9         | 1              | <b>HATE THAT I LOVE YOU</b>                          | RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)                                  | ☆           |
| 7         | 19        | 1              | <b>TATTOO</b>  | JORDIN SPARKS (19/JIVE/ZOMBA)  | ☆           |
| 8         | 17        | 1              | <b>BUBBLY</b>  | COLBIE CAILLAT (UNIVERSAL REPUBLIC)                                      | ☆           |
| 9         | 18        | 1              | <b>PARALYZER</b>                                     | FINGER ELEVEN (WIND-UP)  | ☆           |
| 10        | 10        | 12             | <b>LOVE LIKE THIS</b>                                | NATASHA BEDIINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)               | ☆           |
| 11        | 11        | 34             | <b>THE WAY I ARE</b>                                 | TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)              | ☆           |
| 12        | 12        | 12             | <b>TAKE YOU THERE</b>                                | SEAN KINGSTON (BELUGA HEIGHTS/EPIC)                                      | ☆           |
| 13        | 14        | 14             | <b>MISERY BUSINESS</b>                               | PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)                                 | ☆           |
| 14        | 14        | 9              | <b>TEARDROPS ON MY GUITAR</b>                        | TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)                            | ☆           |
| 15        | 10        | 10             | <b>SWEETEST GIRL (DOLLAR BILL)</b>                   | WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIAI (COLUMBIA)                      | ☆           |
| 16        | 18        | 7              | <b>DON'T STOP THE MUSIC</b>                          | RIHANNA (SRP/DEF JAM/IDJMG)  | ☆           |
| 17        | 18        | 18             | <b>CYCLONE</b>                                       | BABY BASH FEAT. T-PAIN (ARISTA/RMG)                                      | ☆           |
| 18        | 16        | 23             | <b>STRONGER</b>                                      | KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)                                   | ☆           |
| 19        | 23        | 1              | <b>OVER YOU</b>                                      | DAUGHTRY (RCA/RMG)   | ☆           |
| 20        | 20        | 19             | <b>I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)</b> | GOOD CHARLOTTE (DAYLIGHT/EPIC)   | ☆           |
| 21        | 25        | 25             | <b>AYO TECHNOLOGY</b>                                | 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE) | ☆           |
| 22        | 22        | 8              | <b>PIECE OF ME</b>                                   | BRITNEY SPEARS (JIVE/ZOMBA)  | ☆           |
| 23        | 25        | 7              | <b>SEE YOU AGAIN</b>                                 | MILEY CYRUS (HOLLYWOOD)  | ☆           |
| 24        | 23        | 8              | <b>SHADOW OF THE DAY</b>                             | LINKIN PARK (WARNER BROS.)   | ☆           |
| 25        | 30        | 3              | <b>WITH YOU</b>                                      | CHRIS BROWN (JIVE/ZOMBA)   | ☆           |

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

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                                    | ARTIST (IMPRINT / PROMOTION LABEL)   | HIT PREDICT |
|-----------|-----------|----------------|--|--|-------------|
| 26        | 5         | 5              | <b>STOP AND STARE</b>                    | ONEREPUBLIC (MOSLEY/INTERSCOPE)  | ☆           |
| 27        | 29        | 15             | <b>GOOD LIFE</b>                         | KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)                              | ☆           |
| 28        | 26        | 9              | <b>CALABRIA 2008</b>                     | ENUR FEAT. NATASJA (ULTRA)   | ☆           |
| 29        | 27        | 22             | <b>WAKE UP CALL</b>                      | MAROON 5 (A&M/OCTONE/INTERSCOPE)   | ☆           |
| 30        | 28        | 1              | <b>CRANK THAT (SOULJA BOY)</b>           | SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)  | ☆           |
| 31        | 31        | 22             | <b>HOW FAR WE'VE COME</b>                | MATCHBOX TWENTY (MELISMA/ATLANTIC)   | ☆           |
| 32        | 33        | 1              | <b>SORRY</b>                             | BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)  | ☆           |
| 33        | 32        | 10             | <b>INTO THE NIGHT</b>                    | SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)  | ☆           |
| 34        | 35        | 1              | <b>HYPNOTIZED</b>                        | PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)                               | ☆           |
| 35        | 35        | 8              | <b>HERO/HEROINE</b>                      | BOYS LIKE GIRLS (COLUMBIA)   | ☆           |
| 36        | 29        | 29             | <b>LOVESTONED</b>                        | JUSTIN TIMBERLAKE (JIVE/ZOMBA)   | ☆           |
| 37        | 4         | 4              | <b>NO AIR</b>                            | JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)                              | ☆           |
| 38        | 9         | 9              | <b>NEVER TOO LATE</b>                    | THREE DAYS GRACE (JIVE/ZOMBA)  | ☆           |
| 39        | 6         | 6              | <b>WON'T GO HOME WITHOUT YOU</b>         | MAROON 5 (A&M/OCTONE/INTERSCOPE)   | ☆           |
| 40        | 37        | 1              | <b>SCREAM</b>                            | TIMBALAND FEAT. KERI HILSON & NICOLE SCHERZINGER (MOSLEY/BLACKGROUND/INTERSCOPE) | ☆           |
| 41        | 40        | 13             | <b>BABY DON'T GO</b>                     | FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)                       | ☆           |
| 42        | 43        | 6              | <b>FLASHING LIGHTS</b>                   | KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)                               | ☆           |
| 43        | 46        | 3              | <b>WHAT HURTS THE MOST</b>               | CASCADA (ROBBINS)  | ☆           |
| 44        | 15        | 15             | <b>BED</b>                               | J. HOLIDAY (MUSIC LINE/CAPITOL)  | ☆           |
| 45        | 47        | 18             | <b>GIMME MORE</b>                        | BRITNEY SPEARS (JIVE/ZOMBA)  | ☆           |
| 46        | 1         | 1              | <b>LOVE SONG</b>                         | SARA BAREILLES (EPIC)  | ☆           |
| 47        | 44        | 4              | <b>FEEDBACK</b>                          | JANET (ISLAND/IDJMG)   | ☆           |
| 48        | 8         | 8              | <b>SHE SAID, I SAID (TIME WE LET GO)</b> | NLT (T.U.G./GEFFEN/INTERSCOPE)   | ☆           |
| 49        | 50        | 3              | <b>GIRLFRIEND</b>                        | BOW WOW & OMARION (T.U.G./COLUMBIA)  | ☆           |
| 50        | 1         | 1              | <b>GET BUCK IN HERE</b>                  | DJ FELLI FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)              | ☆           |

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 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.

**HOT SINGLES SALES**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE   | ARTIST (IMPRINT / PROMOTION LABEL)                |
|-----------|-----------|----------------|---|---|
| 1         | 1         | 26             | <b>WHAT TIME IS IT</b>                              | HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)          |
| 2         | 2         | 17             | <b>FOUNDATIONS</b>                                  | KATE NASH (FICTION/GEFFEN/INTERSCOPE)             |
| 3         | 4         | 4              | <b>THE MARCH</b>                                    | KY-MANI MARLEY (VOX/REALITY/A&O)                  |
| 4         | 5         | 5              | <b>DOWN 4 WHATEVA</b>                               | LONESOME THUG LADY (OHIO SOUND/LAB)               |
| 5         | 44        | 44             | <b>INSIDE OUT</b>                                   | TEMAR UNDERWOOD (KINGS MOUNTAIN)                  |
| 6         | 12        | 6              | <b>CUNTRY BONER</b>                                 | PUSCIFIER (PUSCIFIER)                             |
| 7         | 33        | 5              | <b>SWAGGA</b>                                       | EMMANUEL (5TH WORLD)                              |
| 8         | 8         | 8              | <b>I'M WIT IT</b>                                   | FASHO (JMG)                                       |
| 9         | 43        | 43             | <b>LET ME SEE SOMETHING</b>                         | A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT) |
| 10        | 3         | 5              | <b>DON'T SHOOT ME SANTA</b>                         | THE KILLERS (ISLAND/IDJMG)                        |
| 11        | 9         | 152            | <b>WE WILL BECOME SILHOUETTES/BE STILL MY HEART</b> | THE POSTAL SERVICE (SUB POP)                      |
| 12        | 38        | 29             | <b>I GET IT IN</b>                                  | CHAOS THA COMMUNITY SEIVA (FAM FIRST)             |
| 13        | 10        | 35             | <b>BEAUTIFUL LIAR</b>                               | BEYONCÉ & SHAKIRA (MUSIC WORLD/COLUMBIA)          |
| 14        | 17        | 92             | <b>EVERY DAY IS EXACTLY THE SAME</b>                | NINE INCH NAILS (NOTHING/INTERSCOPE)              |
| 15        | 11        | 21             | <b>AYO TECHNOLOGY</b>                               | 50 CENT (SHADY/AFTERMATH/INTERSCOPE               |

TOP  
R&B/HIP-HOP ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | Title   | WEEKS ON CHART | PEAK POSITION |
|-----------|-----------|----------------|--|---|----------------|---------------|
| 1         | 1         | 3              | <b>#1 MARY J. BLIGE</b><br>Matriarch/Geffen 010313/IGA (13.98) ⊕                                       | Growing Pains   | 1              | 1             |
| 2         | 2         | 8              | <b>ALICIA KEYS</b><br>MBK J 11513*/RMG (18.98) ⊕   | As I Am   | 3              | 1             |
| 5         | 6         | 15             | <b>KEYSHIA COLE</b><br>CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)                                   | Just Like You   | 1              | 1             |
| 4         | 3         | 3              | <b>JAHEIM</b><br>DIVINE MILL/ATLANTIC 377532/AG (18.98)  | The Makings Of A Man  | 3              | 3             |
|           |           | 6              | <b>CHRIS BROWN</b><br>JIVE 12049/ZOMBA (18.98) ⊕   | Exclusive   | 1              | 1             |
| 6         | 4         | 3              | <b>LUPE FIASCO</b><br>1ST & 15TH/ATLANTIC 368316/AG (18.98)  | Lupe Fiasco's The Cool  | 4              | 4             |
|           |           | 10             | <b>JAY-Z</b><br>ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)  | American Gangster   | 1              | 1             |
| 10        | 13        | 4              | <b>BIRDMAN</b><br>CASH MONEY UNIVERSAL MOTOWN 010351/UMRG (13.98)                                      | 5*Stunna  | 1              | 1             |
| 9         | 3         | 3              | <b>KIRK FRANKLIN</b><br>FD YO SOUL GOSPO CENTRIC 16772/ZOMBA (18.98)                                   | The Fight Of My Life  | 1              | 1             |
| 10        | 16        | 16             | <b>THE-DREAM</b><br>RADIO KILLA DEF JAM 009872*/IDJMG (13.98)  | Love/Hate   | 1              | 1             |
| 14        | 11        | 14             | <b>J. HOLIDAY</b><br>MUSIC LINE 11605*/CAPITOL (12.98)   | Back Of My Lac'   | 1              | 1             |
| 12        | 13        | 10             | <b>VARIOUS ARTISTS</b><br>EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98) | NOW 26  | 1              | 1             |
| 13        | 8         | 4              | <b>BOW WOW &amp; OMARION</b><br>T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕                             | Face Off  | 1              | 1             |
| 15        | 14        | 4              | <b>MARIO</b><br>3RD STREET/J 21569/RMG (18.98)   | Go  | 1              | 1             |
| 15        | 19        | 22             | <b>SCARFACE</b><br>RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)                                    | Made  | 1              | 1             |
| 16        | 12        | 15             | <b>KANYE WEST</b><br>ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)  | Graduation  | 2              | 1             |
| 17        | 11        | 14             | <b>SOULJA BOY TELL'EM</b><br>COLLIPARK/INTERSCOPE 009962*/IGA (13.98)                                  | souljaboytellem.com   | 1              | 1             |
| 18        | 17        | 18             | <b>JILL SCOTT</b><br>HIDDEN BEACH 00050 (18.98) ⊕  | The Real Thing: Words And Sounds Vol. 3                         | 2              | 2             |
| 19        | 20        | 27             | <b>DRAMA</b><br>GRAND HUSTLE/ATLANTIC 185852/AG (18.98)  | Gangsta Grillz: The Album                                       | 1              | 1             |
| 20        | 55        | 83             | <b>GREATEST GAINER ELLIOTT YAMIN</b><br>NBC 70011 EX/HICKORY (6.98)                                    | Sounds Of The Season: The Elliott Yamin Holiday Collection (EP) | 20             | 20            |
| 21        | 18        | 25             | <b>CHRISSETTE MICHELE</b><br>DEF JAM 008774/IDJMG (10.98)  | I Am  | 5              | 5             |
| 22        | 23        | 23             | <b>WU-TANG CLAN</b><br>WU/LOUD/SRC/UNIVERSAL MOTOWN 010560/UMRG (13.98)                                | 8 Diagrams  | 9              | 9             |
| 23        | 27        | 16             | <b>GUCCI MANE</b><br>CZAR/SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)                                    | Back To The Traphouse   | 1              | 1             |
| 24        | 21        | 21             | <b>BEANIE SIGEL</b><br>ROC-A-FELLA/DEF JAM 009534*/IDJMG (13.98)                                       | The Solution  | 1              | 1             |
| 25        | 2         | 29             | <b>RIHANNA</b><br>SRP DEF JAM 008968*/IDJMG (13.98)  | Good Girl Gone Bad  | 1              | 1             |
| 26        | 30        | 39             | <b>PLIES</b><br>BIG GATES SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)                                      | The Real Testament  | 1              | 1             |
| 27        | 29        | 31             | <b>TIMBALAND</b><br>MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)                                  | Timbaland Presents Shock Value                                  | 1              | 1             |
| 28        | 25        | 32             | <b>50 CENT</b><br>SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)                                       | Curtis  | 1              | 1             |
| 29        | 28        | 30             | <b>WYCLEF JEAN</b><br>IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)                                     | Carnival Vol. II: Memories Of An Immigrant                      | 1              | 1             |
| 30        | 22        | 24             | <b>JUSTIN TIMBERLAKE</b><br>JIVE 88062*/ZOMBA (18.98) ⊕  | FutureSex/LoveSounds  | 3              | 3             |
| 31        | 26        | 19             | <b>BOYZ II MEN</b><br>DECCA 009444 (17.98)   | Motown: A Journey Through Hitsville USA                         | 1              | 1             |
| 32        | 40        | 36             | <b>MARVIN SAPP</b><br>VERITY 09433/ZOMBA (17.98)   | Thirsty   | 30             | 30            |
| 33        | 37        | 44             | <b>COMMON</b><br>G.O.O.D./GEFFEN 009382*/IGA (13.98)   | Finding Forever   | 1              | 1             |
| 34        | 35        | 40             | <b>STYLES P</b><br>PHANTOM/D-BLOCK 5557/KOCH (17.98)   | Super Gangster (Extraordinary Gentleman)                        | 1              | 1             |
| 35        | 32        | 33             | <b>TREY SONGZ</b><br>SONG BOOK ATLANTIC 135740/AG (18.98)  | Trey Day  | 1              | 1             |
| 36        | 33        | 34             | <b>AMY WINEHOUSE</b><br>UNIVERSAL REPUBLIC 008428*/UMRG (10.98)  | Back To Black   | 5              | 5             |
| 37        | 36        | 19             | <b>LEDISI</b><br>VERVE 008909/VG (10.98)   | Lost & Found  | 10             | 10            |
| 38        | 49        | 54             | <b>FREEWAY</b><br>ROC-A-FELLA/DEF JAM 004853*/IDJMG (13.98)  | Free At Last  | 1              | 1             |
| 39        | 37        | 5              | <b>GHOSTFACE</b><br>DEF JAM 009499*/IDJMG (13.98)  | The Big Doe Rehab   | 1              | 1             |
| 40        | 34        | 17             | <b>CHINGY</b><br>DIP/DEF JAM 010227*/IDJMG (13.98) ⊕   | Hate It Or Love It  | 1              | 1             |
| 3         | 38        | 12             | <b>ANGIE STONE</b><br>STAX 30146/CONCORD (18.98)   | The Art Of Love & War   | 1              | 1             |
| 42        | 53        | 56             | <b>HURRICANE CHRIS</b><br>POLO GROUNDS/J 18697/RMG (15.98)   | 51/50 Ratchet   | 1              | 1             |
| 43        | 47        | 55             | <b>CASSIDY</b><br>FULL SURFACE/J 18699*/RMG (15.98)  | B.A.R.S. The Barry Adrian Reese Story                           | 3              | 3             |
| 44        | 44        | 43             | <b>CHAKA KHAN</b><br>BURGUNDY 09022/SONY BMG (17.98)   | Funk This   | 1              | 1             |
| 45        | 51        | 57             | <b>DJ KHALED</b><br>TERROR SQUAD 4229/KOCH (17.98)   | We The Best   | 1              | 1             |
| 46        | 41        | 42             | <b>2PAC</b><br>AMARU DEATH RDW/INTERSCOPE 010072/UME (11.98)   | The Best Of 2Pac - Part 1: Thug                                 | 13             | 13            |
| 47        | 43        | 35             | <b>ARETHA FRANKLIN</b><br>ARISTA 78668/RMG (18.98)   | Jewels In The Crown: Duets With The Queen                       | 1              | 1             |
| 48        | 42        | 48             | <b>SEAN KINGSTON</b><br>BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)                              | Sean Kingston   | 3              | 3             |
| 49        | 58        | 68             | <b>PITBULL</b><br>FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)                                       | The Boatlift  | 13             | 13            |
| 50        | 54        | 51             | <b>NE-YO</b><br>DEF JAM 008697*/IDJMG (13.98)  | Because Of You  | 1              | 1             |
| 51        | 51        | 71             | <b>BEYONCE</b><br>COLUMBIA 90920*/SONY MUSIC (18.98)   | B'Day   | 1              | 1             |
| 52        | 50        | 47             | <b>2PAC</b><br>AMARU/INTERSCOPE 010221/UME (11.98)   | The Best Of 2Pac - Part 2: Life                                 | 15             | 15            |
| 53        | 50        | 23             | <b>UGK</b><br>UGK/JIVE 02633/ZOMBA (18.98) ⊕   | Underground Kingz   | 1              | 1             |
| 54        | 48        | 28             | <b>T.I.</b><br>GRAND HUSTLE ATLANTIC 202172*/AG (18.98)  | T.I. Vs T.I.P.  | 1              | 1             |
| 55        | 46        | 46             | <b>WILL DOWNING</b><br>PEAK 30221/CONCORD (18.98)  | After Tonight   | 1              | 1             |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | Title  | WEEKS ON CHART | PEAK POSITION |
|-----------|-----------|----------------|--|--|----------------|---------------|
| 56        | 57        | 15             | <b>JAGGED EDGE</b><br>SO SO DEF/ISLAND URBAN 009493/IDJMG (13.98)                  | Baby Makin' Project                          | 1              | 1             |
| 57        | 56        | 58             | <b>T-PAIN</b><br>KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)                        | Epiphany                                     | 1              | 1             |
| 58        | 60        | 60             | <b>AKON</b><br>KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕         | Konvicted                                    | 3              | 3             |
| 59        | 61        | 85             | <b>GORILLA ZOE</b><br>BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)                | Welcome To The Zoo                           | 8              | 8             |
| 60        | 52        | 45             | <b>QUEEN LATIFAH</b><br>FLAVOR UNIT VERVE 009203/VG (13.98)                        | Trav'lin' Light                              | 1              | 1             |
| 61        | 63        | 78             | <b>PLAYAZ CIRCLE</b><br>DTP/DEF JAM 010083/IDJMG (13.98)                           | Supply & Demand                              | 1              | 1             |
| 62        |           | 33             | <b>R. KELLY</b><br>JIVE 08537/ZOMBA (18.98)  | Double Up                                    | 1              | 1             |
| 63        | 67        | 88             | <b>PROJECT PAT</b><br>HYPNOTIZE MINDS 5023/KOCH (17.98)                            | Walkin' Bank Roll                            | 1              | 1             |
| 64        | 62        | 70             | <b>BABY BASH</b><br>ARISTA 05784/RMG (17.98)                                       | Cyclone                                      | 1              | 1             |
| 65        | 64        | 72             | <b>ROBIN THICKE</b><br>STAR TRAK/INTERSCOPE 006146*/IGA (13.98)                    | The Evolution Of Robin Thicke                | 1              | 1             |
| 66        | 76        | 98             | <b>BIRDMAN &amp; LIL WAYNE</b><br>CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98) | Like Father, Like Son                        | 1              | 1             |
| 67        | 89        | 81             | <b>SOUNDTRACK</b><br>ATLANTIC 307772/AG (18.98)                                    | Tyler Perry's Why Did I Get Married?         | 7              | 7             |
| 68        | 78        | 82             | <b>VARIOUS ARTISTS</b><br>TVT 2514 (18.98)   | Crunk Hits Vol. 4                            | 57             | 57            |
| 69        | 72        | 62             | <b>SOUNDTRACK</b><br>DEF JAM 010200/IDJMG (13.98)                                  | American Gangster                            | 1              | 1             |
| 70        | 65        | 65             | <b>AMY WINEHOUSE</b><br>UNIVERSAL REPUBLIC 008926/UMRG (13.98)                     | Frank  | 26             | 26            |
| 71        | 87        | 91             | <b>SOUNDTRACK</b><br>MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)                 | Dreamgirls                                   | 1              | 1             |
| 72        | 73        | 94             | <b>TOO SHORT</b><br>SHORT JIVE 19181/ZOMBA (18.98)                                 | Get Off The Stage                            | 21             | 21            |
| 73        | 70        | 63             | <b>VARIOUS ARTISTS</b><br>CASH MONEY/UNIVERSAL MOTOWN 010502/UMRG (11.98)          | Cash Money Records: 10 Years Of Bling Vol. 1 | 63             | 63            |
| 74        | 86        | 8              | <b>BONE THUGS-N-HARMONY</b><br>RUTHLESS 8806 (13.98)                               | T.H.U.G.S.                                   | 13             | 13            |
| 75        | 77        | 71             | <b>LUTHER VANDROSS</b><br>LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)               | The Ultimate Luther Vandross                 | 1              | 1             |

▶ For a complete listing of the Hot R&B/Hip-Hop Albums, check out [www.billboard.com](http://www.billboard.com)TOP  
REGGAE ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | Title   | WEEKS ON CHART | PEAK POSITION |
|-----------|-----------|----------------|--|---|----------------|---------------|
| 1         | 1         | 62             | <b>#1 BOB MARLEY</b><br>24 WKS MADACY SPECIAL PRODUCTS 52245/MADACY            | Forever Bob Marley  | 1              | 1             |
| 2         | 2         | 27             | <b>COLLIE BUDDZ</b><br>COLUMBIA 78322/SONY MUSIC                               | Collie Buddz  | 1              | 1             |
| 3         | 5         | 15             | <b>KY-MANI MARLEY</b><br>GHETTO YOUTH/VOX/REALITY 40651/AAD                    | Radio   | 1              | 1             |
| 5         | 4         | 42             | <b>STEPHEN MARLEY</b><br>GHETTO YOUTH/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG | Mind Control  | 1              | 1             |
| 3         | 8         | 8              | <b>SHAGGY</b><br>BIG YARD 17E3*/VP   | Intoxication  | 1              | 1             |
| 7         | 7         | 7              | <b>VARIOUS ARTISTS</b><br>VP 1811*   | Strictly The Best 38  | 1              | 1             |
| 8         | 8         | 30             | <b>VARIOUS ARTISTS</b><br>VP 1789* ⊕   | Reggae Gold 2007: Treasure Of The Caribbean                   | 1              | 1             |
| 8         | 9         | 7              | <b>VARIOUS ARTISTS</b><br>VP 1810*   | Strictly The Best Vol. 37                                     | 1              | 1             |
| 11        | 9         | 9              | <b>I WAYNE</b><br>VP 1798*   | Book Of Life  | 1              | 1             |
| 10        | 15        | 24             | <b>MAVADO</b><br>VP 1781*  | Gangsta For Life / The Symphony Of David Brooks               | 1              | 1             |
| 9         | 9         | 9              | <b>VARIOUS ARTISTS</b><br>TROJAN SANITARY 089 EX/STARBUCKS                     | Trojan Reggae: Ska, Rocksteady And Reggae Classics, 1967-1974 | 1              | 1             |
| 12        | 10        | 52             | <b>MATISYAHU</b><br>ONE HAVEN/CR/EPIC 03374/SONY MUSIC ⊕                       | No Place To Be  | 1              | 1             |
| 13        | RE-ENTRY  |                | <b>EASY STAR ALL-STARS</b><br>EASY STAR 1314                                   | Radiodread  | 1              | 1             |
| 14        | RE-ENTRY  |                | <b>JAH CURE</b><br>VP 1782*  | True Reflections...A New Beginning                            | 1              | 1             |
| 15        | RE-ENTRY  |                | <b>KOAUKA</b><br>DTB 1002  | Instantaneous   | 1              | 1             |

BETWEEN THE BULLETS [rgeorge@billboard.com](mailto:rgeorge@billboard.com)

## BLIGE, KEYS KEEP WOMEN ON TOP

Mary J. Blige's crown remains untarnished for a third consecutive week on Top R&B/Hip-Hop Albums, but she stretches that she and five-week chart leader Alicia Keys saw suggest a lack of strong releases during the holiday season. Between them, the two claim eight uninterrupted weeks at No. 1, while the same period of 2006 and early 2007 saw seven different albums, including those from Jay-Z,

Nas and Ciara, reach the summit. Blige and Keys account for 46% of sales in the core-store chart's top 10. This time a year ago, the top two of "Dreamgirls" and Young Jeezy held 25%, with Akon, Beyoncé and Robin Thicke sharing the top 10. Sales may lag for a while, with most major releases coming in late February, among them "Discipline" from Janet.

—Raphael George



BLIGE

# JAN 19 2008 R&B/HIP-HOP Billboard

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                                    | ARTIST (IMPRINT / PROMOTION LABEL)                       | HIT PREDICT |
|-----------|-----------|----------------|--|--|-------------|
| 1         | 1         | 11             | <b>#1</b> LIKE YOU'LL NEVER SEE ME AGAIN | ALICIA KEYS (MBK/J/RMG)                                  | ☆           |
| 2         | 2         | 20             | NO ONE                                   | ALICIA KEYS (MBK/J/RMG)                                  | ☆           |
| 3         | 22        | 2              | CAN'T HELP BUT WAIT                      | TREY SONGZ (SONG BOOK/ATLANTIC)                          | ☆           |
| 4         | 14        | 1              | SUFFOCATE                                | J. HOLIDAY (MUSIC LINE/CAPITOL)                          | ☆           |
| 5         | 15        | 1              | JUST FINE                                | MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)              | ☆           |
| 6         | 42        | 1              | UNTIL THE END OF TIME                    | JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)         | ☆           |
| 7         | 9         | 1              | SENSUAL SEDUCTION                        | SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)                | ☆           |
| 8         | 1         | 1              | KISS KISS                                | CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                    | ☆           |
| 9         | 13        | 10             | I REMEMBER                               | KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)                   | ☆           |
| 10        | 18        | 1              | SHOULDA LET YOU GO                       | KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE) | ☆           |
| 11        | 12        | 1              | INDEPENDENT                              | WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)  | ☆           |
| 12        | 18        | 1              | GOOD LIFE                                | KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)      | ☆           |
| 13        | 25        | 1              | DUFFLE BAG BOY                           | PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)        | ☆           |
| 14        | 16        | 19             | CRYING OUT FOR ME                        | MARIO (3RD STREET/J/RMG)                                 | ☆           |
| 15        | 14        | 22             | I'M SO HOOD                              | DJ KHALED (TERRDR SQUAD/KOCH)                            | ☆           |
| 16        | 17        | 1              | FLASHING LIGHTS                          | KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)       | ☆           |
| 17        | 1         | 1              | POP BOTTLES                              | BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)    | ☆           |
| 18        | 16        | 16             | LOW                                      | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)                 | ☆           |
| 19        | 24        | 13             | NEVER                                    | JAHHEIM (DIVINE MILL/ATLANTIC)                           | ☆           |
| 20        | 6         | 1              | WITH YOU                                 | CHRIS BROWN (JIVE/ZOMBA)                                 | ☆           |
| 21        | 10        | 1              | GIRLFRIEND                               | BOW WOW & OMARION (T.U.G./COLUMBIA)                      | ☆           |
| 22        | 20        | 30             | BED                                      | J. HOLIDAY (MUSIC LINE/CAPITOL)                          | ☆           |
| 23        | 5         | 1              | WORK THAT                                | MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)              | ☆           |
| 24        | 19        | 27             | SHAWTY IS A 10                           | THE-DREAM (DEF JAM/IDJMG)                                | ☆           |
| 25        | 16        | 1              | HATE THAT I LOVE YOU                     | RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)                  | ☆           |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                           | ARTIST (IMPRINT / PROMOTION LABEL)                       | HIT PREDICT |
|-----------|-----------|----------------|---------------------------------|--|-------------|
| 26        | 23        | 43             | TEACHME                         | MUSIQ SOULCHILD (ATLANTIC)                               | ☆           |
| 27        | 25        | 45             | WHEN I SEE U                    | FANTASIA (J/RMG)   | ☆           |
| 28        | 27        | 17             | HYPNOTIZED                      | PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)       | ☆           |
| 29        | 11        | 1              | DEY KNOW                        | SHAWTY LO (DAL/ASYLUM)                                   | ☆           |
| 30        | 5         | 1              | FALSETTO                        | THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)                    | ☆           |
| 31        | 25        | 1              | MY DRINK N' MY 2 STEP           | CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)           | ☆           |
| 32        | 16        | 1              | SOULJA GIRL                     | SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)                 | ☆           |
| 33        | 50        | 18             | WOMAN                           | RAHEEM DEVAUGHN (JIVE/ZOMBA)                             | ☆           |
| 34        | 28        | 33             | LET IT GO                       | KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)                   | ☆           |
| 35        | 41        | 24             | BABY                            | ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)                | ☆           |
| 36        | 33        | 36             | SHAWTY                          | PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)               | ☆           |
| 37        | 7         | 1              | I WON'T TELL                    | FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL) | ☆           |
| 38        | 3         | 1              | GIVIN' ME A RUSH                | TYRA B (WARNER BROS.)                                    | ☆           |
| 39        | 36        | 22             | ANGEL                           | CHAKA KHAN (BURGUNDY/COLUMBIA)                           | ☆           |
| 40        | 34        | 36             | DO YOU                          | NE-YO (DEF JAM/IDJMG)                                    | ☆           |
| 41        | 45        | 1              | PUT YOU UP ON GAME              | ARETHA FRANKLIN WITH FANTASIA (J/RMG)                    | ☆           |
| 42        | 44        | 21             | HEARTBREAKER                    | TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)            | ☆           |
| 43        | 35        | 20             | MY LOVE                         | JOE (JIVE/ZOMBA)   | ☆           |
| 44        | 39        | 13             | ROC BOYS (AND THE WINNER IS)... | JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)                        | ☆           |
| 45        | 38        | 33             | HOOD FIGGA                      | GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)               | ☆           |
| 46        | 1         | 1              | HONEY                           | ERYKAH BADU (UNIVERSAL MOTOWN)                           | ☆           |
| 47        | 49        | 9              | FLY LIKE ME                     | CHINGY FEAT. AMERIE (DTP/DEF JAM/IDJMG)                  | ☆           |
| 48        | 26        | 1              | HATE ON ME                      | JILL SCOTT (HIDDEN BEACH)                                | ☆           |
| 49        | 40        | 1              | CRANK THAT (SOULJA BOY)         | SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)                 | ☆           |
| 50        | 46        | 30             | FREAKY GURL                     | GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)                     | ☆           |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                          | ARTIST (IMPRINT / PROMOTION LABEL)                    | HIT PREDICT |
|-----------|-----------|----------------|--------------------------------|---|-------------|
| 1         | 1         | 19             | <b>#1</b> NO ONE               | ALICIA KEYS (MBK/J/RMG)                               | ☆           |
| 2         | 7         | 12             | NEVER                          | JAHHEIM (DIVINE MILL/ATLANTIC)                        | ☆           |
| 3         | 3         | 1              | UNTIL THE END OF TIME          | JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)      | ☆           |
| 4         | 4         | 9              | LIKE YOU'LL NEVER SEE ME AGAIN | ALICIA KEYS (MBK/J/RMG)                               | ☆           |
| 5         | 8         | 1              | JUST FINE                      | MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)           | ☆           |
| 6         | 2         | 22             | MY LOVE                        | JOE (JIVE/ZOMBA)                                      | ☆           |
| 7         | 5         | 1              | ANGEL                          | CHAKA KHAN (BURGUNDY/COLUMBIA)                        | ☆           |
| 8         | 5         | 1              | TEACHME                        | MUSIQ SOULCHILD (ATLANTIC)                            | ☆           |
| 9         | 1         | 25             | BABY                           | ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)             | ☆           |
| 10        | 10        | 14             | PUT YOU UP ON GAME             | ARETHA FRANKLIN WITH FANTASIA (J/RMG)                 | ☆           |
| 11        | 13        | 22             | HEARTBREAKER                   | TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)         | ☆           |
| 12        | 12        | 28             | HATE ON ME                     | JILL SCOTT (HIDDEN BEACH)                             | ☆           |
| 13        | 11        | 24             | ALRIGHT                        | LEDISI (VERVE FORECAST/VERVE)                         | ☆           |
| 14        | 14        | 1              | WOMAN                          | RAHEEM DEVAUGHN (JIVE/ZOMBA)                          | ☆           |
| 15        | 1         | 1              | I REMEMBER                     | KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)                | ☆           |
| 16        | 9         | 7              | HONEY                          | ERYKAH BADU (UNIVERSAL MOTOWN)                        | ☆           |
| 17        | 16        | 15             | AFTER TONIGHT                  | WILL DOWNING (PEAK/CMG)                               | ☆           |
| 18        | 10        | 1              | DECLARATION (THIS IS IT!)      | KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)                   | ☆           |
| 19        | 17        | 11             | MY LOVE                        | JILL SCOTT (HIDDEN BEACH)                             | ☆           |
| 20        | 20        | 20             | STOP BREAKING MY HEART         | RAHSAAN PATTERSON (ARTISTRY)                          | ☆           |
| 21        | 21        | 13             | DO YOU FEEL ME                 | ANTHONY HAMILTON (DEF JAM/IDJMG)                      | ☆           |
| 22        | 25        | 7              | BE OK                          | CHRISTETTE MICHELE (DEF JAM/IDJMG)                    | ☆           |
| 23        | 1         | 1              | ONE FOR ALL TIME               | CHAKA KHAN (BURGUNDY/COLUMBIA)                        | ☆           |
| 24        | 22        | 17             | I APOLOGIZE                    | ANN NESBY (IT'S TIME CHILD/SHANACHIE)                 | ☆           |
| 25        | 24        | 22             | GOT 2 BE DOWN                  | ROBIN THICKE FEAT. FAITH EVANS (STAR TRAK/INTERSCOPE) | ☆           |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                           | ARTIST (IMPRINT / PROMOTION LABEL)              | HIT PREDICT |
|-----------|-----------|----------------|---------------------------------|---|-------------|
| 1         | 3         | 5              | <b>#1</b> SWAGGA                | EMMANUEL (5TH WORLD)                            | ☆           |
| 2         | 1         | 43             | INSIDE OUT                      | TEMAR UNDERWOOD (KINGS MOUNTAIN)                | ☆           |
| 3         | 9         | 1              | I'M WIT IT                      | FASHO' (JMG)                                    | ☆           |
| 4         | 18        | 2              | CALL ON ME                      | JANET & NELLY (VIRGIN)                          | ☆           |
| 5         | 4         | 3              | THE MARCH                       | KY-MANI MARLEY (VOX/REALITY/AAO)                | ☆           |
| 6         | 7         | 1              | DEY DON'T KNOW                  | PLATINUM SOULS (PLATINUM SOULS)                 | ☆           |
| 7         | 5         | 70             | KOOL AID                        | LIL' BASS FEAT. JT MONEY (PIPELINE)             | ☆           |
| 8         | 10        | 27             | I GET IT IN                     | CHAOS THA COMMUNITY SERVA (FAM FIRST)           | ☆           |
| 9         | 1         | 1              | GET BUCK IN HERE                | DJ FELLI FEL (ISLAND URBAN/IDJMG)               | ☆           |
| 10        | 11        | 26             | BEAUTIFUL LIAR                  | BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)        | ☆           |
| 11        | 1         | 1              | MORE THAN A LOVE SONG           | PRYSLEZZ FEAT. DWELE (KING APE)                 | ☆           |
| 12        | 21        | 1              | BED                             | J. HOLIDAY (MUSIC LINE/CAPITOL)                 | ☆           |
| 13        | 1         | 1              | GET ME BODIED                   | BEYONCE (MUSIC WORLD/COLUMBIA)                  | ☆           |
| 14        | 4         | 1              | ROC BOYS (AND THE WINNER IS)... | JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)               | ☆           |
| 15        | 9         | 1              | SHAKE THAT BODY                 | PI FEAT. ELEPHANT MAN (TRACK PUSHA)             | ☆           |
| 16        | 12        | 1              | LISTEN                          | TRIN-I-TEE 5.7 (SPIRIT RISING/MUSIC WORLD)      | ☆           |
| 17        | 1         | 1              | SENSUAL SEDUCTION               | SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)       | ☆           |
| 18        | 1         | 1              | HONEY                           | ERYKAH BADU (UNIVERSAL MOTOWN)                  | ☆           |
| 19        | 12        | 1              | BOSS STATUS                     | KUZ (AVENUE ENTERTAINMENT)                      | ☆           |
| 20        | 1         | 1              | NO ONE                          | ALICIA KEYS (MBK/J/RMG)                         | ☆           |
| 21        | 1         | 1              | AYO TECHNOLOGY                  | 50 CENT (SHADY/AFTERMATH/INTERSCOPE)            | ☆           |
| 22        | 1         | 1              | FOREVER                         | MAIN FLOW AND 7L (BRICK)                        | ☆           |
| 23        | 46        | 1              | I AM NOT MY HAIR                | INDIA ARIE (UNIVERSAL MOTOWN)                   | ☆           |
| 24        | 1         | 1              | STILL WILL                      | 50 CENT FEAT. AKON (SHADY/AFTERMATH/INTERSCOPE) | ☆           |
| 25        | 85        | 1              | MISS YOU                        | AALIYAH (BLACKGROUND/UNIVERSAL MOTOWN)          | ☆           |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                          | ARTIST (IMPRINT / PROMOTION LABEL)                                      | HIT PREDICT |
|-----------|-----------|----------------|--------------------------------|---|-------------|
| 1         | 1         | 17             | <b>#1</b> LOW                  | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)                                | ☆           |
| 2         | 17        | 1              | NO ONE                         | ALICIA KEYS (MBK/J/RMG)   | ☆           |
| 3         | 3         | 1              | KISS KISS                      | CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                                   | ☆           |
| 4         | 4         | 1              | HYPNOTIZED                     | PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)                      | ☆           |
| 5         | 1         | 1              | APOLOGIZE                      | TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)             | ☆           |
| 6         | 12        | 1              | GIRLFRIEND                     | BOW WOW & OMARION (T.U.G./COLUMBIA)                                     | ☆           |
| 7         | 6         | 1              | SENSUAL SEDUCTION              | SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)                               | ☆           |
| 8         | 9         | 7              | FLASHING LIGHTS                | KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)                      | ☆           |
| 9         | 10        | 1              | GOOD LIFE                      | KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)                     | ☆           |
| 10        | 10        | 1              | CAN'T HELP BUT WAIT            | TREY SONGZ (SONG BOOK/ATLANTIC)   | ☆           |
| 11        | 7         | 1              | DUFFLE BAG BOY                 | PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)                       | ☆           |
| 12        | 13        | 5              | WITH YOU                       | CHRIS BROWN (JIVE/ZOMBA)  | ☆           |
| 13        | 12        | 10             | WHAT IS IT                     | BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)                              | ☆           |
| 14        | 14        | 1              | CLUMSY                         | FERGIE (WILL J. AM/A&M/INTERSCOPE)                                      | ☆           |
| 15        | 15        | 29             | CYCLONE                        | BABY BASH FEAT. T-PAIN (ARISTA/RMG)                                     | ☆           |
| 16        | 1         | 1              | LIKE YOU'LL NEVER SEE ME AGAIN | ALICIA KEYS (MBK/J/RMG)   | ☆           |
| 17        | 16        | 20             | HATE THAT I LOVE YOU           | RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)                                 | ☆           |
| 18        | 18        | 25             | CRANK THAT (SOULJA BOY)        | SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)                                | ☆           |
| 19        | 19        | 22             | BABY DON'T GO                  | FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)              | ☆           |
| 20        | 20        | 8              | SUFFOCATE                      | J. HOLIDAY (MUSIC LINE/CAPITOL)   | ☆           |
| 21        | 23        | 21             | GET BUCK IN HERE               | DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG) | ☆           |
| 22        | 24        | 12             | TAKE YOU THERE                 | SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)                                | ☆           |
| 23        | 21        | 18             | FREAKY GURL                    | GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)                                    | ☆           |
| 24        | 25        | 7              | THE ANTHEM                     | PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)                              | ☆           |
| 25        | 27        | 1              | INDEPENDENT                    | WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)                 | ☆           |

## 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 |
|---|------------|
| <b>R&amp;B/HIP-HOP AIRPLAY</b>                                      |            |
| J. HOLIDAY Suffocate CAPITOL (76.5)                                 | 4          |
| MARY J. BLIGE Just Fine INTERSCOPE (70.0)                           | 5          |
| KEYSHIA COLE I Remember INTERSCOPE (80.9)                           | 9          |
| MARIO Crying Out For Me RMG (86.3)                                  | 14         |
| KANYE WEST FEAT. DWELE Flashing Lights IDJMG (73.5)                 | 16         |
| BIRDMAN FEAT. LIL WAYNE Pop Bottles UNIVERSAL MOTOWN (67.5)         | 17         |
| ☆ JAHHEIM Never ATLANTIC (78.9)                                     | 19         |
| CHRIS BROWN With You ZOMBA (67.3)                                   | 20         |
| BOW WOW & OMARION Girlfriend COLUMBIA (75.0)                        | 21         |
| ☆ MARY J. BLIGE Work That INTERSCOPE (87.3)                         | 23         |
| RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8)               | 25         |
| TANK Heartbreaker UNIVERSAL MOTOWN (80.2)                           | 42         |
| SEAN KINGSTON Take You There EPIC (71.0)                            | 68         |
| DEAR JAYNE Rain CAPITOL (81.4)                                      | -          |
| ☆ MARQUES HOUSTON Always & Forever UNIVERSAL MOTOWN (88.2)          | -          |
| <b>RHYTHMIC AIRPLAY</b>   |            |
| KANYE WEST FEAT. DWELE Flashing Lights IDJMG (65.7)                 | 8          |
| TREY SONGZ Can't Help But Wait ATLANTIC (75.0)                      | 10         |
| CHRIS BROWN With You ZOMBA (73.0)                                   | 12         |
| FERGIE Clumsy INTERSCOPE (68.2)                                     | 14         |
| ALICIA KEYS Like You'll Never See Me Again RMG (77.7)               | 16         |
| J. HOLIDAY Suffocate CAPITOL (74.5)                                 | 20         |
| SEAN KINGSTON Take You There EPIC (69.5)                            | 21         |
| CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (67.4)          | 27         |
| KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go INTERSCOPE (86.3) | 32         |
| ☆ MARY J. BLIGE Work That INTERSCOPE (77.5)                         | -          |
| MARY J. BLIGE Just Fine INTERSCOPE (71.5)                           | -          |

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 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 | WEEKS ON CHART | TITLE  | Artist   | CERT. | PEAK POSITION | WEEKS ON CHART | TITLE  | Artist   | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|--|-------|---------------|----------------|--|--|-------|---------------|
| 1         | 1         | 21             | <b>#1</b> OUR SONG<br><small>(N. CHAPMAN, T. SWIFT)</small>  | Taylor Swift<br>BIG MACHINE                                  | 1     | 1             | 31             | WORKIN' FOR A LIVIN'   | Garth Brooks & Huey Lewis<br>PEARL/BIG MACHINE         | 31    | 31            |
| 2         | 2         | 17             | STAY<br><small>B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES)</small>                                       | Sugarland<br>MERCURY   | 2     | 2             | 32             | JUST GOT STARTED LOVIN' YOU  | James Otto<br>WARNER BROS./WRN                         | 32    | 32            |
| 3         | 3         | 25             | WHAT DO YA THINK ABOUT THAT<br><small>M. WRIGHT, J. STEELE (B. JONES, A. SMITH)</small>                        | Montgomery Gentry<br>COLUMBIA                                | 3     | 3             | 33             | SOMETHIN' ABOUT A WOMAN  | Jake Owen<br>RCA                                       | 33    | 33            |
| 4         | 4         | 13             | WINNER AT A LOSING GAME<br><small>D. HUFF, RASCAL FLATTS (G. LEVOX, J. DEMARCUS, J. D. RODNEY)</small>         | Rascal Flatts<br>LYRIC STREET                                | 4     | 4             | 34             | TAKIN' OFF THIS PAIN   | Ashton Shepherd<br>MCA NASHVILLE                       | 34    | 34            |
| 5         | 5         | 20             | EVERYBODY<br><small>D. HUFF, K. URBAN (R. MARX, K. URBAN)</small>  | Keith Urban<br>CAPITOL NASHVILLE                             | 5     | 5             | 35             | MAYBE SHE'LL GET LONELY  | Jack Ingram<br>BIG MACHINE                             | 35    | 35            |
| 6         | 8         | 13             | <b>GREATEST GAINER</b> LETTER TO ME<br><small>F. ROGERS (B. PAISLEY)</small>                                   | Brad Paisley<br>ARISTA                                       | 6     | 6             | 36             | WE WEREN'T CRAZY   | Josh Gracin<br>LYRIC STREET                            | 36    | 36            |
| 7         | 9         | 10             | WATCHING AIRPLANES<br><small>M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)</small>                            | Gary Allan<br>MCA NASHVILLE                                  | 7     | 7             | 37             | I'M WITH THE BAND  | Little Big Town<br>EQUITY                              | 37    | 37            |
| 8         | 7         | 7              | DON'T BLINK<br><small>B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)</small>                                   | Kenny Chesney<br>BNA   | 8     | 8             | 38             | YOU'RE GONNA MISS THIS   | Trace Adkins<br>CAPITOL NASHVILLE                      | 38    | 38            |
| 9         | 6         | 4              | FIRECRACKER<br><small>F. ROGERS (J. TURNER, S. CAMP, P. McLAUGHLIN)</small>                                    | Josh Turner<br>MCA NASHVILLE                                 | 9     | 9             | 39             | FOR THESE TIMES  | Martina McBride<br>RCA                                 | 39    | 39            |
| 10        | 11        | 11             | READY, SET, DON'T GO<br><small>F. MOLLIN, A. ARMATO, J. JAMES (B. P. CYRUS, C. BEATHARD)</small>               | Billy Ray Cyrus With Miley Cyrus<br>WALT DISNEY/LYRIC STREET | 10    | 10            | 40             | THE STRONG ONE   | Clint Black<br>EQUITY                                  | 40    | 40            |
| 11        | 10        | 8              | HOW 'BOUT THEM COWGIRLS<br><small>T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)</small>                        | George Strait<br>MCA NASHVILLE                               | 11    | 11            | 41             | HAPPY ENDINGS  | Lee Brice<br>ASYLUM-CURB                               | 41    | 41            |
| 12        | 12        | 15             | CLEANING THIS GUN (COME ON IN BOY)<br><small>T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON, GOODMAN)</small>    | Rodney Atkins<br>CURB  | 12    | 12            | 42             | WE RODE IN TRUCKS  | Luke Bryan<br>CAPITOL NASHVILLE                        | 42    | 42            |
| 13        | 15        | 13             | STEALING CINDERELLA<br><small>M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)</small>            | Chuck Wicks<br>RCA   | 13    | 13            | 43             | IN MY NEXT LIFE  | Terri Clark<br>BNA                                     | 43    | 43            |
| 14        | 14        | 17             | SHIFTWORK<br><small>B. CANNON, K. CHESNEY (T. JONES)</small>   | Kenny Chesney<br>BNA   | 14    | 14            | 44             | RED UMBRELLA   | Faith Hill<br>WARNER BROS./WRN                         | 44    | 44            |
| 15        | 16        | 14             | GET MY DRINK ON<br><small>T. KEITH (T. KEITH, S. EMERICK, D. OILLO)</small>                                    | Toby Keith<br>SHOW DOG NASHVILLE                             | 15    | 15            | 45             | <b>HOT SHOT DEBUT</b> IT AIN'T NO CRIME<br><small>M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)</small> | Joe Nichols<br>UNIVERSAL SOUTH                         | 45    | 45            |
| 16        | 17        | 18             | SMALL TOWN SOUTHERN MAN<br><small>K. STEGALL (A. JACKSON)</small>  | Alan Jackson<br>ARISTA NASHVILLE                             | 16    | 16            | 46             | I DON'T LOVE YOU LIKE THAT   | JYPSI<br>ARISTA NASHVILLE                              | 46    | 46            |
| 17        | 19        | 9              | <b>AIR POWER</b> SUSPICIONS<br><small>B. GALLIMORE (D. MALLOY, R. MCCORMICK, E. RABBITT, E. STEVENS)</small>   | Tim McGraw<br>CURB   | 17    | 17            | 47             | FALLING INTO YOU   | Whiskey Falls<br>MIDAS/NEW REVOLUTION                  | 47    | 47            |
| 18        | 18        | 17             | INTERNATIONAL HARVESTER<br><small>C. MORGAN, P. O'DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)</small> | Craig Morgan<br>BROKEN BOW                                   | 18    | 18            | 48             | LOUD   | Big & Rich<br>WARNER BROS./WRN                         | 48    | 48            |
| 19        | 20        | 6              | <b>AIR POWER</b> ALL-AMERICAN GIRL<br><small>M. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)</small>          | Carrie Underwood<br>ARISTA/ARISTA NASHVILLE                  | 19    | 19            | 49             | GIRL NEXT DOOR   | Cole Deggs & The Lonesome<br>COLUMBIA                  | 49    | 49            |
| 20        | 13        | 15             | MORE THAN A MEMORY<br><small>A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)</small>                             | Garth Brooks<br>PEARL/BIG MACHINE                            | 20    | 20            | 50             | TIL I WAS A DADDY TOO  | Tracy Lawrence<br>ROCKY COMFORT/COS                    | 50    | 50            |
| 21        | 22        | 11             | GOD MUST BE BUSY<br><small>T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)</small>                       | Brooks & Dunn<br>ARISTA NASHVILLE                            | 21    | 21            | 51             | GUNPOWDER & LEAD   | Miranda Lambert<br>COLUMBIA                            | 51    | 51            |
| 22        | 21        | 25             | WHAT KINDA GONE<br><small>S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)</small>                       | Chris Cagle<br>CAPITOL NASHVILLE                             | 22    | 22            | 52             | SHE'S PRETTY   | Star De Azlan<br>CURB                                  | 52    | 52            |
| 23        | 23        | 22             | LAUGHED UNTIL WE CRIED<br><small>M. KNOX (K. LOVELACE, A. GORLEY)</small>                                      | Jason Aldean<br>BROKEN BOW                                   | 23    | 23            | 53             | YOU DON'T HAVE TO GO HOME  | Gretchen Wilson<br>COLUMBIA                            | 53    | 53            |
| 24        | 24        | 15             | IT'S GOOD TO BE US<br><small>M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)</small>                               | Bucky Covington<br>LYRIC STREET                              | 24    | 24            | 54             | I CAN'T BELIEVE IT'S ME  | Rockie Lynne<br>ROBBINS NASHVILLE                      | 54    | 54            |
| 25        | 25        | 21             | HOW LONG<br><small>EAGLES (J. D. SOUTHER)</small>  | Eagles<br>ERC/LOST HIGHWAY/MERCURY                           | 25    | 25            | 55             | BETTER GET TO LIVIN'   | Dolly Parton<br>DOLLY                                  | 55    | 55            |
| 26        | 26        | 27             | YOU STILL OWN ME<br><small>K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)</small>                       | Emerson Drive<br>MONTAGE/MIDAS/NEW REVOLUTION                | 26    | 26            | 56             | MAKE YOU MINE  | Crossin Dixon<br>BROKEN BOW                            | 56    | 56            |
| 27        | 28        | 10             | LOVE IS A BEAUTIFUL THING<br><small>M. WRIGHT, P. VASSAR (J. STEELE, G. WISEMAN)</small>                       | Phil Vassar<br>UNIVERSAL SOUTH                               | 27    | 27            | 57             | ANOTHER TRY  | Josh Turner Featuring Trisha Yearwood<br>MCA NASHVILLE | 57    | 57            |
| 28        | 31        | 15             | THINGS THAT NEVER CROSS A MAN'S MIND<br><small>B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)</small>        | Kellie Pickler<br>BNA  | 28    | 28            | 58             | THIS IS ME YOU'RE TALKING TO   | Trisha Yearwood<br>BIG MACHINE                         | 58    | 58            |
| 29        | 32        | 14             | LOVE DON'T LIVE HERE<br><small>P. WORTH, E. Y. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)</small>                  | Lady Antebellum<br>CAPITOL NASHVILLE                         | 29    | 29            | 59             | I GOT MY GAME ON   | Trace Adkins<br>CAPITOL NASHVILLE                      | 59    | 59            |
| 30        | 30        | 21             | ROLLIN' WITH THE FLOW<br><small>J. RITCHEY (J. HAYES)</small>  | Mark Chesnutt<br>LOFTON CREEK                                | 30    | 30            | 60             | I DON'T KNOW WHEN TO QUIT  | The Road Hammers<br>MONTAGE                            | 60    | 60            |

**Hot single**  
Carrie Underwood's "Letter to Me" is the week's biggest gainer (up 6.7 million) with 25.3 million impressions during tracking week, its 13th chart week.

**"American Idol" grad crosses**  
Airpower hurdle with 14 million impressions. In its sixth chart week, song is the youngest title in the top 30.

**Canadian trio**  
led by former solo artist Jason McCoy issues first single below the border. Draws 400,000 impressions at 19 monitored stations.

## HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

| ARTIST/Title/LABEL/(Score)  | Chart Rank | ARTIST/Title/LABEL/(Score)                                   | Chart Rank | ARTIST/Title/LABEL/(Score)  | Chart Rank |
|---|------------|--|------------|---|------------|
| <b>COUNTRY</b>  |            | <b>CHUCK WICKS</b> Stealing Cinderella RCA (76.0)            | 13         | <b>PHIL VASSAR</b> Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8) | 27         |
| TAYLOR SWIFT Our Song BIG MACHINE (85.1)                                  | 1          | TOBY KEITH Get My Drink On SHOW DOG NASHVILLE (75.2)         | 15         | KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)      | 28         |
| SUGARLAND Stay MERCURY (87.4)   | 2          | ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1) | 16         | MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (88.5)             | 30         |
| MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)             | 3          | TIM MCGRAW Suspicions CURB (83.6)                            | 17         | JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)          | 32         |
| RASCAL FLATTS Winner At A Losing Game LYRIC STREET (83.2)                 | 4          | CARRIE UNDERWOOD All-American Girl ARISTA NASHVILLE (92.6)   | 19         | JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)              | 35         |
| KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)                            | 5          | BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (93.9)       | 21         | JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)                    | 36         |
| BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.8)                         | 6          | CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)         | 22         | LITTLE BIG TOWN I'm With The Band EQUITY (77.4)                     | 37         |
| GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)                        | 7          | JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)        | 23         | TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)        | 38         |
| BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2) | 10         | BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)       | 24         | MARTINA MCBRIDE For These Times RCA (82.9)                          | 39         |
| RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)              | 12         | EMERSON DRIVE You Still Own Me MIDAS (86.6)                  | 26         | CLINT BLACK The Strong One EQUITY (82.5)                            | 40         |

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BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## NO 'CRIME' AS NICHOLS MAKES SPEEDY START

Country traditionalist Joe Nichols inks his highest bow on Hot Country Songs, as "It Ain't No Crime" takes the Hot Shot Debut at No. 45. Known mostly as a formidable ballad singer, Nichols quickens the pace on this midtempo, mind-your-own-business theme, which arrives with 1.4 million audience impressions at 50 monitored stations.

The new track is the second single from Nichols' "Real Things" album. It tops his previous best start, set when lead single "Another Side of You" opened at No. 50 in the May 19, 2007, issue. It peaked at No. 17 on the Nov. 10 chart.

As post-holiday rotations returned to more normal patterns during the tracking week, all 60 titles bullet this issue. That includes Taylor Swift's "Our Song" spending a fifth week in Hot Country Songs' penthouse, the most for any solo female since Carrie Underwood spent five weeks at the top with "Before He Cheats" starting in the Nov. 11, 2006, issue. Swift is the 12th solo female to spend at least five weeks at No. 1 since Billboard launched the chart in 1944.

—Wade Jessen



# JAN 19 2008 LATIN Billboard

## HOT LATIN SONGS

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE  | Artist  | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE  | Artist  | PEAK POSITION |
|-----------|-----------|-------------|----------------|--|---|---------------|-----------|-----------|-------------|----------------|--|---|---------------|
| 1         | 2         | 2           | 12             | <b>#1 GREATEST GAINER</b><br>SEXY MOVIMIENTO | Wisn & Yandel<br>MACHETE                                | 1             | 26        | 24        | 27          | 5              | SOY IGUAL QUE TU                             | Alexis & Fido<br>SONY BMG NORTE                   | 24            |
| 2         | 1         | 1           | 17             | ME ENAMORA                                   | Juanes<br>UNIVERSAL LATINO                              | 1             | 27        | 26        | 34          | 18             | POR AMARTE                                   | Pepe Aguilar<br>EMI TELEVISIA                     | 26            |
| 3         | 3         | 3           | 7              | ESTOS CELOS                                  | Vicente Fernandez<br>SONY BMG NORTE                     | 3             | 28        | 29        | 26          | 7              | NO TE MENTIA                                 | Ednita Nazario<br>SONY BMG NORTE                  | 26            |
| 4         | 4         | 6           | 21             | LA TRAVESIA                                  | Juan Luis Guerra Y 440<br>EMI TELEVISIA                 | 3             | 29        | 20        | 22          | 2              | PERDONAME                                    | La Factoria<br>UNIVERSAL LATINO                   | 19            |
| 5         | 7         | 5           | 11             | SOBRE MIS PIES                               | La Arrolladora Banda El Limon<br>D/SA /EDIMONSA         | 5             | 30        | 38        | 42          | 3              | YA NUNCA MAS                                 | Pepe Aguilar (M.E. CASTRO)                        | 30            |
| 6         | 5         | 8           | 15             | NO PUEDO OLVIDARLA                           | Marco Antonio Solis<br>FONOVISA                         | 5             | 31        | 28        | 25          | 2              | EL TRA                                       | Tito "El Bambino"<br>EMI TELEVISIA                | 21            |
| 7         | 6         | 4           | 16             | UN BUEN PERDEDOR                             | K-Paz With Franco De Vita<br>D/SA /EDIMONSA             | 7             | 32        | 33        | 36          | 1              | SI TE AGARRAN LAS GANAS                      | El Chapo De Sinaloa<br>D/SA                       | 32            |
| 8         | 8         | 10          | 10             | CONTEO REGRESIVO                             | Gilberto Santa Rosa<br>SONY BMG NORTE                   | 8             | 33        | 31        | 33          | 15             | <b>HOT SHOT DEBUT</b><br>GOTAS DE AGUA DULCE | Juanes<br>UNIVERSAL LATINO                        | 33            |
| 9         | 10        | 7           | 9              | TE QUIERO                                    | Flex<br>EMI TELEVISIA                                   | 7             | 34        | 31        | 33          | 15             | BAILA MI CORAZON                             | Belanova<br>UNIVERSAL LATINO                      | 17            |
| 10        | 11        | 9           | 11             | INALCANZABLE                                 | RBD<br>EMI TELEVISIA                                    | 6             | 35        | 39        | 45          | 9              | HOY QUIERO CONFESARME                        | Oiga Tanon<br>UNIVISION                           | 35            |
| 11        | 9         | 11          | 11             | ALGUIEN SOY YO                               | Enrique Iglesias<br>INTERSCOPE /UNIVERSAL LATINO        | 4             | 36        | 32        | 38          | 7              | VEN Y DIME                                   | Los Rieleros Del Norte<br>FONOVISA                | 32            |
| 12        | 12        | 15          | 15             | PAZ EN ESTE AMOR                             | Fidel Rueda<br>MACHETE                                  | 12            | 37        | 34        | 49          | 3              | SI YA NO ESTAS                               | N'Klabe<br>NU LIFE /MACHETE                       | 34            |
| 13        | 15        | 13          | 24             | CHUY Y MAURICIO                              | El Potro De Sinaloa<br>MACHETE                          | 9             | 38        | 30        | 39          | 4              | TE QUIERO MUCHO                              | Patrulla 81<br>D/SA                               | 30            |
| 14        | 14        | 12          | 12             | MI CORAZONCITO                               | Aventura<br>PREMIUM LATIN                               | 2             | 39        | 41        | 40          | 6              | COMO OLVIDARTE                               | Linderos Del Norte<br>A.R.C.                      | 39            |
| 15        | 13        | 14          | 8              | QUIERO                                       | Ricardo Arjona<br>SONY BMG NORTE                        | 13            | 40        | 44        | 41          | 3              | ALGO MUSICAL                                 | Nejo Y Daimata<br>UMS /UNIVERSAL LATINO           | 40            |
| 16        | 16        | 16          | 16             | A TI SI PUEDO DECIRTE                        | El Chapo De Sinaloa<br>D/SA                             | 4             | 41        | 37        | 29          | 1              | NO ONE                                       | Alicia Keys<br>MBK / J.RMG                        | 22            |
| 17        | 17        | 24          | 16             | NO SE ME HACE FACIL                          | Alejandro Fernandez<br>SONY BMG NORTE                   | 17            | 42        | 46        | -           | 8              | CALABRIA 2008                                | Enur Featuring Natasja<br>ULTRA                   | 35            |
| 18        | 27        | 28          | 18             | SOY SOLO UN SECRETO                          | Alejandra Guzman<br>EMI TELEVISIA                       | 18            | 43        | 36        | 37          | 4              | CUANDO TE LAVAS LA CARA                      | Sergio Vega<br>SONY BMG NORTE                     | 36            |
| 19        | 19        | 19          | 13             | QUITARTE TO                                  | Tego Calderon<br>WARNER LATINA                          | 10            | 44        | 42        | 44          | 18             | LAS DE LA INTUICION                          | Shakira<br>EPIC /SONY BMG NORTE                   | 31            |
| 20        | 23        | 32          | 20             | EL PERDEDOR                                  | Aventura<br>PREMIUM LATIN                               | 20            | 45        | 49        | 46          | 11             | GAS PELA                                     | Nicky Jam Featuring RKM<br>PINA /UNIVERSAL LATINO | 45            |
| 21        | 21        | 18          | 11             | AHORA QUE ESTUVISTE LEJOS                    | Jenni Rivera<br>FONOVISA                                | 18            | 46        | 49        | 46          | 11             | NO ESTAMOS SOLOS                             | Eros Ramazzotti & Ricky Martin<br>SONY BMG NORTE  | 21            |
| 22        | 22        | 23          | 9              | VOLE MUY ALTO                                | Los Huracanes Del Norte<br>UNIVISION                    | 4             | 47        | 45        | -           | 5              | EL DICCIONARIO                               | Conjunto Agua Azul<br>A.C.E.                      | 47            |
| 23        | 18        | 21          | 11             | QUE BONITO                                   | Banda El Recodo<br>FONOVISA                             | 13            | 48        | 45        | -           | 5              | CON LOS OJOS CERRADOS                        | Aliados De La Sierra<br>ASL                       | 44            |
| 24        | 25        | 20          | 20             | VIVE YA                                      | Andrea Bocelli Featuring Laura Pausini<br>SUGAR /SIENTE | 20            | 49        | 47        | 47          | 1              | AGUANILE                                     | Marc Anthony<br>SONY BMG NORTE                    | 31            |
| 25        | 35        | 30          | 6              | EL VASO DERRAMA                              | El Potro De Sinaloa<br>MACHETE                          | 25            | 50        | 47        | 47          | 1              | SE FUE                                       | El Trono De Mexico<br>UNIVERSAL LATINO            | 47            |

Reggaeton duo dethrones Juanes, scoring its third No. 1 on Hot Latin Songs. Track also tops Latin Rhythm and Tropical radio charts.

Juanes enters at No. 33 with second single from "La Vida... Es un Ratico" on a 116% audience gain while his previous hit ends 16-week run at No. 1.

Artist posts healthy move on a 31% audience gain while song jumps 17-11 on Regional Mexican Airplay.

## TOP LATIN ALBUMS

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST  | Title   | CERT. | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART                       | ARTIST  | Title                                       | CERT. | PEAK POSITION |
|-----------|-----------|-------------|----------------|---|---|-------|---------------|-----------|-----------|-------------|--------------------------------------|---|---|-------|---------------|
| 1         | 1         | 3           | 7              | <b>#1 GREATEST GAINER</b><br>K-PAZ DE LA SIERRA   | Capaz De Todo Por Ti                                |       | 1             | 51        | 41        | 37          | 14                                   | ROCIO DURCAL  | Canta A Mexico                              |       | 10            |
| 2         | 2         | 2           | 18             | WISN & YANDEL                                     | Wisn Vs. Yandel: Los Extraterrestres                |       | 1             | 52        | 68        | 73          | 33                                   | LOS TUCANES DE TIJUANA                                    | La Mejor... Coleccion: De Comidos           |       | 9             |
| 3         | 6         | 8           | 20             | CAMILA  | Todo Cambio   |       | 1             | 53        | RE-ENTRY  | 20          | LOS BUKIS / BRONCO / LOS TEMERARIOS  | B.B.T.3   |   | 17    |               |
| 4         | 4         | 7           | 4              | AVENTURA  | Kings Of Bachata: Sold Out At Madison Square Garden |       | 3             | 54        | 46        | 55          | DON OMAR                             | King Of Kings Live  |   | 15    |               |
| 5         | 3         | 1           | 15             | JUANES  | La Vida... Es Un Ratico                             |       | 1             | 55        | RE-ENTRY  | 8           | GLORIA TREVI                         | Una Rosa Blu  |   | 9     |               |
| 6         | 7         | 9           | 4              | MARCO ANTONIO SOLIS                               | La Mejor... Coleccion                               |       | 2             | 56        | 74        | -           | DON OMAR                             | King Of Kings   |   | 1     |               |
| 7         | 5         | 5           | 7              | RBD   | Empezar Desde Cero                                  |       | 1             | 57        | 58        | 65          | 19                                   | GRUPO MONTEZ DE DURANGO                                   | En Directo De Mexico A Guatemala            |       | 8             |
| 8         | 9         | 4           | 4              | EDNITA NAZARIO                                    | Real  |       | 1             | 58        | 60        | 58          | 19                                   | EROS RAMAZZOTTI   | E2  |       | 32            |
| 9         | 12        | 14          | 4              | ALEJANDRO FERNANDEZ                               | 15 Anos De Exitos                                   |       | 9             | 59        | RE-ENTRY  | 10          | K-PAZ DE LA SIERRA/ALACRANES MUSICAL | Encuentros Musicales                                      |   | 28    |               |
| 10        | 11        | 12          | 46             | VICENTE FERNANDEZ                                 | Historia De Un Idolito                              |       | 1             | 60        | RE-ENTRY  | 30          | JENNI RIVERA                         | Mi Vida Loca  |   | 2     |               |
| 11        | 10        | 10          | 16             | VICENTE FERNANDEZ                                 | Para Siempre  |       | 2             | 61        | RE-ENTRY  | 18          | LA ARROLLADORA BANDA EL LIMON        | Linea De Oro: En Los Puros Huesos...                      |   | 27    |               |
| 12        | 28        | 29          | 27             | <b>GREATEST GAINER</b><br>GRUPO MONTEZ DE DURANGO | Agarrese!   |       | 1             | 62        | RE-ENTRY  | 24          | MIGUEL BOSE                          | Papito  |   | 6     |               |
| 13        | 18        | 18          | 42             | JUAN LUIS GUERRA Y 440                            | La Llave De Mi Corazon                              |       | 1             | 63        | RE-ENTRY  | 38          | VARIOUS ARTISTS                      | 30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007           |   | 26    |               |
| 14        | 8         | 6           | 8              | ANDREA BOCELLI                                    | Lo Mejor De Andrea Bocelli: Vivere                  |       | 5             | 64        | 71        | -           | 74                                   | CALLE 13  | Residente O Visitante                       |       | 1             |
| 15        | 17        | 15          | 9              | JUAN GABRIEL & ANA GABRIEL                        | Los Gabriel... Simplemente Amigos                   |       | 9             | 65        | 45        | 43          | 7                                    | EL POTRO DE SINALOA                                       | El Primer Tiempo                            |       | 30            |
| 16        | 23        | 23          | 6              | AVENTURA  | K.O.B.: Live  |       | 2             | 66        | 51        | 53          | 11                                   | LA ARROLLADORA BANDA EL LIMON                             | Y Que Quede Claro                           |       | 9             |
| 17        | 13        | 21          | 9              | LOS TIGRES DEL NORTE                              | 25 Joyas  |       | 13            | 67        | 52        | -           | 34                                   | INTOCABLE   | Crossroads: Cruce De Caminos                |       | 1             |
| 18        | 24        | 28          | 33             | IVY QUEEN   | Sentimiento   |       | 4             | 68        | RE-ENTRY  | 11          | RAMON AYALA Y SUS BRAVOS DEL NORTE   | Cruzando Fronteras  |   | 23    |               |
| 19        | 20        | 16          | 6              | PATRULLA 81                                       | A Mi Ley  |       | 6             | 69        | RE-ENTRY  | 4           | ALACRANES MUSICAL                    | Alacranes Musical Y Sus Amigos: Puro Dinamite Duranguense |   | 31    |               |
| 20        | 21        | 17          | 7              | GILBERTO SANTA ROSA                               | Contraste   |       | 12            | 70        | RE-ENTRY  | 28          | MAZIZO MUSICAL                       | Linea De Oro: Loco Por Ti...                              |   | 31    |               |
| 21        | 14        | 13          | 24             | MARC ANTHONY                                      | El Cantante (Soundtrack)                            |       | 2             | 71        | 27        | 20          | 7                                    | VICTOR MANUELLE   | Una Navidad A Mi Estilo                     |       | 7             |
| 22        | 15        | 19          | 7              | MANA  | Amar Es Combatir                                    |       | 1             | 72        | RE-ENTRY  | 1           | 7                                    | K-PAZ DE LA SIERRA  | Pero Te Vas A Arrepentir Y Mucho Exitos Mas |       | 37            |
| 23        | 19        | 24          | 7              | OLGA TANON  | Exitos En 2 Tiempos                                 |       | 10            | 73        | 62        | 52          | 28                                   | HECTOR LAVOE  | A Man And His Music                         |       | 15            |
| 24        | 31        | 30          | 4              | NICKY JAM   | The Black Carpet                                    |       | 24            | 74        | RE-ENTRY  | 1           | 7                                    | EL CHAPO DE SINALOA                                       | 15 Autenticos Exitos                        |       | 21            |
| 25        | 26        | 25          | 27             | VARIOUS ARTISTS                                   | Bachata # 1s  |       | 6             | 75        | 67        | 66          | 3                                    | JOSE FELICIANO  | Senor Bachata                               |       | 40            |

# LATIN

| LATIN AIRPLAY |           |  |
|---------------|-----------|--|
| POP™          |           |  |
| THIS WEEK     | LAST WEEK | TITLE  |
| 1             | 1         | ME ENAMORA<br>JUANES (UNIVERSAL LATINO)                          |
| 2             | 2         | INALCANZABLE<br>RBD (EMI TELEVISIA)                              |
| 3             | 3         | TODO CAMBIO<br>CAMILA (SONY BMG NORTE)                           |
| 4             | 5         | LA TRAVESIA<br>JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)            |
| 5             | 4         | ALGUIEN SOY YO<br>ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO) |
| 6             | 6         | NO SE ME HACE FACIL<br>ALEJANDRO FERNANDEZ (SONY BMG NORTE)      |
| 7             | 12        | SOY SOLO UN SECRETO<br>ALEJANDRA GUZMAN (EMI TELEVISIA)          |
| 8             | 9         | OJALA PUDIERA BORRARTE<br>MANA (WARNER LATINA)                   |
| 9             | 15        | ME DUELE AMARTE<br>REIK (SONY BMG NORTE)                         |
| 10            | 7         | NO PUEDO OLVIDARLA<br>MARC ANTONIO SOLIS (FONOVISA)              |
| 11            | 14        | SI NOS QUEDARA POCO TIEMPO<br>CHAYANNE (SONY BMG NORTE)          |
| 12            | 10        | VIVE YA<br>ANDREA BOCELLI FEATURING LAURA PAUSINI (SUGAR/SIENTE) |
| 13            | 8         | QUIERO<br>RICARDO ARJONA (SONY BMG NORTE)                        |
| 14            | 13        | NO TE MENTIA<br>EDNITA NAZARIO (SONY BMG NORTE)                  |
| 15            | 11        | POR AMARTE<br>PEPE AGUILAR (EMI TELEVISIA)                       |

| LATIN ALBUMS |           |   |
|--------------|-----------|---|
| POP™         |           |   |
| THIS WEEK    | LAST WEEK | TITLE   |
| 1            | 3         | CAMILA<br>TODO CAMBIO (SONY BMG NORTE)  |
| 2            | 1         | JUANES<br>LA VIDA... ES UN RATICO (UNIVERSAL LATINO)  |
| 3            | 4         | MARC ANTONIO SOLIS<br>LA MEJOR... COLECCION (FONOVISA/UG)                                   |
| 4            | 2         | RBD<br>EMPEZAR DESDE CERO (EMI TELEVISIA)   |
| 5            | 6         | EDNITA NAZARIO<br>REAL (SONY BMG NORTE)   |
| 6            | 7         | ALEJANDRO FERNANDEZ<br>15 AÑOS DE EXITOS (DISCOS 605/SONY BMG NORTE)                        |
| 7            | 5         | ANDREA BOCELLI<br>LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)        |
| 8            | 9         | JUAN GABRIEL & ANA GABRIEL<br>LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE) |
| 9            | 8         | MANA<br>AMAR ES COMBATIR (WARNER LATINA)  |
| 10           | 10        | VARIOUS ARTISTS<br>NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI TELEVISIA)          |
| 11           | 11        | SIN BANDERA<br>HASTA AHORA (DISCOS 605/SONY BMG NORTE)                                      |
| 12           | 20        | JULIETA VENEGAS<br>REALMENTE LO MEJOR (DISCOS 605/SONY BMG NORTE)                           |
| 13           | 14        | VARIOUS ARTISTS<br>TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)                                |
| 14           | 12        | YURIDIA<br>ENTRE MARIPOSAS (SONY BMG NORTE)   |
| 15           | 17        | ALEJANDRO FERNANDEZ<br>VIENTO A FAVOR (SONY BMG NORTE)                                      |

| TROPICAL™ |           |  |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | TITLE  |
| 1         | 1         | SEXY MOVIMIENTO<br>WISIN & YANDEL (MACHETE)              |
| 2         | 1         | CONTEO REGRESIVO<br>GILBERTO SANTA ROSA (SONY BMG NORTE) |
| 3         | 4         | LA TRAVESIA<br>JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)    |
| 4         | 3         | SI YA NO ESTAS<br>K'LABE (NU LIFE/MACHETE)               |
| 5         | 9         | ME ENAMORA<br>JUANES (UNIVERSAL LATINO)                  |
| 6         | 6         | MI CORAZONCITO<br>AVENTURA (PREMIUM LATIN)               |
| 7         | 10        | DIGAME SEÑORA<br>TITO ROJAS (M P JVN/J & N)              |
| 8         | 11        | DIME QUE FALTO<br>ZACARIAS FERREIRA (M P JVN/J & N)      |
| 9         | 5         | CUESTA ABAJO<br>JERRY RIVERA (EMI TELEVISIA)             |
| 10        | 13        | EL TRA<br>TITO "EL BAMBINO" (EMI TELEVISIA)              |
| 11        | 12        | EL PERDEDOR<br>AVENTURA (PREMIUM LATIN)                  |
| 12        | 7         | SIN PERDON<br>HECTOR ACOSTA (O A M)                      |
| 13        | 17        | AGUANILE<br>MARC ANTHONY (SONY BMG NORTE)                |
| 14        | 8         | AYER LA VI<br>DDN OMAR (VI/MACHETE)                      |
| 15        | 15        | DESEOS DE AMARTE<br>DOMINIC MARTE (M P JVN/J & N)        |

| TROPICAL™ |           |  |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | TITLE  |
| 1         | 1         | AVENTURA<br>KINGS OF BACHATA SOLD OUT AT MADISON SQUARE GARDEN (DISCOS 605/PREMIUM LATIN/SONY BMG NORTE) |
| 2         | 4         | JUAN LUIS GUERRA Y 440<br>LA LLAVE DE MI CORAZON (EMI TELEVISIA)   |
| 3         | 7         | AVENTURA<br>K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)  |
| 4         | 6         | GILBERTO SANTA ROSA<br>CONTRASTE (SONY BMG NORTE)  |
| 5         | 2         | MARC ANTHONY<br>EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)  |
| 6         | 5         | OLGA TANON<br>EXITOS EN 2 TIEMPOS (LA CALLE/UG)  |
| 7         | 8         | VARIOUS ARTISTS<br>BACHATA # 15 (LA CALLE/UG)  |
| 8         | 3         | GLORIA ESTEFAN<br>90 MILLAS (BURGUNDY/SONY BMG NORTE)  |
| 9         | 10        | JUAN LUIS GUERRA<br>ARCHIVO DIGITAL 4.4 (SIENTE/KAREN/UNIVERSAL LATINO)                                  |
| 10        | 11        | XTREME<br>HACIENDO HISTORIA (LA CALLE/UG)  |
| 11        | 16        | VARIOUS ARTISTS<br>30 BACHATAS PEGANTAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)           |
| 12        | 9         | VICTOR MANUELLE<br>UNA NAVIDAD A MI ESTILO (KIYAVI/MACHETE)  |
| 13        | 13        | HECTOR LAVOE<br>A MAN AND HIS MUSIC (FANIA/EMUSICA/UNIVERSAL LATINO)                                     |
| 14        | 15        | JOSE FELICIANO<br>SEÑOR BACHATA (SIENTE/UNIVERSAL LATINO)  |
| 15        | 12        | VARIOUS ARTISTS<br>BACHATAHITS 2008 (J & N/SONY BMG NORTE)   |

| REGIONAL MEXICAN™ |           |  |
|-------------------|-----------|--|
| THIS WEEK         | LAST WEEK | TITLE  |
| 1                 | 3         | ESTOS CELOS<br>VICENTE FERNANDEZ (SONY BMG NORTE)  |
| 2                 | 2         | SOBRE MIS PIES<br>LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)                                  |
| 3                 | 1         | UN BUEN PERDEDOR<br>K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)                                    |
| 4                 | 4         | PAZ EN ESTE AMOR<br>FIDEL RUEDA (MACHETE)  |
| 5                 | 5         | CHUY Y MAURICIO<br>EL POTRO DE SINALOA (MACHETE)   |
| 6                 | 6         | A TI SI PUEDO DECIRTE<br>EL CHAPO DE SINALOA (DISA)  |
| 7                 | 7         | LAGRIMAS DEL CORAZON<br>GRUPO MONTEZ DE DURANGO (DISA)   |
| 8                 | 9         | AHORA QUE ESTUVISTE LEJOS<br>JENNI RIVERA (FONOVISA)   |
| 9                 | 10        | VOLE MUY ALTO<br>LOS HURACANES DEL NORTE (UNIVISION)   |
| 10                | 8         | QUE BONITO<br>BANDA EL RECORDO (FONOVISA)  |
| 11                | 17        | EL VASO DERRAMA<br>EL POTRO DE SINALOA (MACHETE)   |
| 12                | 19        | YA NUNCA MAS<br>PEPE AGUILAR (EMI TELEVISIA)   |
| 13                | 13        | NO PUEDO OLVIDARLA<br>MARC ANTONIO SOLIS (FONOVISA)  |
| 14                | 16        | SI TE AGARRAN LAS GANAS<br>EL CHAPO DE SINALOA (DISA)  |
| 15                | 11        | TE PIDO QUE TE QUEDES<br>LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA) |

| REGIONAL MEXICAN™ |           |  |
|-------------------|-----------|--|
| THIS WEEK         | LAST WEEK | TITLE  |
| 1                 | 1         | K-PAZ DE LA SIERRA<br>CAPAZ DE TODO POR TI (DISA/UG)                   |
| 2                 | 3         | VICENTE FERNANDEZ<br>HISTORIA DE UN IDOLLO (DISCOS 605/SONY BMG NORTE) |
| 3                 | 2         | VICENTE FERNANDEZ<br>PARA SIEMPRE (SONY BMG NORTE)                     |
| 4                 | 7         | GRUPO MONTEZ DE DURANGO<br>AGARRESE! (DISA/UG)                         |
| 5                 | 4         | LOS TIGRES DEL NORTE<br>25 JOYAS (FONOVISA/UG)                         |
| 6                 | 5         | PATRULLA 81<br>A MI LEY (DISA/UG)                                      |
| 7                 | 6         | LOS TEMERARIOS<br>RECUERDOS DEL ALMA (AFG SIGMA/FONOVISA/UG)           |
| 8                 | 9         | LOS PRIMOS DE DURANGO<br>VOY A CONVENCERTE (ASU/MACHETE)               |
| 9                 | 20        | K-PAZ DE LA SIERRA<br>15 AUTENTICOS EXITOS (DISA/UG)                   |
| 10                | 11        | ALACRANES MUSICAL<br>AHORA Y SIEMPRE (UNIVISION/UG)                    |
| 11                | 8         | LOS TUCANES DE TIJUANA<br>20 ANIVERSARIO (UNIVISION/UG)                |
| 12                | -         | CHRISTIAN CASTRO<br>EL INDOMABLE (UNIVERSAL LATINO)                    |
| 13                | -         | K-PAZ DE LA SIERRA<br>CONQUISTANDO CORAZONES (DISA/UG)                 |
| 14                | 15        | LOS BUKIS<br>30 RECUERDOS INOLVIDABLES (FONOVISA/UG)                   |
| 15                | 19        | BRAZOS MUSICAL DE DURANGO<br>LINEA DE ORO: LA ABEJA MIOPE... (DISA/UG) |

# Billboard DANCE

JAN 19 2008

| HOT DANCE CLUB PLAY™ |           |               |  |
|----------------------|-----------|---------------|--|
| THIS WEEK            | LAST WEEK | WEEKS ON CHIT | TITLE  |
| 1                    | 2         | 12            | #1 BAND OF GOLD<br>KIMBERLEY LOCKE CURB/REPRISE                                |
| 2                    | 4         | 10            | STARS<br>ERIKA JAYNE RM RECORDS  |
| 3                    | 7         | 1             | TAKING CHANCES<br>CELINE DION COLUMBIA   |
| 4                    | 6         | 10            | BABY<br>ANGIE STONE FEATURING BETTY WRIGHT STAX/CMG                            |
| 5                    | 3         | 10            | KINGDOM<br>DAVE GAHAN MUTE/VIRGIN  |
| 6                    | 10        | 10            | BABY LOVE<br>NICOLE SCHERZINGER FEATURING WILL.I.A.M INTERSCOPE                |
| 7                    | 8         | 11            | LIFT YOUR VOICES<br>GEORGIE PORGIE MUSIC PLANT                                 |
| 8                    | 1         | 15            | NO, NO, NO<br>ONO MINO TRAIN   |
| 9                    | 12        | 9             | NOTHIN' BETTER TO DO<br>LEANN RIMES CURB                                       |
| 10                   | 16        | 5             | LOVE LIKE THIS<br>NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC      |
| 11                   | -         | -             | BREAKING DISHES<br>RIHANNA ISLAND/UMG  |
| 12                   | 15        | 6             | GIVE IT ALL YOU GOT<br>ULTRA NATE FEAT. CHRIS WILLIS SILVER LABEL/TOMMY BOY    |
| 13                   | 5         | 13            | SOMEBODY'S ME<br>ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE                  |
| 14                   | 11        | 12            | KEEP YOUR BODY WORKING<br>TONY MORAN FEAT. MARTHA WASH DANCE MUSIC PRODUCTIONS |
| 15                   | 29        | 3             | JUST FINE<br>MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE                         |
| 16                   | 13        | 11            | LIKE SOMETHING 4 PORNO!<br>FELIX DA HOUSECAT NETTWERK                          |
| 17                   | 9         | 14            | GIMME MORE<br>BRITNEY SPEARS JIVE/ZOMBA  |
| 18                   | 19        | 9             | SING<br>ANNIE LENNOX ARISTA/RMG  |
| 19                   | 20        | 7             | IT DOESN'T TAKE MUCH<br>SARAH ATERETH BEGUILLE                                 |
| 20                   | 23        | 6             | LET GO<br>PAUL VAN DYK FEATURING REA GARVEY MUTE                               |
| 21                   | 21        | -             | HE SAID SHE SAID<br>ASHLEY TISDALE WARNER BROS.                                |
| 22                   | 27        | 7             | THE GIRL YOU LOST<br>SIA MONKEY PUZZLE   |
| 23                   | 24        | 6             | WANNABE<br>SPICE GIRLS VIRGIN  |
| 24                   | 17        | 13            | HUSTLER<br>SIMIAN MOBILE DISCO INTERSCOPE                                      |
| 25                   | 35        | 3             | POWER PICK AMAZING<br>CELEDA NERVOUS   |

| TOP ELECTRONIC ALBUMS™ |           |               |   |
|------------------------|-----------|---------------|---|
| THIS WEEK              | LAST WEEK | WEEKS ON CHIT | TITLE   |
| 1                      | 1         | 3             | #1 VARIOUS ARTISTS<br>HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY CD/CD     |
| 2                      | 2         | 20            | M.I.A.<br>KALA XL/INTERSCOPE 0096597/IGA  |
| 3                      | 3         | 5             | DAFT PUNK<br>ALIVE 2007 VIRGIN 09841  |
| 4                      | 4         | 11            | LCD SOUNDSYSTEM<br>SOUND OF SILVER DFA 85114*/CAPITOL                                   |
| 5                      | 5         | 11            | PAUL OAKENFOLD<br>GREATEST HITS & REMIXES PERFECTO 1603/ULTRA+                          |
| 6                      | 6         | 11            | NINE INCH NAILS<br>Y34R23R03M1X3D NOTHING/INTERSCOPE 0103317/IGA+                       |
| 7                      | 7         | 12            | TIESTO<br>IN SEARCH OF SUNRISE 6: IRIZA BLACK HOLE 30759/NETTWERK                       |
| 8                      | 11        | 9             | TREVOR SIMPSON & CATO K<br>ULTRA 2008 ULTRA 1596  |
| 9                      | 9         | 10            | GORILLAZ<br>D-SIDES VIRGIN 10545  |
| 10                     | 8         | 26            | JUSTICE<br>CROSS ED BANGER/BECAUSE 224892/VICE  |
| 11                     | 10        | 16            | METRO STATION<br>METRO STATION REG INK 10521  |
| 12                     | 12        | 61            | THE COUNTDOWN SINGERS<br>FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY             |
| 13                     | 13        | 6             | ARMIN VAN BUUREN<br>UNIVERSAL RELIGION 2008 ULTRA 1621                                  |
| 14                     | 15        | 60            | DEPECHE MODE<br>THE BEST OF DEPECHE MODE: VOLUME 1 (SPECIAL EDITION) 4266/WARNER BROS.+ |
| 15                     | 16        | 21            | BLAQQ AUDIO<br>CEXCELLS TINY EVIL/INTERSCOPE 009512/IGA                                 |
| 16                     | 20        | 21            | PAUL VAN DYK<br>IN BETWEEN MUTE 9364*   |
| 17                     | 19        | 38            | TIESTO<br>ELEMENTS OF LIFE: MAGIC MUZIK 1515/ULTRA                                      |
| 18                     | 24        | 5             | LOUIE DEVITO<br>LOUIE DEVITO PRESENTS: PACHA NEW YORK ULTRA 1609                        |
| 19                     | RE-ENTRY  | -             | THE HAPPY BOYS<br>DANCE PARTY 2008 ROBBINS 76077  |
| 20                     | 23        | 24            | THE CHEMICAL BROTHERS<br>WE ARE THE NIGHT FREESTYLE JUST 94158*/ASTRALWERKS             |
| 21                     | 22        | 29            | BJORK<br>VOLTA ELEKTRA/ATLANTIC 135868*/AG+   |
| 22                     | 25        | 11            | DAVE GAHAN<br>HOURGLASS MUTE 0821*/VIRGIN+  |
| 23                     | RE-ENTRY  | -             | DJ SKRIBBLE<br>THRIVEMIX 04 THR/VEDANCE 90766/THRIVE                                    |
| 24                     | RE-ENTRY  | -             | LCD SOUNDSYSTEM<br>45:33 DFA 02163*/CAPITOL   |
| 25                     | RE-ENTRY  | -             | DJ 4 STRINGS<br>ULTRA TRANCE 07 ULTRA 51570   |

| HOT DANCE AIRPLAY™ |           |               |   |
|--------------------|-----------|---------------|---|
| THIS WEEK          | LAST WEEK | WEEKS ON CHIT | TITLE   |
| 1                  | 1         | 16            | #1 IN MY ARMS<br>PLUMBE CURB  |
| 2                  | 2         | 10            | CALABRIA 2008<br>ENUR FEATURING NATASHA ULTRA                               |
| 3                  | 1         | 10            | LET ME THINK ABOUT IT<br>IDA CORR LITTEO/KICK/DISCO/WAX                     |
| 4                  | 5         | 9             | ANTHEM<br>FILO & PERI FEATURING ERIC LUMIERE VANDIT                         |
| 5                  | 4         | 10            | AMAZING<br>SEAL WARNER BROS.  |
| 6                  | 24        | 24            | CARRY ME AWAY<br>CHRIS LAKE FEATURING EMMA HEWITT NERVOUS                   |
| 7                  | 7         | 5             | WHAT HURTS THE MOST<br>CASCADA ROBBINS                                      |
| 8                  | 8         | 20            | I WANT YOUR SOUL<br>ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA                  |
| 9                  | 1         | 26            | DON'T STOP THE MUSIC<br>RIHANNA SRP/DEF JAM/UMG                             |
| 10                 | 13        | 8             | APOLOGIZE<br>TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE     |
| 11                 | 10        | 10            | LET GO<br>PAUL VAN DYK FEATURING REA GARVEY MUTE                            |
| 12                 | 9         | 7             | RISE UP<br>YVES LAROCK MAP DANCE  |
| 13                 | 12        | 22            | AGAIN<br>KIM LEONI ROBBINS  |
| 14                 | 14        | 3             | TOGETHER<br>BOB SINCLAIR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY      |
| 15                 | 24        | 16            | GIMME MORE<br>BRITNEY SPEARS JIVE/ZOMBA                                     |
| 16                 | 15        | 7             | STARS<br>ERIKA JAYNE RM RECORDS   |
| 17                 | 16        | 4             | BABY WHEN THE LIGHT<br>DAVID GUETTA WITH STEVE ANGELLO FEATURING COZI ULTRA |
| 18                 | 19        | 20            | GET DOWN<br>TODD TERRY ALLSTARS STRICTLY RHYTHM                             |
| 19                 | 18        | 18            | WHO KNEW<br>PINK LAFACE/ZOMBA   |
| 20                 | 17        | 5             | CAN'T GET OVER<br>SEPTEMBER FAMILY TREE                                     |
| 21                 | 20        | 11            | WITH EVERY HEARTBEAT<br>ROBYN KONICHIWA/CHERRY TREE/INTERSCOPE              |
| 22                 | 26        | 13            | I WISH YOU WOULD<br>MARTIN TEN VELDEN ROBBINS                               |
| 23                 | 22        | 3             | ROUND & ROUND<br>MISCHA DANIELS NERVOUS                                     |
| 24                 | 21        | 2             | YOU DON'T KNOW<br>STONEBRIDGE STONEY BOY/ARMADA/ASTRAL                      |
| 25                 | RE-ENTRY  | -             | HANDS UP<br>OUT OF OFFICE NERVOUS   |

# HITS OF THE WORLD THE Billboard

JAN  
19  
2008

| THIS WEEK                        |    | LAST WEEK        |  |                                 |  |
|----------------------------------|----|------------------|--|---------------------------------|--|
| <b>JAPAN</b>                     |    |                  |  |                                 |  |
| <b>ALBUMS</b>                    |    |                  |  |                                 |  |
| (SOUNDCAN JAPAN) JANUARY 8, 2008 |    |                  |  |                                 |  |
| 1                                | 3  | KOBUKURO         |  | 5296 WARNER                     |  |
| 2                                | 1  | AYUMI HAMASAKI   |  | GUILTY (CD/OVD) AVEX TRAX       |  |
| 3                                | 2  | EXILE            |  | EXILE LOVE (CD/2 DVD) AVEX TRAX |  |
| 4                                | 5  | KOBUKURO         |  | 5296 (FIRST VERSION) WARNER     |  |
| 5                                | 6  | DREAMS COME TRUE |  | AND I LOVE YOU UNIVERSAL        |  |
| 6                                | 7  | EXILE            |  | EXILE LOVE AVEX TRAX            |  |
| 7                                | 8  | VARIOUS ARTISTS  |  | AI NO UTA UNIVERSAL             |  |
| 8                                | 4  | ORBITAL PERIOD   |  | BUMP OF CHICKEN TOY'S FACTORY   |  |
| 9                                | 15 | KOBUKURO         |  | ALL SINGLES BEST WARNER         |  |
| 10                               | 13 | AYUMI HAMASAKI   |  | GUILTY AVEX TRAX                |  |

| THIS WEEK                                    |     | LAST WEEK     |  |  |  |
|--|-----|---------------|--|--|--|
| <b>UNITED KINGDOM</b>                        |     |               |  |  |  |
| <b>ALBUMS</b>                                |     |               |  |  |  |
| (THE OFFICIAL UK CHARTS CO.) JANUARY 6, 2008 |     |               |  |  |  |
| 1  | NEW | RADIOHEAD     |  | IN RAINBOWS XL                           |  |
| 2  | 3   | TAKE THAT     |  | BEAUTIFUL WORLD POLYDOR                  |  |
| 3  | 1   | LEONA LEWIS   |  | SPIRIT SYCO                              |  |
| 4  | 9   | MIKA          |  | LIFE IN CARTOON MOTION CASABLANCA/ISLAND |  |
| 5  | 4   | MICHAEL BUBLE |  | CALL ME IRRESPONSIBLE REPRISE            |  |
| 6  | 18  | AMY MACDONALD |  | THIS IS THE LIFE VERTIGO                 |  |
| 7  | 5   | AMY WINEHOUSE |  | BACK TO BLACK ISLAND                     |  |
| 8  | 11  | HOOSIERS      |  | THE TRICK TO LIFE RCA                    |  |
| 9  | 10  | CASCADA       |  | PERFECT DAY ALL AROUND THE WORLD         |  |
| 10   | 19  | TIMBALAND     |  | TIMBALAND PRESENTS SHOCK VALUE           |  |

| THIS WEEK                       |     | LAST WEEK     |  |  |  |
|---------------------------------|-----|---------------|--|--|--|
| <b>GERMANY</b>                  |     |               |  |  |  |
| <b>ALBUMS</b>                   |     |               |  |  |  |
| (MEDIA CONTROL) JANUARY 8, 2008 |     |               |  |  |  |
| 1                               | 4   | AMY WINEHOUSE |  | BACK TO BLACK ISLAND   |  |
| 2                               | 3   | ICH + ICH     |  | VOM SELBEN STERN UNIVERSAL                                   |  |
| 3                               | 1   | DIE AERZTE    |  | JAZZ IST ANDERS HOT ACTION                                   |  |
| 4                               | 2   | MARIO BARTH   |  | MAENNER SIND PRIMITIV. ABER GLUECKLICH! SPASSG               |  |
| 5                               | 10  | TIMBALAND     |  | TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE |  |
| 6                               | 5   | LED ZEPPELIN  |  | MOTHERSHIP RHINO   |  |
| 7                               | 13  | RIHANNA       |  | GOOD GIRL GONE BAD SRP/DEF JAM                               |  |
| 8                               | NEW | RADIOHEAD     |  | IN RAINBOWS XL   |  |
| 9                               | 8   | JAMES BLUNT   |  | ALL THE LOST SOULS SOULFOOD                                  |  |
| 10                              | 9   | ROGER CICERO  |  | BEZIEHUNGSWEISE STARWATCH                                    |  |

| THIS WEEK   |     | LAST WEEK                       |  |   |  |
|---|-----|---------------------------------|--|---|--|
| <b>EURO</b>                                       |     |                                 |  |   |  |
| <b>DIGITAL TRACKS</b>                             |     |                                 |  |   |  |
| (NIELSEN SOUNDCAN INTERNATIONAL) JANUARY 19, 2008 |     |                                 |  |   |  |
| 1   | 1   | APOLOGIZE                       |  | TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |  |
| 2   | 4   | DON'T STOP THE MUSIC            |  | RIHANNA SRP/DEF JAM                                     |  |
| 3   | 3   | BLEEDING LOVE                   |  | LEONA LEWIS SYCO  |  |
| 4   | 8   | NO ONE (RADIO EDIT)             |  | ALICIA KEYS MBK/J                                       |  |
| 5   |     | WHEN YOU BELIEVE                |  | LEON JACKSON S  |  |
| 6   | 5   | CRANK THAT (SOULJA BOY)         |  | SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE                 |  |
| 7   | 12  | ROCKSTAR                        |  | NICKELBACK EMI  |  |
| 8   | 10  | RULE THE WORLD                  |  | TAKE THAT POLYDOR                                       |  |
| 9   |     | VALERIE                         |  | MARK RONSON FT. AMY WINEHOUSE ALLI/O/COLUMBIA           |  |
| 10  | NEW | PIECE OF ME                     |  | BRITNEY SPEARS JIVE/ZOMBA                               |  |
| 11  | NEW | NOW YOU'RE GONE                 |  | BASSHUNTER HARD2BEAT/MINISTRY OF SOUND                  |  |
|   | 7   | CALL THE SHOTS                  |  | GIRLS ALoud POLYDOR                                     |  |
| 13  | 6   | WHAT HURTS THE MOST (RADIO MIX) |  | CASCADA ZOO LAND/MUSIC MAIL                             |  |
| 14  | 14  | NO ONE                          |  | ALICIA KEYS MBK/J                                       |  |
| 15  | 13  | GOODBYE MR. A                   |  | THE HOOSIERS RCA  |  |
| 16  | 17  | ABOUT YOU NOW                   |  | SUGABABES ISLAND  |  |
|   | RE  | LAST REQUEST (ALBUM VERSION)    |  | PAOLO NUTINI ATLANTIC                                   |  |
| 18  | 15  | HATE THAT I LOVE YOU            |  | RIHANNA FT. NE-YO SRP/DEF JAM                           |  |
| 19  | 20  | REHAB                           |  | AMY WINEHOUSE ISLAND                                    |  |
| 20  | RE  | 1973 (ALBUM VERSION)            |  | JAMES BLUNT CUSTARD/ATLANTIC                            |  |

| THIS WEEK                             |    | LAST WEEK         |  |  |  |
|---------------------------------------|----|-------------------|--|--|--|
| <b>FRANCE</b>                         |    |                   |  |  |  |
| <b>ALBUMS</b>                         |    |                   |  |  |  |
| (SNEP/IFOP/TITE-LIVE) JANUARY 2, 2008 |    |                   |  |  |  |
| 1                                     | 1  | CHRISTOPHE MAE    |  | MON PARADIS WARNER                       |  |
| 2                                     | 4  | AMY WINEHOUSE     |  | BACK TO BLACK ISLAND                     |  |
| 3                                     | 3  | FLORENT PAGNY     |  | PAGNY CHANTE BREL MERCURY                |  |
| 4                                     | 2  | JOHNNY HALLYDAY   |  | LE COEUR D'UN HOMME WARNER               |  |
| 5                                     | 5  | JAMES BLUNT       |  | ALL THE LOST SOULS ATLANTIC/CUSTARD      |  |
| 6                                     | 6  | VANESSA PARADIS   |  | DIVINYLLIE UNIVERSAL                     |  |
| 7                                     | 9  | ALICIA KEYS       |  | AS I AM J                                |  |
| 8                                     | 7  | RENAN LUCE        |  | REPENTI BARCLAY                          |  |
| 9                                     | 10 | MIKA              |  | LIFE IN CARTOON MOTION CASABLANCA/ISLAND |  |
| 10                                    | 21 | GREGORY LEMARCHAL |  | LA VOIX DUN ANGE MERCURY                 |  |

| THIS WEEK              |     | LAST WEEK         |  |  |  |
|------------------------|-----|-------------------|--|--|--|
| <b>AUSTRALIA</b>       |     |                   |  |  |  |
| <b>ALBUMS</b>          |     |                   |  |  |  |
| (ARIA) JANUARY 6, 2008 |     |                   |  |  |  |
| 1                      | 1   | TIMBALAND         |  | TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE |  |
| 2                      | NEW | RADIOHEAD         |  | IN RAINBOWS XL   |  |
| 3                      | 5   | JUSTIN TIMBERLAKE |  | FUTURESEX/LOVESOUNDS JIVE/ZOMBA                              |  |
| 4                      | 3   | DELTA GOODREM     |  | DELTA COLUMBIA   |  |
| 5                      | 4   | MATCHBOX TWENTY   |  | EXILE ON MAINSTREAM ATLANTIC                                 |  |
| 6                      | 17  | ALICIA KEYS       |  | AS I AM J  |  |
| 7                      | 16  | SANTANA           |  | ULTIMATE SANTANA ARISTA                                      |  |
| 8                      | 10  | THE VERONICAS     |  | HOOK ME UP WARNER  |  |
| 9                      | 6   | GUY SEBASTIAN     |  | THE MEMPHIS ALBUM COLUMBIA                                   |  |
| 10                     | 2   | EAGLES            |  | LONG ROAD OUT OF EDEN POLYDOR/UNIVERSAL                      |  |

| THIS WEEK                               |     | LAST WEEK       |  |  |  |
|---|-----|-----------------|--|--|--|
| <b>CANADA</b>                           |     |                 |  |  |  |
| <b>ALBUMS</b>                           |     |                 |  |  |  |
| (NIELSEN BDS/SOUNDCAN) JANUARY 19, 2008 |     |                 |  |  |  |
| 1                                       | NEW | RADIOHEAD       |  | IN RAINBOWS TBD/ATO  |  |
| 2                                       | 4   | VARIOUS ARTISTS |  | MUCHDANCE 2008 SONY BMG  |  |
| 3                                       | 2   | RIHANNA         |  | GOOD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL                               |  |
| 4                                       | 1   | CELINE DION     |  | TAKING CHANCES COLUMBIA/SONY BMG                                       |  |
| 5                                       | 3   | ALICIA KEYS     |  | AS I AM MBK/J/SONY BMG   |  |
| 6                                       | 7   | ANNE MURRAY     |  | DUETS. FRIENDS AND LEGENDS EMI   |  |
| 7                                       | 15  | FEIST           |  | THE REMINDER ARTS & CRAFTS/EMI   |  |
| 8                                       | 5   | BRITNEY SPEARS  |  | BLACKOUT JIVE/SONY BMG   |  |
| 9                                       | 10  | TIMBALAND       |  | TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL |  |
| 10                                      | 9   | LED ZEPPELIN    |  | MOTHERSHIP SWAN SONG/ATLANTIC/WARNER                                   |  |

| THIS WEEK                      |    | LAST WEEK          |  |   |  |
|--------------------------------|----|--------------------|--|---|--|
| <b>ITALY</b>                   |    |                    |  |   |  |
| <b>ALBUMS</b>                  |    |                    |  |   |  |
| (FIMI/NIELSEN) JANUARY 7, 2008 |    |                    |  |   |  |
| 1                              | 2  | ZUCCHERO           |  | ALL THE BEST POLYDOR                                  |  |
| 2                              | 1  | LIGABUE            |  | PRIMO TEMPO WARNER BROS                               |  |
| 3                              | 4  | EROS RAMAZZOTTI    |  | E2 ARIOLA   |  |
| 4                              | 3  | GIANNA NANNINI     |  | GIANNA BEST POLYDOR                                   |  |
| 5                              | 7  | ANTONELLO VENDITTI |  | DALLA PELLE AL CUORE HEINZ                            |  |
| 6                              | 6  | LAURA PAUSINI      |  | SAN SIRO 2007 ATLANTIC                                |  |
| 7                              | 5  | ADRIANO CELENTANO  |  | DORMI AMORE LA SITUAZIONE NON E' BUONA CLAN CELENTANO |  |
| 8                              | 8  | ANDREA BOCELLI     |  | VIVERE (BEST OF) SUGAR                                |  |
| 9                              | 12 | MARIO BIONDI       |  | LIVE I LOVE YOU MORE LIVE TOUR                        |  |
| 10                             | 9  | FIORELLA MANNOIA   |  | CANZONI NEL TEMPO DURLINDANA                          |  |

| THIS WEEK                          |    | LAST WEEK             |  |                                 |  |
|------------------------------------|----|-----------------------|--|---------------------------------|--|
| <b>SPAIN</b>                       |    |                       |  |                                 |  |
| <b>ALBUMS</b>                      |    |                       |  |                                 |  |
| (PROMUSICAE/MEDIA) JANUARY 9, 2008 |    |                       |  |                                 |  |
| 1                                  | 1  | SERRAT/SABINA         |  | DOS PAJAROS DE UN TIRO SONY BMG |  |
| 2                                  | 2  | MIGUEL BOSE           |  | PAPITO CAROSELLO                |  |
| 3                                  | 6  | JUANES                |  | LA VIDA ES UN Ratico UNIVERSAL  |  |
| 4                                  | 8  | LUCIANO PAVAROTTI     |  | PAVAROTTI FOREVER UNIVERSAL     |  |
| 5                                  | 10 | FITO Y LOS FITIPALDIS |  | PDR LA BDCA VIVE EL PEZ DRD     |  |
| 6                                  | 4  | EROS RAMAZZOTTI       |  | E2 ARIOLA                       |  |
| 7                                  | 9  | CHAMBAO               |  | CON OTRO AIRE SONY BMG          |  |
| 8                                  | 7  | MARIA ISABEL          |  | ANGELES, S A VALE               |  |
| 9                                  | 5  | HEROES DEL SILENCIO   |  | TOUR 2007 WARNER BROS.          |  |
| 10                                 | 3  | MIGUEL BOSE           |  | PAPITOUR CAROSELLO              |  |

| THIS WEEK                          |     | LAST WEEK           |  |  |  |
|------------------------------------|-----|---------------------|--|--|--|
| <b>BRAZIL</b>                      |     |                     |  |  |  |
| <b>ALBUMS</b>                      |     |                     |  |  |  |
| (SUCESSO MAGAZINE) JANUARY 9, 2008 |     |                     |  |  |  |
| 1                                  | 21  | VARIOUS ARTISTS     |  | SAMBAS DE ENREGO 2008 - RIO DE JENEIRO UNIVERSAL |  |
| 2                                  | 1   | IVETE SANGALO       |  | IVETE NO MARACANA MULTISHOW AO VIVO... UNIVERSAL |  |
| 3                                  | 4   | QUEEN               |  | THE PLATINUM COLLECTION PARLOPHONE               |  |
| 4                                  | NEW | PADRE MARCELO ROSSI |  | MINHA BENCAO SONY BMG                            |  |
| 5                                  | NEW | ANA CAROLINA        |  | PERFIL SONY BMG/SOM LIVRE                        |  |
| 6                                  | NEW | KID ABELHA          |  | ACUSTICO MTV UNIVERSAL                           |  |
| 7                                  | NEW | IVETE SANGALO       |  | MTV AO VIVO MERCURY                              |  |
| 8                                  | NEW | JOTA QUEST          |  | MTV AO VIVO SONY BMG                             |  |
| 9                                  | 2   | MARIA RITA          |  | SAMBA MEU WARNER                                 |  |
| 10                                 | NEW | ADRIANA CALCANHOTO  |  | PERFIL SOM LIVRE                                 |  |

| THIS WEEK                      |   | LAST WEEK            |  |   |  |
|--------------------------------|---|----------------------|--|---|--|
| <b>FLANDERS</b>                |   |                      |  |   |  |
| <b>SINGLES</b>                 |   |                      |  |   |  |
| (ULTRATOP/GFK) JANUARY 9, 2008 |   |                      |  |   |  |
| 1                              | 1 | DON'T STOP THE MUSIC |  | RIHANNA SRP/DEF JAM                                     |  |
| 2                              | 2 | APOLOGIZE            |  | TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |  |
| 3                              | 3 | GLAMOROUS            |  | NATALIA MEETS EN VOGUE ARIOLA                           |  |
| 4                              | 5 | NO ONE               |  | ALICIA KEYS J   |  |
| 5                              | 7 | JIJ BENT ZO          |  | JEROEN VAN DER BOOM RED BULLET                          |  |
| <b>ALBUMS</b>                  |   |                      |  |   |  |
| 1                              | 1 | CLOUSEAU             |  | CLOUSEAU 20 CAPITOL                                     |  |
| 2                              | 3 | MIKA                 |  | LIFE IN CARTOON MOTION CASABLANCA/ISLAND                |  |
| 3                              | 2 | VARIOUS ARTISTS      |  | URBANUS VOBISCIUM UNIVERSAL                             |  |
| 4                              | 6 | AMY WINEHOUSE        |  | BACK TO BLACK ISLAND                                    |  |
| 5                              | 4 | MEGA MINDY           |  | MEGA MINDY UNIVERSAL                                    |  |

| THIS WEEK             |    | LAST WEEK                       |  |   |  |
|-----------------------|----|---------------------------------|--|---|--|
| <b>SWEDEN</b>         |    |                                 |  |   |  |
| <b>SINGLES</b>        |    |                                 |  |   |  |
| (GLF) JANUARY 4, 2008 |    |                                 |  |   |  |
| 1                     | 1  | ALL FOR LOVE                    |  | E.M.O. ARIOLA   |  |
| 2                     | 2  | THIS MOMENT                     |  | MARIE PICASSO EPIC                                      |  |
| 3                     | 5  | BLEEDING LOVE                   |  | LEONA LEWIS SYCO  |  |
| 4                     | 4  | APOLOGIZE                       |  | TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |  |
| 5                     | 3  | ALL I WANT FOR CHRISTMAS IS YOU |  | MANS ZELMERLOW/AGNES CARLSSON SPECTRUM                  |  |
| <b>ALBUMS</b>         |    |                                 |  |   |  |
| 1                     | 1  | MARIE PICASSO                   |  | THE SECRET RCA  |  |
| 2                     | 2  | PAUL POTTS                      |  | ONE CHANCE SYCO   |  |
| 3                     | 11 | ROBERT PLANT/ALISON KRAUSS      |  | RAISING SAND DECCA                                      |  |
| 4                     | 5  | JILL JOHNSON                    |  | MUSIC ROW LIONHEART                                     |  |
| 5                     | 8  | ANDREA BOCELLI                  |  | VIVERE UNIVERSAL  |  |

| THIS WEEK                          |     | LAST WEEK               |  |   |  |
|------------------------------------|-----|-------------------------|--|---|--|
| <b>IRELAND</b>                     |     |                         |  |   |  |
| <b>SINGLES</b>                     |     |                         |  |   |  |
| (IRMA/CHART TRACK) JANUARY 4, 2008 |     |                         |  |   |  |
| 1                                  | 1   | WHEN YOU BELIEVE        |  | LEON JACKSON SYCO                                       |  |
| 2                                  | 5   | APOLOGIZE               |  | TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |  |
| 3                                  | 6   | CRANK THAT (SOULJA BOY) |  | SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE                 |  |
| 4                                  | 9   | PIECE OF ME             |  | BRITNEY SPEARS JIVE/ZOMBA                               |  |
| 5                                  | 2   | BLEEDING LOVE           |  | LEONA LEWIS SYCO  |  |
| <b>ALBUMS</b>                      |     |                         |  |   |  |
| 1                                  | NEW | RADIOHEAD               |  | IN RAINBOWS XL  |  |
| 2                                  | 5   | GARTH BROOKS            |  | THE ULTIMATE HITS SONY BMG                              |  |
| 3                                  | 4   | WESTLIFE                |  | BACK HOME S   |  |
| 4                                  | 1   | MICHAEL BUBLE           |  | CALL ME IRRESPONSIBLE REPRISE                           |  |
| 5                                  | 6   | AMY WINEHOUSE           |  | BACK TO BLACK ISLAND                                    |  |

| THIS WEEK                                  |     | LAST WEEK            |  |                                       |  |
|--|-----|----------------------|--|---------------------------------------|--|
| <b>NEW ZEALAND</b>                         |     |                      |  |                                       |  |
| <b>SINGLES</b>                             |     |                      |  |                                       |  |
| (RECORD PUBLICATIONS LTD.) JANUARY 9, 2008 |     |                      |  |                                       |  |
| 1  | 1   | BLEEDING LOVE        |  | LEONA LEWIS SYCO                      |  |
| 2  | 9   | LOW                  |  | FLO RIDA FEAT. T-PAIN WEA             |  |
| 3  | 3   | NO ONE               |  | ALICIA KEYS J                         |  |
| 4  | 14  | WITH YOU             |  | CHRIS BROWN JIVE/ZOMBA                |  |
| 5  | 4   | DON'T STOP THE MUSIC |  | RIHANNA SRP/DEF JAM                   |  |
| <b>ALBUMS</b>                              |     |                      |  |                                       |  |
| 1  | 5   | OPSHOP               |  | SECOND HAND PLANET SIREN              |  |
| 2  | NEW | RADIOHEAD            |  | IN RAINBOWS XL                        |  |
| 3  | 1   | LED ZEPPELIN         |  | MOTHERSHIP RHINO                      |  |
| 4  | 2   | EAGLES               |  | LONG ROAD OUT OF EDEN POLYDOR         |  |
| 5  | 3   | VARIOUS ARTISTS      |  | OUTRAGEOUS FORTUNE WESTSIDE RULES WEA |  |

| THIS WEEK                |    | LAST WEEK              |  |   |  |
|--------------------------|----|------------------------|--|---|--|
| <b>ARGENTINA</b>         |    |                        |  |   |  |
| <b>ALBUMS</b>            |    |                        |  |   |  |
| (CAPIF) DECEMBER 6, 2007 |    |                        |  |   |  |
| 1                        | 1  | CARLOS LA MONA JIMENEZ |  | TRILOGIA 3ER ACTO EDEN                        |  |
| 2                        | 3  | VARIOUS ARTISTS        |  | PATITO FED EN EL TEATRO EMI                   |  |
| 3                        | 2  | SODA STEREO            |  | ME VERAS VOLVER SONY BMG                      |  |
| 4                        | RE | BERSUIT VERGARABAT     |  | BERSUIT VERGARABAT BOXSET UNIVERSAL           |  |
| 5                        | RE | SERRAT/SABINA          |  | DOS PAJAROS DE UN TIRO (CD & DVD) SONY BMG    |  |
| 6                        | RE | LOS CAFRES             |  | BARRILETE DBN                                 |  |
| 7                        | RE | LED ZEPPELIN           |  | MOTHERSHIP 2 CD & DVD SUPERJEWEL WARNER BROS. |  |
| 8                        | RE | SERRAT/SABINA          |  | DOS PAJAROS DE UN TIRO SONY BMG               |  |
| 9                        | RE | LOS CAFRES             |  | HOMBRE SIMPLE DBN                             |  |
| 10                       | 8  | CHAQUENO PALAVECINO    |  | CHACO ESCONDIDO... YO SOY DE ALLA DBN         |  |

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JANUARY 9, 2008

| THIS WEEK | LAST WEEK | ARTIST                               | TITLE   |
|-----------|-----------|--------------------------------------|---|
| 1         | 1         | APOLIGIZE                            | TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |
| 2         | 2         | NO ONE                               | ALICIA KEYS J   |
| 3         | 3         | DON'T STOP THE MUSIC                 | RIHANNA SRP/DEF JAM                                     |
| 4         | 4         | BLEEDING LOVE                        | LEONA LEWIS SYCO  |
| 5         | 5         | PARLE A MA MAIN                      | FATAL BAZOOKA FT. YELLE ET CHRI UP                      |
| 6         | 6         | WHEN YOU BELIEVE                     | LEON JACKSON SYCO                                       |
| 7         | 7         | CRANK THAT (SOULJA BOY)              | SOULJA BOY TELLE M COLLIPARK/INTERSCOPE                 |
| 8         | 9         | ALIVE                                | MONDOTEK MERCURY  |
| 9         | 10        | QUELQUE PART                         | SHERYFA LUNA ULM  |
| 10        | 11        | STARK                                | ICH + ICH POLYDOR                                       |
| 11        | 12        | TOURNER MA PAGE                      | JENIFER MERCURY   |
| 12        | 13        | RULE THE WORLD                       | TAKE THAT POLYDOR                                       |
| 13        | 16        | ABOUT YOU NOW                        | SUGABABES ISLAND  |
| 14        | 18        | DU HAST DEN SCHOENSTEN ARSCHDER WELT | ALEX C. FT. YASS POLYDOR                                |
| 15        | 25        | EIN STERN (DER DEINEN NAMEN TRAGT)   | D.J. OETZI/NIK P POLYDOR                                |

### ALBUMS

JANUARY 9, 2008

| THIS WEEK | LAST WEEK | ARTIST          | TITLE                                     |
|-----------|-----------|-----------------|---|
| 1         | 1         | AMY WINEHOUSE   | BACK TO BLACK ISLAND                      |
| 2         | NEW       | RADIOHEAD       | IN RAINBOWS XL                            |
| 3         | 15        | TIMBALAND       | TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE |
| 4         | 13        | MIKA            | LIFE IN CARTOON MOTION CASABLANCA/ISLAND  |
| 5         | 6         | ALICIA KEYS     | AS I AM J                                 |
| 6         | 3         | LED ZEPPELIN    | MOTHERSHIP RHINO                          |
| 7         | 14        | RIHANNA         | GOOD GIRL GONE BAD SRP/DEF JAM            |
| 8         | 7         | EROS RAMAZZOTTI | E2 ARIOLA                                 |
| 9         | 5         | JAMES BLUNT     | ALL THE LOST SOULS ATLANTIC/CUSTARD       |
| 10        | 2         | ANDREA BOCELLI  | VIVERE SUGAR                              |
| 11        | 4         | MICHAEL BUBLE   | CALL ME IRRESPONSIBLE REPRISE             |
| 12        | 16        | TAKE THAT       | BEAUTIFUL WORLD POLYDOR                   |
| 13        | 9         | DIE ARZTE       | JAZZ IST ANDERS HOT ACTION                |
| 14        | 19        | ICH + ICH       | VOM SELBEN STERN UNIVERSAL                |
| 15        | 8         | LEONA LEWIS     | SPIRIT SYCO                               |

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JANUARY 9, 2008

| THIS WEEK | LAST WEEK | ARTIST                       | TITLE   |
|-----------|-----------|------------------------------|---|
| 1         | 1         | APOLIGIZE                    | TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |
| 2         | 2         | NO ONE                       | ALICIA KEYS MBK/J                                       |
| 3         | 3         | HEY THERE DELILAH            | PLAIN WHITE T'S FEARLESS HOLLYWOOD                      |
| 4         | 4         | DON'T STOP THE MUSIC         | RIHANNA SRP/DEF JAM                                     |
| 5         | 7         | HATE THAT I LOVE YOU         | RIHANNA FT. NE-YO SRP/DEF JAM                           |
| 6         | 5         | BLEEDING LOVE                | LEONA LEWIS SYCO  |
| 7         | 6         | ABOUT YOU NOW                | SUGAR BABES ISLAND                                      |
| 8         | 8         | SHADOW OF THE DAY            | LINKIN PARK MACHINE SHOP/WARNER BROS.                   |
| 9         | 10        | 2 HEARTS                     | KYLIE MINOGUE PARLOPHONE                                |
| 10        | 9         | 1973                         | JAMES BLUNT CUSTARD/ATLANTIC                            |
| 11        | 16        | BIG GIRL (YOU ARE BEAUTIFUL) | MIKA CASABLANCA/ISLAND                                  |
| 12        | 13        | BUBBLY                       | COLBIE CAILLAT UNIVERSAL REPUBLIC                       |
| 13        | 14        | SAME MISTAKE                 | JAMES BLUNT CUSTARD/ATLANTIC                            |
| 14        | 11        | SUMMER LOVE                  | JUSTIN TIMBERLAKE JIVE/ZOMBA                            |
| 15        | 15        | CA FAIT MAL                  | CHRISTOPHE MAE WARNER                                   |

SALES DATA COMPILED BY  
nielsen  
SoundScan

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## TOP JAZZ

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST                                       | TITLE   | CERT |
|-----------|-----------|---------------|--|---|------|
| 1         | 1         | 36            | #1 MICHAEL BUBLE                             | CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.                                       | ■    |
| 2         | 7         | 3             | VARIOUS ARTISTS                              | WHAT A SWINGIN' SEASON: A BIG BAND CHRISTMAS SONY BMG MUSIC 17913 EX/COMPASS                |      |
| 3         | 2         | 15            | CHRIS BOTTI                                  | ITALIA COLUMBIA 07606 SONY MUSIC ⊕  |      |
| 4         | 5         | 3             | THE HORNHEADS                                | 'TIS THE SEASON: JINGLE BELL JAZZ COMPASS 39785 EX  |      |
| 5         | 4         | 15            | QUEEN LATIFAH                                | TRAV'LIN' LIGHT FLAVOR UNIT/VERVE 009203/VG   |      |
| 6         | 3         | 16            | DIANA KRALL                                  | THE VERY BEST OF DIANA KRALL VERVE 009412/VG ⊕  |      |
| 7         | 8         | 1             | VARIOUS ARTISTS                              | MARTINI MERRY CHRISTMAS UNIVERSAL SPECIAL MARKETS 010126 EX/COMPASS                         |      |
| 8         | 6         | 15            | TONY BENNETT                                 | TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY/COLUMBIA 15320/SONY BMG |      |
| 9         | 10        | 62            | THE BBC BIG BAND ORCHESTRA                   | BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY                    |      |
| 10        | 12        | 34            | PINK MARTINI                                 | HEY EUGENE! HEINZ 3   |      |
| 11        | 13        | 23            | MICHAEL BRECKER                              | PILGRIMAGE WA 3095/HEADS UP   |      |
| 12        | 9         | 17            | SOUNDTRACK                                   | THE WAR LEGACY 10203/SONY BMG   |      |
| 13        | 11        | 4             | FRANK SINATRA                                | VOICE IN TIME (1939-1952) LEGACY/COLUMBIA 96692/SONY BMG                                    |      |
| 14        | 14        | 41            | HARRY CONNICK, JR.                           | OH, MY NOLA COLUMBIA 88851/SONY MUSIC   |      |
| 15        | 17        | 7             | NAT KING COLE                                | THE UNFORGETTABLE NAT KING COLE: COLLECTOR'S EDITION EMI SPECIAL MARKETS 53258/IMPADACY     |      |
| 16        | 16        | 67            | MADELEINE PEYROUX                            | HALF THE PERFECT WORLD ROUNDER 613252   |      |
| 17        | RE-ENTRY  |               | MCCOY TYNER QUARTET                          | MCCOY TYNER QUARTET MCCOY TYNER 4533/HALF NOTE  |      |
| 18        | 22        | 12            | KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE | MY FOOLISH HEART: LIVE AT MONTREUX ECM 009867/UNIVERSAL CLASSICS GROUP                      |      |
| 19        | 15        | 68            | DIANA KRALL                                  | FROM THIS MOMENT ON VERVE 007323/VG   |      |
| 20        | 23        | 5             | THELONIOUS MONK                              | MEASURE OF MONK CONCORD 074/STARBUCKS   |      |
| 21        | 21        | 4             | MILES DAVIS                                  | MILES DAVIS: COLLECTOR'S EDITION PRESTIGE/CONCORD 53059/MADACY                              |      |
| 22        | RE-ENTRY  |               | PAUL ANKA                                    | CLASSIC SONGS: MY WAY DECCA 008707/UNIVERSAL CLASSICS GROUP                                 |      |
| 23        | RE-ENTRY  |               | THE BAD PLUS                                 | PROG HEADS UP 3125  |      |
| 24        | RE-ENTRY  |               | TERENCE BLANCHARD                            | A TALE OF GOD'S WILL (A REQUIEM FOR KATRINA) BLUE NOTE 91532 BLG                            |      |
| 25        | RE-ENTRY  |               | JOHN MCLAUGHLIN/JACO PASTORIUS/TONY WILLIAMS | TRIO OF DOOM LIVE LEGACY COLUMBIA 96450 SONY BMG  |      |

## TOP CLASSICAL

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST  | TITLE  | CERT |
|-----------|-----------|---------------|---|--|------|
| 1         | 14        | 70            | #1 JOSHUA BELL  | VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS                            | ■    |
| 2         | 7         | 19            | SIMONE DINNENSTEIN  | BACH: GOLDBERG VARIATIONS TELARC 80692   |      |
| 3         | 11        | 44            | ANNA NETREBKO   | RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP   |      |
| 4         | 2         | 18            | ANDRE RIEU  | RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG ⊕                                |      |
| 5         | 3         | 52            | YO-YO MA  | APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS                                   |      |
| 6         | 6         | 17            | ROLANDO VILLAZON & ANNA NETREBKO  | DUETS DG 008845/UNIVERSAL CLASSICS GROUP ⊕   |      |
| 7         | 5         | 12            | CECILIA BARTOLI   | MARIA DECCA 009989/UNIVERSAL CLASSICS GROUP ⊕  |      |
| 8         | 1         | 14            | MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE WITH SISSEL        | SPIRIT OF THE SEASON MORMON TABERNACLE CHOIR 0711  |      |
| 9         | 9         | 1             | JENNY OAKS BAKER  | O HOLY NIGHT SHADOW MOUNTAIN 4988155   |      |
| 10        | 15        | 18            | JOSHUA BELL   | CORIGLIANO: THE RED VIOLIN CONCERTO SONY CLASSICAL 88060/SONY BMG MASTERWORKS            |      |
| 11        | 17        | 13            | SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA                                     | VIVALDI: THE FOUR SEASONS ORPHEUS/EMI CLASSICS 94431/BLG                                 |      |
| 12        | 12        | 9             | LIBERA  | ANGEL VOICES: LIBERA IN CONCERT EMI CLASSICS 03172/BLG                                   |      |
| 13        | 10        | 66            | STING   | SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP                              |      |
| 14        | 16        | 17            | ANDRE RIEU  | MASTERPIECES PHILIPS 009134/UNIVERSAL CLASSICS GROUP                                     |      |
| 15        | RE-ENTRY  |               | JANINE JANSEN   | BACH: INVENTIONS & PARTITAS DECCA 009905/UNIVERSAL CLASSICS GROUP                        |      |
| 16        | NEW       |               | KIM KASHKASHIAN/ROBERT LEVIN  | ASTURIANA: SONGS FROM SPAIN AND ARGENTINA ECM 009679/UNIVERSAL CLASSICS GROUP            |      |
| 17        | 13        | 14            | THE 5 BROWNS  | BROWNS IN BLUE RCA RED SEAL 11322/SONY BMG MASTERWORKS                                   |      |
| 18        | RE-ENTRY  |               | LIBERA  | ANGEL VOICES EMI CLASSICS 70523 BLG  |      |
| 19        | 8         | 23            | YO-YO MA/THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH BEOOYA) | NEW IMPOSSIBILITIES SONY CLASSICAL 10319/SONY BMG MASTERWORKS                            |      |
| 20        | 21        | 19            | VARIOUS ARTISTS   | GOLJIV: OCEANA DG 009069/UNIVERSAL CLASSICS GROUP  |      |
| 21        | RE-ENTRY  |               | JOSHUA BELL   | THE ESSENTIAL JOSHUA BELL SONY CLASSICAL 07416/SONY BMG MASTERWORKS                      |      |
| 22        | 22        | 22            | SOUNDTRACK  | NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP                                    |      |
| 23        | 20        | 7             | ANDREW T. MILLER  | THE BIRTH OF CHRIST SONY CLASSICAL 16683/SONY BMG MASTERWORKS                            |      |
| 24        | 4         | 8             | ERICH KUNZEL/CINCINNATI POPS ORCHESTRA                                    | TCHAIKOVSKY: NUTCRACKER FAVORITE SELECTIONS TELARC 80674                                 |      |
| 25        | RE-ENTRY  |               | LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)       | LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NEARUDA SONGS Nonesuch 79954/WARNER BROS. |      |

## TOP CONTEMPORARY JAZZ

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST                         | TITLE   | CERT |
|-----------|-----------|---------------|--------------------------------|---|------|
| 1         | 1         | 15            | #1 HERBIE HANCOCK              | RIVERFL THE JONI LETTERS VERVE 009791/VG  | ■    |
| 2         | 2         | 5             | ED SMITH                       | 'TIS THE SEASON: SMOOTH JAZZ CHRISTMAS COMPASS 39799 EX                           |      |
| 3         | 3         | 60            | KENNY G                        | IM IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG |      |
| 4         | 6         | 21            | NAJEE                          | RISING SUN HEADS UP 3129  |      |
| 5         | 9         | 67            | BONEY JAMES                    | SHINE CONCORD 30049   |      |
| 6         | 10        | 12            | STANLEY CLARKE                 | THE TOYS OF MEN HEADS UP 3128   |      |
| 7         | 5         | 13            | VARIOUS ARTISTS                | THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230                 |      |
| 8         | 7         | 19            | DAVE KOZ                       | AT THE MOVIES CAPITOL 11405   |      |
| 9         | 12        | 9             | RICK BRAUN & RICHARD ELLIOT    | R H R ARTISTEN  |      |
| 10        | 13        | 64            | GEORGE BENSON & AL JARREAU     | GIVIN' IT UP MONSTER 2316/CONCORD   |      |
| 11        | 15        | 37            | NORMAN BROWN                   | STAY WITH ME PEAK 30218/CONCORD   |      |
| 12        | 21        | 26            | SPYRO GYRA                     | GOOO TO GO-GO HEADS UP 3127   |      |
| 13        | 14        | 19            | KIRK WHALUM                    | ROUNDTrip RENDEZVOUS 51322  |      |
| 14        | 16        | 10            | JONATHAN BUTLER                | LIVE IN SOUTH AFRICA RENDEZVOUS 51352   |      |
| 15        | 17        | 16            | CANDY DULFER                   | CANDY STORE HEADS UP 3131   |      |
| 16        | 24        | 30            | SIMPLY RED                     | STAY SIMPLYRED.COM 89935  |      |
| 17        | 20        | 26            | EUGE GROOVE                    | BORN 2 GROOVE NARADA JAZZ 78763/BLG   |      |
| 18        | 22        | 11            | EVERETTE HARP                  | MY INSPIRATION SHANACHIE 5155   |      |
| 19        | 18        | 35            | MEDESKI SCOFIELD MARTIN & WOOD | OUT LOUDER IN DIRECTO 01  |      |
| 20        | RE-ENTRY  |               | KEIKO MATSUI                   | MOYO SHUUT! FACTORY 10479/SONY MUSIC  |      |
| 21        | RE-ENTRY  |               | BILLIE HOLIDAY                 | REMIXED & REIMAGINED LEGACY/COLUMBIA 85088/SONY BMG                               |      |
| 22        | RE-ENTRY  |               | NINA SIMONE                    | REMIXED & REIMAGINED LEGACY/RCA 01280/SONY BMG                                    |      |
| 23        | RE-ENTRY  |               | PAUL TAYLOR                    | LADIES' CHOICE PEAK 30223/CONCORD   |      |
| 24        | RE-ENTRY  |               | KIM WATERS                     | YOU ARE MY LADY SHANACHIE 5147  |      |
| 25        | RE-ENTRY  |               | BRIAN SIMPSON                  | ABOVE THE CLOUDS RENDEZVOUS 51332   |      |

## TOP CLASSICAL CROSSOVER

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST  | TITLE  | CERT |
|-----------|-----------|---------------|---|--|------|
| 1         | 1         | 14            | #1 JOSH GROBAN  | NOEL 143/REPRISE 231548/WARNER BROS. ⊕   | ■    |
| 2         | 2         | 10            | ANDREA BOCELLI  | THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP ⊕                 |      |
| 3         | 4         | 61            | JOSH GROBAN   | AWAKE 143/REPRISE 44435/WARNER BROS. ⊕   |      |
| 4         | 3         | 16            | PAUL POTTS  | ONE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC  |      |
| 5         | 5         | 9             | ANDREA BOCELLI  | LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR/EMI 653534/UNIVERSAL CLASSICS GROUP                     |      |
| 6         | 8         | 61            | ANDREA BOCELLI  | UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP ⊕                               |      |
| 7         | 10        | 59            | IL DIVO   | SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC   |      |
| 8         | 9         | 15            | THE BRIAN SETZER ORCHESTRA                                  | WOLFGANG'S BIG NIGHT OUT SURFDOG 211388/WARNER BROS.   |      |
| 9         | 14        | 33            | SOUNDTRACK  | LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG  |      |
| 10        | 15        | 34            | JUANITA BYNUM & JONATHAN BUTLER                             | GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI   |      |
| 11        | 17        | 11            | TRIO MEDIAEVAL  | FOLK SONGS ECM NEW SERIES/ECM 009888/UNIVERSAL CLASSICS GROUP                                    |      |
| 12        | 12        | 9             | SISSEL  | NORTHERN LIGHTS DENON 17661/SLG  |      |
| 13        | 16        | 66            | SARAH BRIGHTMAN   | DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG   |      |
| 14        | 13        | 12            | CHANTICLEER   | LET IT SNOW WARNER CLASSICS & JAZZ 284988/RHINO  |      |
| 15        | 18        | 7             | SERGIO & ODAIR ASSAD  | JARDIM ABANDONADO NONE SUGH 278140/WARNER BROS.  |      |
| 16        | 20        | 9             | RUSSELL WATSON  | THE ULTIMATE COLLECTION DECCA 007849/UNIVERSAL CLASSICS GROUP                                    |      |
| 17        | 21        | 3             | PHILIP GLASS  | BOOK OF LONGING: A SONG CYCLE BASED ON THE POETRY AND IMAGES OF LEONARD COH ORANGE MOUNTAIN 0043 |      |
| 18        | 23        | 48            | MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (JESSOP) | SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811                        |      |
| 19        | 22        | 42            | HAYLEY WESTENRA   | CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP  |      |
| 20        | RE-ENTRY  |               | NATHAN GUNN   | JUST BEFORE SUNRISE SONY CLASSICAL 06510/SONY BMG MASTERWORKS                                    |      |
| 21        | NEW       |               | STRING TRIBUTE PLAYERS                                      | FLYLEAF STRING TRIBUTE CC ENTERTAINMENT 9279   |      |
| 22        | 24        | 11            | JOHN WILLIAMS   | STAR WARS: THE CORELLIAN EDITION SONY CLASSICAL 14047/SONY BMG MASTERWORKS                       |      |
| 23        | RE-ENTRY  |               | VARIOUS ARTISTS   | IMMORTALIZED: THE STRING QUARTET TRIBUTE TO EVANESCENCE VITAMIN 9432                             |      |
| 24        | RE-ENTRY  |               | LOS ANGELES GUITAR QUARTET                                  | LAGO BRAZIL TELARC 80686   |      |
| 25        | RE-ENTRY  |               | VARIOUS ARTISTS   | WEST SIDE STORY DECCA BROADWAY 009818/UNIVERSAL CLASSICS GROUP                                   |      |

# CHARTS LEGEND

## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

**GREATEST GAINER** Where included, this award indicates the title with the chart's largest unit increase.

**PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓢ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓣ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

### HIT PREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

## AWARD CEREMONY LEVELS

### ALBUM CHARTS

- Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold).
- RIAA certification for net shipment of 1 million units (Platinum).
- ◆ RIAA certification for net shipment of 10 million units (Diamond).

Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓢ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

- RIAA certification for 500,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum).
- ◆ Numerical within platinum symbol indicates song's 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.

See below for complete legend information.

# JAN 19 2008 ALBUMS

SALES DATA COMPILED BY

nielsen  
SoundScan

## TOP POP CATALOG™

| THIS WEEK | LAST WEEK      | WEEKS ON CHART | ARTIST                               | TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)  | CERT |
|-----------|----------------|----------------|--------------------------------------|---|------|
| 1         | 7              | 925            | BOB MARLEY AND THE WAILERS           | LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS (LUFF GONGS/LAND 5489041/VE (13.98/9.98) Ⓢ)                  | 3    |
| 2         | 5              | 198            | GUNS N' ROSES                        | GREATEST HITS (Geffen 001714/GA (16.98)   | 3    |
| 3         | 11             | 145            | EAGLES                               | THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)   | 3    |
| 4         | 35             | 18             | <b>GREATEST GAINER</b> NATALIE GRANT | AWAKEN CURB (17.98)   | 4    |
| 5         | 8              | 32             | MICHAEL BUBLE                        | IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓢ  | 2    |
| 6         | 10             | 1588           | PINK FLOYD                           | DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)  | 4    |
| 7         | 14             | 39             | JOURNEY                              | JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98)  | 4    |
| 8         | 9              | 106            | JOSH GROBAN                          | CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓢ   | 5    |
| 9         | 20             | 41             | ORIGINAL BROADWAY CAST RECORDING     | WICKED DECCA BROADWAY 001682/DECCA (18.98)  | 5    |
| 10        | 15             | 2              | JIM BRICKMAN                         | CHRISTMAS ROMANCE COMPASS 39871 EX (9.98)   | 5    |
| 11        | NOT SHOT DEBUT |                | RASCAL FLATTS                        | ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)  | 4    |
| 12        | 13             | 180            | MICHAEL BUBLE                        | MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)  | 5    |
| 13        | 40             | 49             | ORIGINAL BROADWAY CAST RECORDING     | JERSEY BOYS RHINO 73271 (18.98)   | 4    |
| 14        | 21             | 254            | BON JOVI                             | CROSS ROAD MERCURY 526013/UME (18.98/11.98)   | 4    |
| 15        | 18             | 4              | PARAMORE                             | ALL WE KNOW IS FALLING FUELED BY RAMEN 076 (13.98)  | 4    |
| 16        | 23             | 712            | QUEEN                                | GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)  | 8    |
| 17        | 31             | 3              | VARIOUS ARTISTS                      | SANTA CLAUSE IS COMING TO TOWN: A FAMILY CHRISTMAS SONY GAVE CUSTOM MARKETING GROUP 38788 EX/COMPASS (9.98) | 8    |
| 18        | NEW            |                | TIM MCGRAW                           | GREATEST HITS VOL 2: REFLECTED CURB 78891 (18.98)   | 2    |
| 19        | 36             | 568            | CREDENCE CLEARWATER REVIVAL          | CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)   | 9    |
| 20        | 28             | 684            | BOB SEGER & THE SILVER BULLET BAND   | GREATEST HITS CAPITOL 30334 (16.98)   | 8    |
| 21        | NEW            |                | FRANK SINATRA                        | THE HEART OF THE MATTER: FRANK SINATRA SINGS ABOUT LOVE EM SPECIAL MARKETS 30872 EX/STARBUCKS (13.98)       | 2    |
| 22        | 22             | 238            | JIMI HENDRIX                         | EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671/UME (18.98/12.98)                    | 2    |
| 23        | 33             | 822            | METALLICA                            | METALLICA ELEKTRA 61113*/AG (18.98/11.98)   | 4    |
| 24        | 24             | 367            | TIM MCGRAW                           | GREATEST HITS CURB 77978 (18.98/12.98)  | 5    |
| 25        | 808            |                | AC/DC                                | BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18.98) Ⓢ   | 4    |
| 26        | 39             | 173            | ELVIS PRESLEY                        | ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)  | 4    |
| 27        | 48             | 43             | BEE GEES                             | BEE GEES GREATEST REPRISE 287740/WARNER STRATEGIC MARKETING (19.98)   | 4    |
| 28        | 19             | 372            | THE BEATLES                          | 1 APPLE 29325/LAPITOL (18.98/12.98)   | 4    |
| 29        | 1              |                | VINCE GUARALDI TRIO                  | A CHARLIE BROWN CHRISTMAS (SOUNDTRACK) FANTASY 30066/CONCORD (15.98)  | 3    |
| 30        | 44             | 620            | TOM PETTY AND THE HEARTBREAKERS      | GREATEST HITS MCA 110813/UME (18.98/12.98)  | 4    |
| 31        | RE-ENTRY       |                | DEF LEPPARD                          | VAULT - GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)  | 4    |
| 32        | RE-ENTRY       |                | MICHAEL JACKSON                      | NUMBER ONES MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)   | 4    |
| 33        | 3              | 15             | MICHAEL BUBLE                        | LET IT SNOW! (EP) 143/REPRISE 279038/WARNER BROS. (7.98)  | 4    |
| 34        | RE-ENTRY       |                | THE BEACH BOYS                       | THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ                                   | 2    |
| 35        | 41             |                | LIL WAYNE                            | THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)  | 1    |
| 36        | 38             | 139            | JACK JOHNSON                         | IN BETWEEN DREAMS JACK JOHNSON/BRUSH-FIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)                           | 2    |
| 37        | 43             | 233            | CELINE DION                          | ALL THE WAY...A DECADE OF SONG 550 MUSIC/EPIC 63760/SONY MUSIC (12.98 ED/18.98)                             | 7    |
| 38        | RE-ENTRY       |                | EVANESCENCE                          | FALLEN WIND-UP 13053 (18.98)  | 6    |
| 39        | RE-ENTRY       |                | LINKIN PARK                          | METEORA WARNER BROS. 48186* (19.98)   | 4    |
| 40        | 34             | 73             | VAN HALEN                            | BEST OF VOLUME 1 WARNER BROS. 46332 (18.98) Ⓢ   | 3    |
| 41        | 49             | 401            | SUBLIME                              | SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.98)   | 5    |
| 42        | 37             | 698            | JAMES TAYLOR                         | GREATEST HITS WARNER BROS. 78094/RHINO (11.98)  | 4    |
| 43        | 45             | 298            | LINKIN PARK                          | [HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)  | 4    |
| 44        | RE-ENTRY       |                | KELLY CLARKSON                       | BREAKAWAY RCA 64491/RMG (18.98)   | 6    |
| 45        | 42             | 6              | U2                                   | THE JOSHUA TREE (DELUXE EDITION) ISLAND/INTERSCOPE 010285*/UME (13.98) Ⓢ                                    | 4    |
| 46        | 50             | 296            | NORAH JONES                          | COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)  | 4    |
| 47        | NEW            |                | DISTURBED                            | TEN THOUSAND FISTS REPRISE 49433/WARNER BROS. (18.98) Ⓢ   | 4    |
| 48        | RE-ENTRY       |                | CREED                                | GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓢ  | 4    |
| 49        | RE-ENTRY       |                | DANE COOK                            | HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ   | 4    |
| 50        | RE-ENTRY       |                | METALLICA                            | ...AND JUSTICE FOR ALL ELEKTRA 60812/AG (11.98/18.98)   | 8    |

**TOP POP CATALOG:** Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TOP DIGITAL™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST               | TITLE (IMPRINT / DISTRIBUTING LABEL)           | BB 200 RANKING | CERT |
|-----------|-----------|----------------|----------------------|--|----------------|------|
| 1         | 1         | 4              | <b>#1</b> SOUNDTRACK | Junjo  | 8              |      |
| 2         | NEW       |                | RADIOHEAD            | In Rainbows                                    | 1              |      |
| 3         | 6         | 7              | ONEREPUBLIC          | Dreaming Out Loud                              | 15             |      |
| 4         | 3         | 10             | SARA BAREILLES       | Little Voice                                   | 31             |      |
| 5         | 2         | 4              | SOUNDTRACK           | Alvin And The Chipmunks                        | 13             |      |
| 6         |           |                | SOUNDTRACK           | Sweeney Todd: The Demon Barber Of Fleet Street | 18             |      |
| 7         | 13        |                | SOUNDTRACK           | Once   | 38             |      |
| 8         | 25        |                | SOUNDTRACK           | PS. I Love You                                 |                |      |
| 9         | 8         | 3              | MAROON 5             | The B-Side Collection (EP)                     |                |      |
| 10        | NEW       |                | LIL WAYNE            | The Leak (EP)                                  |                |      |
| 11        | 9         | 8              | ALICIA KEYS          | As I Am  | 2              | 3    |
| 12        | 11        | 17             | PARAMORE             | RIOT!  | 23             |      |
| 13        | 7         | 3              | LUPE FIASCO          | Lupe Fiasco's The Cool                         |                |      |
| 14        | 12        | 25             | COLBIE CAILLAT       | Coco   | 9              |      |
| 15        | 5         | 3              | MARY J. BLIGE        | Growing Pains                                  | 3              |      |

## TOP INTERNET™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                           | TITLE (IMPRINT / DISTRIBUTING LABEL)           | BB 200 RANKING | CERT |
|-----------|-----------|----------------|----------------------------------|--|----------------|------|
| 1         | NEW       |                | <b>#1</b> RADIOHEAD              | In Rainbows                                    | 1              |      |
| 2         | 1         | 13             | JOSH GROBAN                      | Noel   | 58             | 4    |
| 3         | 2         | 8              | ALICIA KEYS                      | As I Am  | 2              | 3    |
| 4         | 11        |                | ROBERT PLANT / ALISON KRAUSS     | Raising Sand                                   |                |      |
| 5         | 14        | 18             | SOUNDTRACK                       | Once   |                |      |
| 6         | 4         | 3              | MARY J. BLIGE                    | Growing Pains                                  |                |      |
| 7         | 15        | 2              | SOUNDTRACK                       | Sweeney Todd: The Demon Barber Of Fleet Street |                |      |
| 8         | 6         | 15             | PAUL POTTS                       | One Chance                                     | 136            |      |
| 9         | 20        | 2              | SOUNDTRACK                       | Alvin And The Chipmunks                        | 13             |      |
| 10        | RE-ENTRY  |                | AMY WINEHOUSE                    | Back To Black                                  | 51             |      |
| 11        | 5         | 26             | MICHAEL BUBLE                    | Call Me Irresponsible                          |                |      |
| 12        | 24        |                | FEIST                            | The Reminder                                   | 63             |      |
| 13        | 12        | 11             | CARRIE UNDERWOOD                 | Carnival Ride                                  | 19             | 2    |
| 14        | 9         | 8              | LED ZEPPELIN                     | Mothership                                     | 16             |      |
| 15        | 10        | 2              | ORIGINAL BROADWAY CAST RECORDING | The New Mel Brooks Musical: Young Frankenstein |                |      |

## TOP COMPILATION ALBUMS FROM: .biz

| HIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE   | ARTIST (IMPRINT / DISTRIBUTING LABEL)   |
|----------|-----------|----------------|---|---|
| 1        | 1         | 8              | <b>#1</b> NOW 26                                    | VARIOUS ARTISTS (EM/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL ZOMBA/CAPITOL) |
| 2        | 3         | 2              | HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY         | VARIOUS ARTISTS (WALT DISNEY)   |
| 3        | —         | 1              | GRAMMY AWARDS: 50TH ANNIVERSARY COLLECTION          | VARIOUS ARTISTS (GRAMMY/SHOUT! FACTORY/STARBUCKS)                               |
| 4        | 13        | 2              | JINGLE BELL JUKEBOX: AN EARLY ROCK-N-ROLL CHRISTMAS | VARIOUS ARTISTS (SONY BMG MUSIC/COMPASS)  |
| 5        | 17        | 2              | WHAT A SWINGIN' SEASON: A BIG BAND CHRISTMAS        | VARIOUS ARTISTS (SONY BMG MUSIC/COMPASS)  |
| 6        | 10        | 13             | SONGS 4 WORSHIP: COUNTRY                            | VARIOUS ARTISTS (TIME LIFE)   |
| 7        | 9         |                | STOCKINGS BY THE FIRE                               | VARIOUS ARTISTS (EMI SPECIAL MARKETS/STARBUCKS)                                 |
| 8        | —         |                | WOW HITS 2008                                       | VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG/SPARROW)                 |
| 9        | —         | 1              | A SEASON OF SOUL: A CLASSIC R&B CHRISTMAS           | VARIOUS ARTISTS (UNIVERSAL MUSIC SPECIAL MARKETS/COMPASS)                       |
| 10       | 8         | 8              | NOW PARTY HITS!                                     | VARIOUS ARTISTS (EM/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL ZOMBA/CAPITOL) |
| 11       | 5         | 25             | NOW 25  | VARIOUS ARTISTS (UNIVERSAL/EMI/SONY BMG/ZOMBA/UMRG)                             |
| 12       | 12        | 4              | SANTA CLAUSE IS COMING TO TOWN: A FAMILY CHRISTMAS  | VARIOUS ARTISTS (SONY BMG CUSTOM MARKETING GROUP/COMPASS)                       |
| 13       | —         |                | ACROSS THE POND                                     | VARIOUS ARTISTS (UNIVERSAL SPECIAL MARKETS/STARBUCKS)                           |
| 14       | 11        | 16             | DISNEY'S KARAOKE SERIES: HANNAH MONTANA             | VARIOUS ARTISTS (WALT DISNEY)   |
| 15       | 9         | 4              | HIGH SCHOOL MUSICAL HITS: REMIXED                   | VARIOUS ARTISTS (WALT DISNEY)   |

## TOP HEATSEEKERS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | Label & Number / Distributing Label (Price)            | Title                                       | CERT. |
|-----------|-----------|----------------|---|--|---|-------|
| 1         | 1         | 15             | <b>#1</b> INGRID MICHAELSON   | CABIN 24 03/ORIGINAL SIGNAL (11.98)                    | Girls And Boys                              |       |
| 2         | 54        |                | DRAGONFORCE   | SANCTUARY 618034/ROADRUNNER (17.98) ⊕                  | Inhuman Rampage                             |       |
| 3         | 3         | 11             | NICK SWARDSON   | COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕                   | Party                                       |       |
| 4         | 4         | 3              | RIVERS CUOMO  | GEFFEN 010417/IGA (13.98)                              | Alone: The Home Recordings Of Rivers Cuomo  |       |
| 5         | 6         |                | LEVON HELM  | DIRT FARMER 79844/VANGUARD (16.98)                     | Dirt Farmer                                 |       |
| 6         | 8         | 23             | FIVE FINGER DEATH PUNCH   | FIRM 70116 (12.98)                                     | The Way Of The Fist                         |       |
| 7         | 7         | 14             | SHARON JONES & THE DAP-KINGS  | DAPTONE 012 (15.98)                                    | 100 Days, 100 Nights                        |       |
| 8         | 9         | 3              | JOHN C. REILLY  | SONY MUSIC SOUNDTRAX/COLUMBIA 18248/SONY MUSIC (18.98) | Walk Hard: The Dewey Cox Story (Soundtrack) |       |
| 9         | 21        | 4              | <b>GREATEST GAINER</b> NICKY JAM  | PINA 010523/UNIVERSAL LATINO (13.98)                   | The Black Carpet                            |       |
| 10        |           |                | <b>HOT SHOT DEBUT</b> THE MAINE   | FEARLESS 30105 (5.98)                                  | The Way We Talk (EP)                        |       |
| 11        | 6         |                | WE THE KINGS  | S-CURVE 52001 (8.98)                                   | We The Kings                                |       |
| 12        | 13        | 46             | PETER BJORN AND JOHN  | ALMOSTGOLD 002* (12.98)                                | Writer's Block                              |       |
| 13        | 10        | 15             | MAYDAY PARADE   | FEARLESS 30099 (11.98)                                 | A Lesson In Romanticism                     |       |
| 14        | 14        |                | BEIRUT  | BA DA BING 055* (13.98)                                | Flying Club Cup                             |       |
| 15        | 12        | 14             | JUSTICE   | ED BANGER/BECAUSE 224892/VICE (13.98)                  | Cross                                       |       |
| 16        | 17        | 7              | METRO STATION   | RED INK 10521 (12.98)                                  | Metro Station                               |       |
| 17        | 16        | 40             | SICK PUPPIES  | RMR 89752/VIRGIN (12.98)                               | Dressed Up As Life                          |       |
| 18        | 34        | 32             | XTREME  | LA CALLE 340011/UG (13.98)                             | Haciendo Historia                           |       |
| 19        | 20        | 8              | THE DILLINGER ESCAPE PLAN   | RELAPSE 6699 (15.98)                                   | Ire Works                                   |       |
| 20        | 15        | 22             | FLIGHT OF THE CONCHORDS   | SUB POP 746 (4.98)                                     | The Distant Future (EP)                     |       |
| 21        | 42        | 3              | JOWELL & RANDY  | WARNER LATINA 374012 (15.98)                           | Los Mas Sueltos Del Reggaeton               |       |
| 22        | NEW       |                | GLEN HANSARD AND MARKETA IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN | OVERCOAT 25 (13.98)                                    | The Swell Season                            |       |
| 23        | 18        |                | YURIDIA   | SONY BMG NORTE 17565 (14.98)                           | Entre Mariposas                             |       |
| 24        | 22        | 4              | ESCAPE THE FATE   | EPITAPH 86832 (13.98)                                  | Dying Is Your Latest Fashion                |       |
| 25        | 38        | 5              | ARMIN VAN BUUREN  | ULTRA 1621 (16.98)                                     | Universal Religion 2008                     |       |

The steady seller has scanned an average of 2,500 weekly since album's debut 23 weeks ago and has sold less than 2,000 in only three weeks.

The Phoenix quintet makes its Billboard chart debut with this five-song budget-priced EP, only \$3.99 at iTunes.

With Hansard and Irglova's "Once" soundtrack riding DVD exposure, this August 2006 release finds new life, debuting with its best sales week (nearly 1,500).

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                | Label & Number / Distributing Label (Price)              | Title                                       | CERT. |
|-----------|-----------|----------------|-----------------------|--|---|-------|
| 26        | 23        | 7              | PANDA BEAR            | PAW TRACKS 14* (13.98)                                   | Person Pitch                                |       |
| 27        | RE-ENTRY  |                | EMERSON DRIVE         | MONTAGE 90088/MIDAS (13.98)                              | Countrified                                 |       |
| 28        | RE-ENTRY  |                | SEA WOLF              | DANGERBIRD 023 (13.98)                                   | Leaves In The River                         |       |
| 29        | 28        |                | THE KOOKS             | VIRGIN 50723/ASTRALWERKS (14.98)                         | Inside In / inside Out                      |       |
| 30        | 31        | 7              | SEBASTIAN BACH        | MV 10013/CONTRABAND (15.98)                              | Angel Down                                  |       |
| 31        | 26        | 43             | COLD WAR KIDS         | DOWNTOWN 70009 (13.98)                                   | Robbers & Cowards                           |       |
| 32        | 37        | 15             | JOSE GONZALEZ         | IMPERIAL 9357*/MUTE (15.98)                              | In Our Nature                               |       |
| 33        | 41        | 14             | WITHIN TEMPTATION     | ROADRUNNER 618021 (11.98)                                | The Heart Of Everything                     |       |
| 34        | 24        | 8              | STREETLIGHT MANIFESTO | VICTORY 329 (13.98)                                      | Somewhere In The Between                    |       |
| 35        | 27        | 9              | SARA GROVES           | SPONGE INO COLUMBIA 84302/SONY MUSIC (13.98)             | Tell Me What You Know                       |       |
| 36        | 29        | 7              | AYO.                  | POLYDOR/INTERSCOPE 009038/IGA (9.98)                     | Joyful                                      |       |
| 37        | RE-ENTRY  |                | ROGUE WAVE            | BRUSHFIRE 009805*/UMRG (13.98)                           | Asleep At Heaven's Gate                     |       |
| 38        | NEW       |                | JENNY PHILLIPS        | SHADOW MOUNTAIN 4988505 (12.98)                          | Steadfast & Immovable: Songs For Youth 2008 |       |
| 39        | 40        | 6              | GEORGE LOPEZ          | COMEDY CENTRAL 0057 (13.98)                              | America's Mexican                           |       |
| 40        | 39        | 5              | GRAHAM COLTON         | UNIVERSAL REPUBLIC 009810/UMRG (10.98)                   | Here Right Now                              |       |
| 41        | RE-ENTRY  |                | UNK                   | BIG OOMP 5973/KOCH (17.98) ⊕                             | Beat'n Down Yo Block                        |       |
| 42        | RE-ENTRY  |                | FEE                   | INO/COLUMBIA 15622/SONY MUSIC (13.98)                    | We Shine                                    |       |
| 43        | 36        | 12             | THE LAST GOODNIGHT    | VIRGIN 03896 (12.98)                                     | Poison Kiss                                 |       |
| 44        | RE-ENTRY  |                | HURT                  | CAPITOL 94656 (12.98)                                    | Vol. II                                     |       |
| 45        | 33        | 9              | ALL TIME LOW          | HOPELESS 690 (8.98)                                      | Put Up Or Shut Up                           |       |
| 46        | RE-ENTRY  |                | EROS RAMAZZOTTI       | SONY BMG NORTE 17818 (14.98)                             | E2  |       |
| 47        | 32        | 9              | THE SPILL CANVAS      | ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98)              | No Really, I'm Fine                         |       |
| 48        | RE-ENTRY  |                | FAMILY FORCE 5        | MAVERICK/MONO VS STEREO/GOTYE 49462/WARNER BROS. (13.98) | Business Up Front/Party In The Back         |       |
| 49        | 30        | 7              | DEMETRI MARTIN        | COMEDY CENTRAL 0044 (15.98 CD/DVD) ⊕                     | These Are Jokes                             |       |
| 50        | 49        | 43             | LEELAND               | ESSENTIAL 10812 (13.98)                                  | Sound Of Melodies                           |       |

## TASTEMAKERS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                       | Title Imprint/Number/Distributing Label                |
|-----------|-----------|----------------|------------------------------|--|
| 1         | 3         | 2              | <b>#1</b> RADIOHEAD          | IN RAINBOWS TBD 21622*/ATO                             |
| 2         | 4         | 3              | MARY J. BLIGE                | GROWING PAINS MATRIARCH/GEFFEN 010313/IGA ⊕            |
| 3         | 2         | 8              | ALICIA KEYS                  | AS I AM MBK/J 11513*/RMG ⊕                             |
| 4         | 1         | 11             | ROBERT PLANT / ALISON KRAUSS | RAISING SAND ROUNDER 619075*                           |
| 5         | 7         | 3              | LUPE FIASCO                  | LUPE FIASCO'S THE COOL 1ST & 15TH/ATL TIC 368316/AG    |
| 6         | 5         | 8              | LED ZEPPELIN                 | MOTHERSHIP SWAN SONG 313148/ATLANTIC ⊕                 |
| 7         | 9         | 10             | FEIST                        | THE REMINDER CHERRYTREE/POLYDOR/INTERSCOPE 008819*/IGA |
| 8         | 8         | 4              | WU-TANG CLAN                 | 8 DIAGRAMS WU/LOUD/SRC/UNIVERSAL MOTOWN 010560/UMRG    |
| 9         | 13        |                | JAHEIM                       | THE MAKINGS OF A MAN DIVINE MILL/ATLANTIC 377532/AG    |
| 10        | NEW       |                | SOUNDTRACK                   | ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA ⊕  |
| 11        | 10        | 3              | BIRDMAN                      | 5* STUNNA CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG      |
| 12        | RE-ENTRY  |                | KEYSHIA COLE                 | JUST LIKE YOU CONFIDENTIAL/IMAN/GEFFEN 009475*/IGA     |
| 13        | 12        | 9              | JAY-Z                        | AMERICAN GANGSTER ROC-A-FELLA/DEF JAM 010229*/IDJ/MG   |
| 14        | RE-ENTRY  |                | M.I.A.                       | KALA XL/INTERSCOPE 009659*/IGA                         |
| 15        | 15        | 30             | AMY WINEHOUSE                | BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG          |

### BREAKING & ENTERING

Atlanta's Rocko rides 53-51 this week on the Hot R&B/Hip-Hop Songs chart with his single "Umma Do Me." The indie label CEO-turned-rapper hopes to release more of what he terms "swag music" on his Island Urban debut, "Self Made," slated for a first-quarter release.



Go to [Billboard.com/breaking](http://Billboard.com/breaking) to discover developing artists making their inaugural chart runs each week.

## REGIONAL HEATSEEKER #1s

**WEST NORTH CENTRAL:** Girls And Boys Ingrid Michaelson

**EAST NORTH CENTRAL:** Girls And Boys Ingrid Michaelson

**NORTH EAST:** Girls And Boys Ingrid Michaelson

**PACIFIC:** Girls And Boys Ingrid Michaelson

**SOUTH CENTRAL:** Girls And Boys Ingrid Michaelson

**SOUTH ATLANTIC:** The Black Carpet Nicky Jam

### MID-ATLANTIC

- Ingrid Michaelson *Girls And Boys*
- Levon Helm *Dirt Farmer*
- Dragonforce *Inhuman Rampage*
- Rivers Cuomo *Alone: The Home Recordings Of Rivers Cuomo*
- Sharon Jones & The Dap-Kings *100 Days, 100 Nights*
- We The Kings *We The Kings*
- The High Court *Puppet Strings*
- Nick Swardson *Party*
- The Maine *The Way We Talk (EP)*
- Mayday Parade *A Lesson In Romanticism*

### MOUNTAIN

- Jenny Phillips *Steadfast & Immovable: Songs For Youth 2008*
- Five Finger Death Punch *The Way Of The Fist*
- Ingrid Michaelson *Girls And Boys*
- Dragonforce *Inhuman Rampage*
- Tatiana *Espapirifacico*
- Clive Romney *A Child Of God: 2008 Music For Children*
- Nick Swardson *Party*
- Jenny Oaks Baker *O Holy Night*
- Rivers Cuomo *Alone: The Home Recordings Of Rivers Cuomo*
- Yuridia *Entre Mariposas*

### PROGRESS REPORT

**The High Court, "Puppet Strings"**  
New Jersey rock band earns its first ink on any Billboard chart as its debut album bows at No. 7 on Mid-Atlantic Region Heatseekers. Aided by venue sales at High Court's biggest gigs to date, the band's July release scores its best sales week yet.

**HEATSEEKERS:** 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. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# SINGLES & TRACKS

## SONG INDEX



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.

JAN  
19  
2008

**THE 07 RAP UP** (Forever People, ASCAP/Ianrio Publishing, ASCAP/HC 1030 Publishing, ASCAP) RBH 77  
1234 (Runaway Music, SOCAN/BMG Canada, SOCAN) H100 95, POP 65

### A

**AFTER TONIGHT** (Uncle Buddies Music, ASCAP/WII Down, ASCAP) RBH 56  
**AGUANEO** (Fania, BMI/Universal Music, ASCAP) LT 49  
**AHORA QUE ESTUVISTE LEJOS** (Ser-Ca, BMI/Edisa Sound, BMI) LT 21  
**ALGO MUSICAL** (Broke & Famous Publishing, ASCAP/La Maravilla Music Publishing, ASCAP/DJ Nelson Music Publishing, BMI) LT 40  
**ALL-AMERICAN GIRL** (Carnie-Oke Music, BMI/Laird Road Music, ASCAP/Universal Music - MGB Songs, ASCAP/Dmti Have To Be Music, ASCAP/EMI April, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP) HL/WBM, CS 19, H100 84  
**ALL AROUND ME** (Universal Music - Z Songs, BMI/Kelton Chase Publishing, BMI/C.L. Cuipeper Music/BMI/Yossarian Music, BMI/Cole Up Werewolf Music, BMI/Vulture Rock, BMI) HL, POP 91  
**ANGEL** (Chaka Khan, ASCAP/Ibranda Music Works, ASCAP/Triplemint Guys Music, ASCAP/EMI April, ASCAP) HL, RBH 39  
**ANOTHER TRY** (EMI April, ASCAP/Sea Gayle Music, ASCAP/Universal Music Corporation, ASCAP/Songs Of The Village, ASCAP) HL, CS 57  
**ANYONE ELSE BUT YOU** (Avenge Cabbage Music, BMI/Great Crap Music, BMI) POP 84  
**APOLGIZO** (Virginia Beach, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP) HL, H100 3, POP 2, RBH 97  
**AYO TECHNOLOGY** (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Muza, SESAC/W B M Music, SESAC/Tennan, Tunes, ASCAP/Universal Music - Z Tunes, ASCAP) HL/WBM, POP 35

### B

**BABY** (Soul Insurance, BMI/Universal Music - Careers, BMI/Camp Co-T Publishing, ASCAP/Mayfield, BMI/Todd Mayfield Publishing, BMI) WBM, RBH 35  
**BABY DONT GO** (J. Brisco, ASCAP/EMI April, ASCAP/Shanah Cymone Music, ASCAP/Nappuy Music, BMI/Universal Music - Z Songs, BMI/Universal Music Corporation, ASCAP) HL/WBM, H100 30, POP 95  
**BAD DAD** (Song 6 Music, BMI/Sony/ATV Songs, BMI) HL, H100 79, POP 54  
**BAILA MI CORAZON** (Warner-Tamela Publishing, BMI/Universal Music, BMI) LT 34  
**A BAY BAY** (Pop Grounds Songs, BMI/Universal Music, BMI) H100 99, POP 43  
**BEAT** (2002 Music Publishing, ASCAP/JUL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP) HL/WBM, POP 61, RBH 22  
**BE OK** (EMI Foray, SESAC/Christie Michele Music, SESAC/Foray Kings Production Inc., SESAC/Cherry River, BMI/W.I.I. am Music, BMI/Broke Spoke And Gone Publishing, BMI/Robt. Bourne, BMI/Universal Music, ASCAP/EMI April, ASCAP/Fly, Six Hope Road, ASCAP/Odm, CLM/HL, RBH 86  
**BETTER GET TO LIVIN'** (Velvet Apple, BMI/Lap Of Loure, BMI) CS 55  
**BIG GIRLS DONT CRY** (Headphone Juice Publishing, ASCAP/Gud Songs, ASCAP) H100 20  
**BLEED IT OUT** (Universal Music - Z Songs, BMI/Chester-Chak, BMI/Bad Mir. Hahn, BMI/Nondisclosure Agreement, BMI/Robt. Bourne, BMI/Kenji Kobayashi, BMI/Gracie, BMI) WBM, POP 70  
**BLOW YA MIND** (Patriot Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Swizz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC) HL, RBH 60  
**BOTTLE POPPIN'** (Granny Man Publishing, BMI/Malki Music, BMI/Grant Funk, BMI/ASCAP/Alain-Zo Matsuz Publishing, BMI/Marcus Cole Publishing, BMI/Warner-Tamela Publishing, BMI/EMI April, ASCAP/Earbrain Publishing, ASCAP) HL/WBM, RBH 82  
**BUBBLY** (Cocomane Music, BMI/Dancing Squirel, ASCAP/INAFI Music, ASCAP) WBM, H100 6, POP 8

### C

**CALABRIA 2008** (EMI Denmark, BMI/EMI Blackwood, BMI) HL, H100 60, LT 42, POP 37  
**CALLING YOU** (Pans On Paper Publishing, ASCAP) POP 39  
**CANT HELP BUT WAIT** (Chipsals Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL, H100 33, POP 92, RBH 3  
**CHECK OUT MY LEAN** (Big Wheel, ASCAP) RBH 78  
**THE CHIPMUNK SONG (CHRISTMAS DONT BE LATE)** (2007) (Bagdasarian Productions, ASCAP/Sony/ATV Tunes, ASCAP) HL, POP 89  
**CHUY Y MAURICIO** (Arpa, BMI) LT 13  
**CITIZEN SOLDIER** (Songs Of Universal, BMI/Esotawpa Song, BMI) HL, H100 96, POP 72  
**CLEANING THIS GUN (COME ON IN BOY)** (Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Universal Music Corporation, ASCAP/Bio Orange Dog, ASCAP) HL, CS 12, LT 100 75  
**CLUMSY** (W.I.I. am Music, BMI/Cherry River, BMI/Headphone Juice Publishing, ASCAP/EMI April, ASCAP/EMI April, ASCAP) CLM/HL/WBM, H100 5, POP 4  
**COMO OLVIDARTE** (Sag Sun, BMI) LT 39  
**CON LOS OJOS CERRADOS** (Universal Music - MGB Songs, ASCAP) LT 33  
**CONTO REGRESIVO** (Clave Beat Music, ASCAP) LT 8  
**COUPS UP** (Lyle In Publishing, ASCAP/Sony/ATV Tunes, ASCAP/Universal Music - Z Tunes, ASCAP/Songs For Heart, ASCAP/Jamain Thang Publishing, ASCAP) HL, RBH 99  
**CRANK DAT BATMAN** (Not Listed) RBH 86  
**CRANK THAT (SOULJA BOY)** (Element 9 Recordings, ASCAP/Crosscultural Music, BMI) H100 10, POP 13, RBH 49  
**CRUSHCRUSHCRUSH** (WB Music, ASCAP/Bur Father, J. Just Went To Simi, ASCAP/Joans Music, ASCAP) WBM, H100 69, POP 52  
**CRYING OUT FOR ME** (My Dial Starts Tomorrow, BMI/Songs Of Universal, BMI/Pretty Girls And Big Live Songs, BMI/EMI Blackwood, BMI/Enis Lee Music, BMI) HL, H100 79, RBH 14  
**CUANDO TE LAVAS LA CARA** (Arpa, BMI) LT 43  
**CYCLONE** (Lainie Velev, BMI/Songs Of Universal, BMI/Lizette Music Publishing, BMI/Cookies And Cream Publishing, ASCAP/Nappuy Music, BMI/Universal Music - Z Songs, BMI/Carmore Music, BMI/Swizzle Music, BMI/EMI Blackwood, BMI) HL/WBM, H100 14, POP 15, RBH 94

### D

**DAT GIRL RIGHT THERE** (Not Listed) RBH 74  
**DECLARATION (THIS IS IT)** (Mik Music, ASCAP/Tauington Music, ASCAP) RBH 53  
**DEY KNOW** (D4L XL Music, ASCAP/Gangsta Groovy, SESAC/Elegic, SESAC) RBH 29  
**DIAMOND GIRL** (Next Selection Publishing, ASCAP/Motown Music Publishing, ASCAP/EMI April, ASCAP) RBH 91  
**DI O DICIONARIO** (L & M, ASCAP) LT 47  
**DO IT LIKE THIS** (Oh Tha T, ASCAP) RBH 79  
**DONT BLINK** (Sony/ATV Tree, BMI/WB Music, ASCAP/Mamas Dream, ASCAP) HL/WBM, CS 8, H100 53, POP 86  
**DONT STOP THE MUSIC** (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Franke Starr, BMI/Sony/ATV Songs, BMI/Mjac, BMI/Warner-Tamela Publishing, BMI)

HL/WBM, H100 26, POP 20  
**DO YOU** (Super Savin Publishing, BMI/Universal Music - Z Songs, BMI/Use 3 Songs, ASCAP/7 The Alien Boy Publishing, ASCAP) WBM, RBH 40  
**DO YOU FEEL ME** (Realsongs, ASCAP) RBH 63  
**DROP & GIMME 50** (Not Listed) RBH 96  
**DUFFLE BAG BOY** (Dala Boy Publishing, ASCAP/Ty Eggs Music, ASCAP/Young Music Publishing, BMI/Warner-Tamela Publishing, BMI/Star Stutz Music, BMI) WBM, H100 40, POP 36, RBH 13

### E

**ESTOS CELDS** (Jalianta Musical, BMI) LT 3  
**EVERYBODY** (Ch-Boy, ASCAP/Babble On Songs, BMI/Thru Tree Music, BMI) WBM, CS 5, H100 73

### F

**FAKE IT** (Seether Publishing, BMI/Frye Music, BMI) WBM, H100 56, POP 69  
**FALL** (MJC, ASCAP/Still Working For The Woman, ASCAP/TCG Alliance, ASCAP/Dimensional Songs Of The Road, BMI/E. Toker Music, BMI/WPI County Music, BMI/Cherry River, BMI/EMI Blackwood, BMI/Shane Minor Music, BMI) CLM/HL, H100 98  
**FALLING INTO YOU** (One Mad King Publishing, ASCAP/4MYGIRL S, ASCAP) CS 47  
**FALSTO** (2002 Music Publishing, ASCAP/WB Music, SESAC/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP) WBM, RBH 30  
**FEEDBACK** (Rodney Jenkins Productions, BMI/EMI Blackwood, BMI/Densi Mile 11, BMI/International Music Publishing, BMI/taigred 4U Music, BMI/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP) HL, H100 52, POP 38, RBH 66  
**FIRECRACKER** (International Dog Music, BMI/Travelin Publishing, BMI/Corn Country, BMI/Cash Tunes Publishing, ASCAP) CS 9, H100 67  
**FLASHING LIGHTS** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/E. Hudson Music, BMI/Warner-Tamela Publishing, BMI) HL/WBM, H100 35, POP 44, RBH 16  
**FLY GIRL** (EMI April, ASCAP/Ludriscs Worldwide Publishing, ASCAP/Dot 2 Dot Music, ASCAP/Sony/ATV Tunes, ASCAP/WhosLooking.com Music Publishing, BMI/EMI Blackwood, BMI/LT Moe Publishing, BMI) HL, RBH 47  
**FOR THESE TIMES** (Soy/ATV Tree, BMI/Leslie Satcher, BMI) CS 39  
**FREAKY GURU** (Street Confused Publishing, BMI/Notting Dale Songs, ASCAP/Prodyer Music, ASCAP/Jobette Music, ASCAP/Stone Diamond Music, BMI) H100 88, RBH 50  
**FREAKY IN THE CLUB** (R Kelly, BMI/Universal Music - Z Songs, BMI) HL/WBM, RBH 93  
**FUNKYTOWN** (Ricks Music, BMI/Red Sea Songs, BMI/Ringsong Music, BMI) H100 99, POP 74

### G

**GAS PELA** (Maler, ASCAP/Los Magnificos Publishing, ASCAP) HL, RBH 67  
**GET BUCK IN HERE** (Fats Fresh Music, ASCAP/Notting Dale Songs, ASCAP/Arpa, Nicole Publishing, BMI/Arpa Inc. Publishing, BMI/EMI Blackwood, BMI/Beylali Music, ASCAP/Famous, ASCAP/Ludriscs Worldwide Publishing, ASCAP/Songs Of TVT, BMI) HL/WBM, H100 55, POP 49, RBH 76  
**GET IT BIG** (Horn 4 Life Publishing, ASCAP) RBH 54  
**GET MY DRINK ON** (Franklin Road, BMI/Floids Road, BMI) BMI, Sony, ATV Tree, BMI/Unwound, BMI) CS 15  
**GIMME MORE** (W B M Music, SESAC/Danjahandz Muza, SESAC/Milemmum Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Kerioke Music, ASCAP/Marcelo Araca Publishing, ASCAP/EMI April, ASCAP) HL/WBM, H100 64, POP 43  
**GIRLFRIEND** (Notting Hill Songs, SESAC/Strago, SESAC/Rags II Richard Music, BMI/Warner-Tamela Publishing, BMI/One World Wilmes Music, ASCAP/Dot Vito Publishing House, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP) WBM, H100 48, POP 64, RBH 37  
**GIRL NEXT DOOR** (Key Brothers Music, BMI/F9 Music, BMI/Sixteen Stars, BMI/Belle Glade, BMI) CS 49  
**GIRL YOU KNOW** (B B Stee The Champ, ASCAP/Team-Slas, BMI/Arpa's Boy Music, BMI/Warner-Tamela Publishing, BMI) RBH 55  
**GIVIN' ME A RUSH** (EMI April, ASCAP/LeoSun, ASCAP/John Betts, ASCAP/WB Music, ASCAP/Sony/ATV Tunes, ASCAP/NYLA Publishing, ASCAP) HL/WBM, RBH 38  
**GOOD MUST BE BUSY** (Soy/ATV Acuff Rose, BMI) HL, CS 55  
**GIRL** (Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI/Mikaele Villan Publishing, ASCAP/Young Boss Publishing, ASCAP) HL, H100 97, POP 82  
**GOOD LIFE** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Comptonstone Publishing, BMI/Nappuy Music, BMI/Universal Music - Z Songs, BMI/John Legend Publishing, BMI/Yellowbird Road, ASCAP/Cherry Lane, ASCAP/Esman, BMI/Warner-Tamela Publishing, BMI) CLM/HL/WBM, H100 19, POP 29, RBH 12  
**GO Dn GIRL** (Super Savin Publishing, BMI/Universal Music - Z Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Starlight Songs, ASCAP/EMI Blackwood, BMI) HL, RBH 67  
**GO T 2 DE DOWN** (I Like Em Thicke, ASCAP/Gass Co, ASCAP/Fat's Evans Publishing, ASCAP) RBH 83  
**GOTAS DE AGUA DULCE** (Perseum III, BMI/Songs Of Cameroon, BMI) CS 25  
**GUNPOWDER & LEAD** (Soy/ATV Tree, BMI/Nashville Star, BMI/Tillman Music, BMI/Carnal Music Group, BMI/Buellerwue Music, BMI) HL, CS 51

### H

**THE HAND CLAP** (Building 2 Music, BMI/Plunky Dawg, BMI/Give Publishing, ASCAP/PM-HI Music, BMI/Girls & A Boy, ASCAP/An Vhai Music, BMI/Crosscultural Music, BMI) RBH 85  
**HAPPY ENDINGS** (Mike Curb Music, BMI/Sweet Hysteria Music, BMI/Songs Of Mighty Isis Music, BMI/Kobalt Music Publishing, ASCAP/Vista Larga Music, BMI) WBM, CS 41  
**HATE ON ME** (Ablack Productions, ASCAP/McKie Beats, ASCAP/Syoutel Music, ASCAP/Universal Music Corporation, ASCAP/Jarcal, ASCAP/Blues Baby, ASCAP) HL, RBH 48  
**HATE THAT I LOVE YOU** (Super Savin Publishing, BMI/Universal Music - Z Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL/WBM, H100 11, POP 9 29  
**HEARTBREAKER** (Tank 1176 Music, ASCAP/T And Me Music, ASCAP/Demis Hot Songs, ASCAP/E D Duz It, BMI/Antio-no Donns Music, ASCAP/Black Fountain Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Underdogs West Songs, ASCAP/Ivring, BMI/Anthony Nance Music, ASCAP/EMI April, ASCAP) HL/WBM, RBH 42  
**HEARTSTRINGS** (October 7th, ASCAP/Hico South, ASCAP/Universal Music, ASCAP/Sweet Giggles, ASCAP) RBH 100  
**HERO HEROINE** (Martin Johnson Music, ASCAP/EMI April, ASCAP) H100 51, POP 33  
**HE SAID SHE SAID** (Jonathan Rotem Music, BMI/Herets Lookin At You Kidd Music, BMI/Beluga Heights Music, BMI/Arpa's Boy Music, BMI/White 7 Live, ASCAP/Kobalt Music Publishing, ASCAP) H100 70, POP 17  
**HIT THE DANCE FLOOR** (Top Quality, BMI) RBH 84  
**HONEY** (Divine Pimp Publishing, ASCAP/Tides Of Kedar, ASCAP/Universal Music - MGB Songs, ASCAP/Its A Wonderful World Music, BMI/VIP Fourth World Music, BMI) HL, RBH 45

**HOOD FIGGA** (Alaino Mainis Publishing, Designe/Ear-brain Publishing, ASCAP/EMI April, ASCAP) HL, RBH 18

**HOT** (Avril Lavigne, SOCAN/Atmo Music, ASCAP/Big Evil Music, ASCAP/EMI April, ASCAP) HL, POP 88  
**HOW ABOUT THEM COWGIRLS** (Soy/ATV Tree, BMI/Lavender Zoo Music, BMI/Universal Music - Careers, BMI/Sagrareaux Songs, BMI/Songs Of Universal, BMI/WB Music, BMI) H100 77  
**HOW FAR WEVE COME** (Pure Music, ASCAP/EMI April, ASCAP/Ludriscs Worldwide Publishing, BMI/Grand Lane Music, ASCAP/Pokey Stutz, BMI) H100 24, POP 24  
**HOW LONG** (EMI April, ASCAP/WB Music, ASCAP) HL, WBM, CS 25

**HOY QUIERO CONFESARME** (BMG Ariola, SGAE/Tom Music, SGAE/Universal Music - MGB Songs, ASCAP) LT 79, POP 51

**HYPNOTIZED** (First N Gold, BMI/Warner-Tamela Publishing, BMI/Beylali Music, ASCAP/Famous, ASCAP) HL/WBM, H100 23, POP 34, RBH 28

**I APOLOGIZE** (Sweet Still Voice, BMI/Mr. Perry's, ASCAP) RBH 6  
**I CANT BELIEVE ITS ME** (Carolina Blue Sky Music, BMI/Dimensional Songs Of Rye, SESAC/The Bigger They Are, SESAC) CS 54  
**I DONT KNOW WHEN TO QUIT** (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Mr. Noise, BMI/Warner-Tamela Publishing, BMI) CS 60  
**I DONT LOVE YOU LIKE THAT** (Soy/ATV Tree, BMI/ESAC/Hudson Valley, SESAC/Sony/ATV Tree, BMI/Cake Tower, BMI) HL, CS 46

**I DONT WANNA BE IN LOVE (DANCE FLOOR ANTHEM)** (EMI Blackwood, BMI/The Madden Brothers Publishing, BMI/High Speed Chase, ASCAP) HL, H100 29, POP 51  
**I F I HAD EYES** (Bubble Toes, ASCAP/Universal Music Corporation, ASCAP) HL, H100 89, POP 80  
**I GOT MY GAME ON** (EMI Blackwood, BMI/Bj Gasser Hitles, BMI/House Full Of Circle Music, BMI/Sev Tractor Music, BMI/Hope-N-Cal, BMI) HL, CS 59

**I M A G** (Nodador Music, BMI/Commission Publishing, BMI/Forex Mack, BMI) RBH 80  
**I M SO HOOD** (D. Khaled, BMI/Nappuy Music, BMI/Universal Music - Z Songs, BMI/First N Gold, BMI/Warner-Tamela Publishing, BMI/4 Blunts Ltd At Once, BMI/A Lanier Publishing, ASCAP/Trac-N-Field Entertainment, BMI/Notting Dale Songs, ASCAP/EMI April, ASCAP/Ludriscs Worldwide Publishing, ASCAP/Young Boss Music, BMI/EMI Blackwood, BMI) HL/WBM, H100 41, POP 45, RBH 15

**I M WITH THE BAND** (Warner-Tamela Publishing, BMI/Sell The Cow, BMI/Tower One, BMI/WB Music, ASCAP/Tower Two, ASCAP/BLA, ASCAP) WBM, CS 37  
**INALCANZABLE** (Not Listed) LT 10  
**INDEPENDENT** (Full Productions, ASCAP/WB Music, ASCAP) HL/WBM, H100 34, RBH 11

**IN MY BEDROOM** (In 2nd Publishing, ASCAP/Cherry Lane, ASCAP/Mckhemus, ASCAP) CLM, RBH 59  
**IN MY NEXT LIFE** (Hattitude, ASCAP/Tier Three Music, ASCAP/Hope-N-Cal, BMI/Sev Tractor Music, BMI/Cal 4 Entertainment, BMI/EMI Blackwood, BMI/Piano Wire Music, BMI) HL, CS 43  
**INTERNATIONAL HARVESTER** (EMI Blackwood, BMI/Shane Minor Music, BMI/Songs Of Windswept Pacific, BMI/3 Ring Circus, BMI/Jeffrey Steele, BMI/SPJ, BMI) HL, H100 82

**INTO THE NIGHT** (Anaesthetix, BMI/Warner Chappell, SESAC) WBM, H100 32, POP 28  
**I REMEMBER** (She Wrote II, ASCAP/Universal Music - MGB Songs, ASCAP/Carragee Music Publishing, ASCAP/Universal Tunes, SESAC/Cardiayge, SESAC) WBM, H100 71, RBH 9

**IT AINT NO CRIME** (EMI Blackwood, BMI/Sony/ATV Tunes, BMI/Gold Watch, BMI/Nashvilleville, BMI/Mez, BMI) HL, POP 39  
**IT S GOOD TO BE US** (Cal 4 Music, ASCAP/BergBrain, ASCAP/3 Ring Circus, BMI/Songs Of Windswept, ASCAP) LT 24  
**I WANT YOU** (Songs Of Universal, BMI/Senseless, BMI/W.I.I. am Music, BMI/Cherry River, BMI/Skyforest, ASCAP/EMI April, ASCAP) HL, RBH 92

**I WONT LET U** (Joseph Carragan, ASCAP/Steady On The Grid, ASCAP/My Son Publishing, ASCAP/Lance Combs Publishing, BMI/EMI Blackwood, BMI/Young Malcolm Publishing, ASCAP/Marsky Music, BMI) HL, RBH 37

**J**  
**JUST FINE** (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Peer, BMI/March 9th Publishing, ASCAP/Bubba Gee Music, BMI/WB Music, ASCAP/2002 Music Publishing, ASCAP) HL/WBM, H100 24, POP 69, RBH 6

**JUST GOT STARTED LOVIN' YOU** (Elderoto, BMI/Fez-songs, ASCAP/Warner-Tamela Publishing, BMI/Moon Maker, BMI/Kenn's Wild Bunch, BMI) WBM, CS 32

**K**  
**KISS KISS** (Songs Of Universal, BMI/Culture Beyond Ur Experience Publishing, BMI/Universal Music - Z Songs, BMI/Nappuy Music, BMI) HL/WBM, H100 4, POP 5, RBH 8

**L**  
**LAS DE LA INTUICION** (Soy/ATV Songs, BMI/EMI Blackwood, BMI/Audioline Music, BMI) HL, LT 44  
**LA TRAVESIA** (El Conuco, BMI/Redom, BMI) LT 4  
**LAUGHED UNTIL WE CRIED** (EMI April, ASCAP/Dant Have To Be Music, ASCAP/Songs Of Combustion Music, ASCAP) HL, CS 64, POP 80

**LEAVE IT ALL TO ME (ICARLY THEME SONG)** (Music By Nickedwood, BMI/Famous Music, BMI) HL, POP 83  
**LET IT GO** (She Wrote II, ASCAP/Universal Music - MGB Songs, ASCAP/Mass Combustion, ASCAP/EMI April, ASCAP/Canon's Land Music Publishing, ASCAP/Notorious K.I.M., BMI/2 Daughters Music, SESAC/Christian Cousins Publishing, SESAC/Foray Music, SESAC/Murme, BMI) HL/WBM, RBH 84

**LET S WIBE** (Give Me Music Publishing, ASCAP/Blue Star Publishing, BMI/Sony/ATV Tunes, ASCAP/L Cool J, ASCAP/Universal Music Corporation, ASCAP) HL, RBH 79  
**LETTER TO ME** (EMI April, ASCAP/New Sea Gayle, ASCAP) HL, CS 64, POP 80

**LIKE YOU LL NEVER SEE ME AGAIN** (Lellow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP) HL, H100 25, POP 77, RBH 1  
**LOUD** (Krisi Marrasongs, ASCAP/Bj Loud Bucks, ASCAP/Perloz, ASCAP/Sound, BMI/SPJ, BMI) CS 48  
**LOVE DONT LIVE HERE** (Warner-Tamela Publishing, BMI/EMI Blackwood, BMI/RADJOLLET Publishing, BMI/Hillyard, BMI/SESAC/Show Entel, SESAC/Multi-songs, ASCAP/Universal Tunes, SESAC) HL/WBM, CS 29

**LOVE IS A BEAUTIFUL THING** (Songs Of Windswept Pacific, BMI/My Lives Work, BMI/Universal Music - MGB Songs, ASCAP/Almo Music, ASCAP) HL, WBM, CS 27  
**LOVE LIKE THIS (IS MY)** (ASCAP/Sony/ATV Tunes, ASCAP/Rico Love, ASCAP/EMI April, ASCAP/UR-V Music, ASCAP/Write 2 Live, ASCAP/Breakthrough Creations, ASCAP/Kobalt Music Publishing, ASCAP/Wayne Wilkins Music, BMI/Eyes Above Water, ASCAP/Beluga Heights Music, BMI/EMI Blackwood, BMI/Foray Music, SESAC/Arpa's Boy Music, BMI/White 7 Live, SESAC) HL, H100 17, POP 11

**LOVE SONG** (Tingy Bear Music, ASCAP) H100 9, POP 12  
**LOVESTONED** (Tennan Tunes, ASCAP/Universal Music - Z Tunes, ASCAP/Virginia Beach, ASCAP/Warner-Tamela Publishing, BMI/Danjahandz Muza, SESAC/W B M Music, SESAC/Warner, SESAC) WBM, POP 48

**L**  
**LOW** (E-Class, BMI/Top Quality, BMI/Music, BMI/Universal Music - Z Songs, BMI) WBM, H100 1, POP 1, RBH 18

**MAKE YOU MINE** (New Extreme Songs, BMI/Cuts Of Cedar, BMI/Sink Like A Ship, BMI/Cedar Music, BMI/Breaking News Ground Publishing, BMI/Sony/ATV Tree, BMI) WBM, CS 56  
**MAYBE SHE LL GET LONELY** (Hits And Snuggles Music, ASCAP/Universal Music - Z Tunes, ASCAP/That's How I Roll, ASCAP/Almo Music, ASCAP/Warner-Tamela Publishing, BMI/Kent's Wild Bunch, BMI/Biggest Picture, BMI) WBM, CS 35  
**ME ENAHORA** (Songs Of Cameroon, BMI/Perseum III, BMI) CS 51  
**ME LOVE** (WB Music, ASCAP) WBM, POP 68  
**MI CORAZONITO** (Premium Latin, ASCAP) LT 14  
**MISERY BUSINESS** (WB Music, ASCAP/Bur Father, J. Just Went To Simi Music, ASCAP/Joans Music, BMI) POP 1, RBH 101, POP 17

**MORE THAN A MEMORY** (Mike Curb Music, BMI/Minister Of Morale, BMI/Sweet Hysteria Music, BMI/Jacobson, ASCAP/Fortune Favors The Bold, ASCAP) WBM, CS 20  
**MY OOOIE** (Emin T, Tabassu Publishing, ASCAP/Wibeet Publishing, ASCAP/MI Rudebyway Publishing, ASCAP/Its Only About Music, ASCAP) RBH 59  
**MY ORINK N MY 2 STEP** (Larsy, ASCAP/Morza Ronza, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC/Entertaining Music, BMI) HL, H100 72, POP 97, RBH 31

**MY LOVE** (Universal Music Corporation, ASCAP/Jarcal, ASCAP/Black Productions, ASCAP/McKe Beats, ASCAP/Baby, ASCAP) HL/WBM, RBH 64  
**MY LOVE** (W B M Music, SESAC/Songs In The Key Of B Flat, SESAC/Windward South, SESAC/Naked Under My Clothes, ASCAP/Crysals Music, ASCAP/The Deans List, SESAC/December First Publishing Group, SESAC/Cardiayge, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC) HL/WBM, RBH 44

**NEVER** (Daniel Farris Publishing, Designe, BMI/Earlhill Music Publishing, BMI/Warner-Tamela Publishing, BMI/Universal Music - Z Songs, BMI/First N Gold, BMI/Warner-Tamela Publishing, BMI/Prodigal Publishing, ASCAP) WBM, H100 100, RBH 10  
**NEVER TOO LATE** (EMI April, Canada, SOCAN/3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN) HL, POP 40  
**NEVER WOULD HAVE MADE IT** (Marvin L. Sapp Music, BMI/Minstral Productions, BMI) RBH 95  
**NO AIR** (T. Arie, BMI/ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Ludriscs Worldwide Publishing, BMI/Songs Of Universal, ASCAP/Almo Music, ASCAP/Perk Goss, BMI/Strange Top Music, ASCAP) H100 95, POP 50  
**NO ESTAMOS SOLOS** (Vianessa Edizioni Musicali, ASCAP/EMI April, ASCAP) LT 46  
**NO ONE** (Lellow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP/D. Harry Productions, ASCAP/Universal Music Corporation, ASCAP) HL, H100 2, LT 4, POP 3, RBH 2  
**NO PUEDO OLVIDARLA** (Crisna, ASCAP) LT 6  
**NO SE ME HACE FACIL** (PFP SGAE) LT 17  
**NO TE MENTIA** (Photo, ASCAP/Universal Music, Inc. ASCAP/Armando Ramirez-Perez, ASCAP) LT 28

**ONE FOR ALL TIME** (Chaka Khan, ASCAP/Spirit Two, ASCAP/EMI April, ASCAP/Flyte Time Tunes, ASCAP/Silvime Basement Tunes, BMI/Jananda Music Works, ASCAP/Imaginary Days Music, ASCAP/Nature's Song, ASCAP) HL, RBH 89  
**OUR SONG** (Soy/ATV Tree, BMI/Taylor Swift Music, BMI) HL, CS 1, H100 16, POP 36  
**OUR TIME NOW** (So Happy Publishing, ASCAP/Songs I Wrote While Cutting Gym Class, ASCAP/One Songs, ASCAP) H100 30, POP 66

**OVER YOU** (Surface Prathy, Deep Ugly Music, BMI/Universal Music - Careers, BMI/High Buck Publishing, BMI/EMI Blackwood, BMI) HL/WBM, H100 36, POP 26

**P**  
**PARALYZER** (Frigeri Eleven, SOCAN/Refined, ASCAP) WBM, H100 7, POP 7  
**PAZ EN ESTE AMOR** (Universal Music - MGB Songs, ASCAP) LT 12  
**EL PERDIDO** (Premium Latin, ASCAP) LT 20  
**PERDONAME** (Universal Music Corporation, ASCAP) LT 100 44, POP 51

**PICTURES OF YOU** (Blue Ladder, BMI/Star Beautiful Songs, BMI/Universal Music - Z Songs, BMI/Encanto Entertainment, BMI/The Last Goodnight, BMI) WBM, H100 76, POP 73  
**PIECE OF ME** (Crossroads Songs UK, PRS/Music Of Widespread, ASCAP/Sony Music Publishing Scandi, BMI/Universal Music Corporation, ASCAP) RBH 22  
**PLAYZ ROCK** (Christopher Dooley Publishing, BMI/Crosscultural Music, BMI/Vanderweaver Music, BMI/Building 2 Music, BMI/Cookies And Milk, ASCAP/Pop Grounds, BMI/Coll/Park Music, BMI/EMI Blackwood, BMI/Block Widge, BMI/PoloGround, ASCAP/EMI April, ASCAP) HL, RBH 89

**POP BOTTLES** (Young Money Publishing, BMI/Warner-Tamela Publishing, BMI/Soram Sound, BMI/Maddie James Songs, ASCAP) WBM, H100 46, POP 53, RBH 18  
**POR AMARTE** (San Angel, ASCAP) LT 27  
**POR TI TUO LOVE** (Sheet Lyrics Publishing, ASCAP/EMI Music, ASCAP/Chutzpah Publishing, ASCAP/Notting Hill, ASCAP/Michelle Bell Music, ASCAP/Universal Music Corporation, ASCAP/Granny Man Publishing, BMI/Malki-Mekhi Music, BMI/Alonzo Mearns Publishing, Designe, BMI) HL/WBM, RBH 57  
**THE PREFETOR** (M. J. Twelve, BMI/How The Punk Rock Music, BMI/ASCAP/Flynt, BMI) HL, POP 76  
**PUT YOU UP ON GEM** (First Avenue Music, PRS/Universal Music - MGB Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Strange Motel Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Arpa's Boy Music, ASCAP/Anthony Nance Music, ASCAP/Lashes Music, BMI/Gizo Music, ASCAP/TEJ Publishing, BMI/T And Me, ASCAP) RBH 41

**QUE BONITO** (EMI April, ASCAP/Emi Musical S.A. de C.V.) LT 3  
**QUIERO** (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 15  
**QUITARTE TO** (Malito, ASCAP/Leon Blanco, BMI/EMI Blackwood, BMI/Lion Negro Music, ASCAP/EMI April, ASCAP/Las Leonotas Music Publishing, ASCAP) HL, LT 19

**READY, SET, DONT GO** (Sunnagenerino, BMI/Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI) HL, CS 10  
**REC UP** (S1)  
**RED UMBRELLA** (Little Blue Typewriter Music, BMI/Bucky And Clyde, BMI/Lie, ASCAP/Moonscar Music, BMI/BJ Administration, ASCAP/Steonscar, BMI) WBM, CS 44

**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 GRND** (ASCAP/Defend Songs, BMI/Songs Of Kobalt Music Publishing, BMI) HL, RBH 43  
**ROCKETS** (Warner-Tamela Publishing, BMI/Arm Your Own, SOCAN, Zero G, SOCAN/Black Diesel, SOCAN/Black Angel Music, SOCAN) WBM, H100 38  
**ROLLIN' WITH THE FLOW** (EMI Ateeq, BMI) HL/WBM, CS 30

**SCREAM** (Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Muza, SESAC/W B M Music, SESAC/Kerioke Music, ASCAP/Universal Music Corporation, ASCAP) HL/WBM, POP 75  
**SCREWED UP** (Losing Composure, BMI/Still-N-The Water, BMI/Money Mack, BMI/Noddactor Publishing, BMI/Warner-Tamela Publishing, BMI) WBM, RBH 90  
**SEE YOU AGAIN** (Infinite Lane Music Publishing, BMI/Seven Summits, BMI/Arjona Songs, ASCAP/Seven Peaks Music, ASCAP/In Bocca Al Lupo, ASCAP) H100 47, POP 27  
**SE FUE** (Not Listed) LT 50  
**SENSUAL SEDUCCION** (My Own Chit Music, BMI/Real Songs, ASCAP/EMI April, ASCAP) HL, H100 17, POP 42, RBH 1  
**SEXY MOVIMIENTO** (Universal-Musica Uca, BMI/WY Publishing, BMI/La Mente Maestra Music Publishing, BMI/VMI Publishing, ASCAP/Universal Music, Inc., ASCAP) LT 1

**SHADOW OF THE DAY** (Universal Music - Z Songs, BMI/Chester-Chak, BMI/Robt. Bourne, BMI/Nondisclosure Agreement, BMI/Robt. Bourne, BMI/Kenji Kobayashi, BMI/Pentakey Cakes, BMI) WBM, H100 27, POP 25  
**SHAWTY** (First N Gold, BMI/Warner-Tamela Publishing, BMI/Warner Chappell, BMI/Young Drumma, ASCAP/Baby, ASCAP) HL/WBM, RBH 64  
**SHAWTY IS A 10** (UL Music, ASCAP/Famous, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP) (Brasco, ASCAP) HL/WBM, H100 57, POP 85, RBH 24  
**SHE S PRETTY** (Mike Curb Music, BMI/LW Music, BMI) CS 52  
**SHIFTWORK** (Croize, Music Enterprise, BMI/Tilawhri Music, BMI/Carnival Music Group, BMI) CS 14, H100

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# MILEPOSTS

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

## BIRTHS

Boy, Milo Dean Douglas, to **Joe and Laura Rinaldi**, Dec. 28 in Los Angeles. Father is talent buyer/GM for the Viper Room. Mother is human resources executive for Virgin Entertainment North America.

## DEATHS

**Ronnie Johnson**, 43, executive VP of urban music at Capitol Records, died Dec. 30 of cardiac arrest in his Upper Nyack, N.Y., home while training for the ING Atlanta Marathon.

Johnson began his stint in the record industry in 1989 working for Reprise Records as Southwest regional R&B promotion manager. He worked at PolyGram Label Group, Island Records and Mercury Records before accepting a position at Universal Motown Records in

1998 as senior VP of R&B promotion. In 1999, he accepted the same position at Atlantic Records and stayed there until February 2007, when he joined Capitol. During his time at Capitol Johnson worked with Chingy, Fat Joe and J. Holiday.

Johnson is survived by his wife, Jackie Pack-Johnson, and son, as well as his parents, brothers, nieces, nephews and godchildren.

**Ken Nelson**, 96, Capitol Records executive/producer, died Jan. 6 of natural causes

in Somis, Calif.

In the early 1930s, Nelson began working for country WJJD (1160) Chicago, where he was promoted to music director. In 1948, he joined Capitol Records. During his 28 years there, he produced hits for Merle Haggard, Buck Owens and Hank Thompson, including Thompson's "The Wild Side of Life," which stayed at No. 1 for 15 weeks. In addition, Nelson worked with Ferlin Husky, producing his 1957 hit "Gone," as well as Jean Shepard, Tommy Collins and Wynn Stewart. He retired from Capitol in 1976.

In 1958, Nelson co-founded the Country Music Assn. in Nashville. In 2001, he was inducted into the Country Music Hall of Fame.

Nelson is survived by his daughter, Claudia.



JOHNSON

**Marc Perry**, 47, country singer/songwriter/guitarist, died Dec. 16 in Montgomery, Texas, from liver cancer stemming from hepatitis C.

Perry co-founded country group the Marc Perry Project. The band's single "Light a Candle for Me" was based on a true story of two friends who join the army, one of whom dies shortly after arriving in Iraq. It was featured on "To the Fallen Records Presents Country: Volume 1."

Perry is survived by his wife, Joyce. ....

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# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Universal Republic Records appoints **Avery Lipman** co-president. He was senior VP.

Sony BMG Nashville names **Jensen Sussman** associate director of media. She was manager of publicity at Equity Music Group.

Universal Music Group promotes **Matthew Gerson** to executive VP of public policy and government affairs. He was senior VP.

Valory Music names **George Briner** co-director of national promotion and Northeast director of promotion and marketing. He was national director of promotion at BNA Records.

Universal Music Group International appoints **Tony Harlow** senior VP of international marketing. He was CEO at V2 Music Group.



**PUBLISHING:** EMI Music Publishing promotes **Declan Morrell** to senior VP of East Coast creative. He was the publisher's U.K. senior VP of A&R.

BMI appoints **Marlene Meraz** director of media relations. She was manager of publicity at Virgin Records.

Carl Fischer LCC and the Theodore Presser Co. elevate **Larry Clark** to VP of marketing/editor in chief. He was instrumental music editor.

**RETAIL:** Book/video/music wholesaler Baker & Taylor in Charlotte, N.C., names **Jack Eugster** chairman/CEO. He previously headed discount department store chain Shopko.

**MEDIA:** Disney Channel names **Steven Vincent** VP of music and soundtracks. He was director of production and executive in charge of music.

VH1/CMT Research ups **David Giles** to senior VP. He was VP.

**RELATED FIELDS:** Former AFTRA national director of sound recordings **Ann Chaitovitz** has been named executive director of the Future of Music Coalition, effective Feb. 4. She replaces **Jenny Toomey**.

JLM PR promotes **Pam Workman** to GM/VP of publicity and **Pamela Lipshitz** to national director of publicity. Workman was publicity director, and Lipshitz was a senior publicist.

—Edited by Mitchell Peters

## GOODWORKS

### BONO'S T-SHIRT FOR CHARITY

U2 frontman Bono has partnered with Hard Rock International to release a customized T-shirt for Hard Rock's Signature Series. Proceeds from the sale of the T-shirt, designed by Bono and available at Hard Rock locations worldwide, will benefit the Wildlife Conservation Cotton Initiative, which aims to educate African farmers on land management and growing technique. Bono is the 25th musician to design a T-shirt for the series, joining such acts as Sting, Bruce Springsteen, Green Day and Ozzy Osbourne.

### BUCKCHERRY AUCTIONS ITSELF

Rock act Buckcherry recently raised more than \$13,000 for the T.J. Martell Foundation, which aids leukemia, cancer and AIDS research. The band held an auction on eBay, where fans bid on studio time with Buckcherry as it records the follow-up to 2006's "15." Along with studio time, hotel and airfare, the winner will receive a new autographed guitar.



Asian star **Sun** and **Wyclef Jean** at the Roxy in Los Angeles, celebrating the release of the latter's "Carnival II" CD at a show sponsored by MySpace.

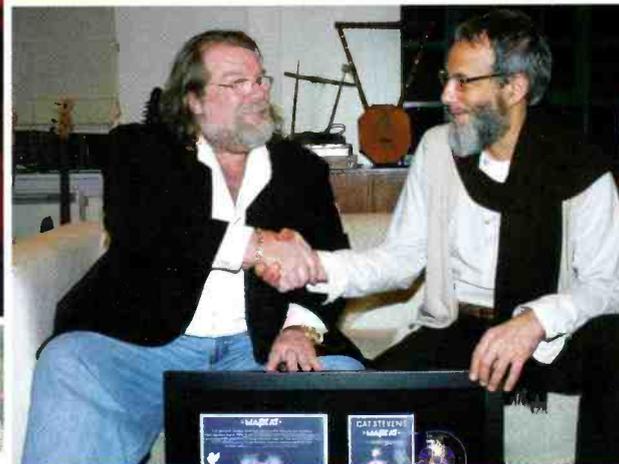


AC phenomenon **Kelly King** treated staffers at Billboard's New York office to a few songs from her debut Calello Music Group album, "Live the Dream." From left are Billboard chart manager **Gary Trust**, Billboard director of charts/senior analyst **Geoff Mayfield**, King and Billboard senior pop correspondent **Chuck Taylor**.

## BACKBEAT



Boys Like Girls was presented a plaque to commemorate its RIAA-certified platinum sales of more than 1 million digital downloads of the single "The Great Escape." From left are Columbia senior VP of pop promotion **Lee Lelapsner**, Boys Like Girls' **John Keefe**, Ozone Entertainment manager **Bret Disend**, top 40 WHITZ (Z100) New York PD **Sharon Dastur**, Boys Like Girls' **Martin Johnson**, Clear Channel/New York senior VP of programming **Tom Poleman**, Boys Like Girls' **Bryan Donahue** and **Paul DiGiovanni**, and Columbia VP of pop promotion **Jon Borris**.



Eagle Rock Entertainment president of operations for North America/ executive VP **Mike Carden**, left, presents **Yusuf Islam** with a plaque commemorating platinum sales of his "2005 Majikat: Earth Tour 1976" DVD. Islam, formerly known as **Cat Stevens**, heads nonprofit **Small Kindness Charities**, a humanitarian organization dedicated to helping those in need around the world. PHOTO: COURTESY OF AWAIS BUTT

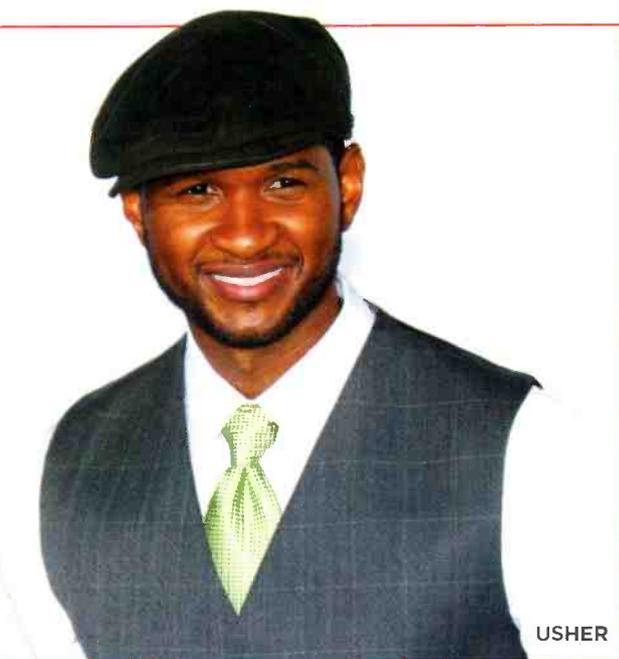


Following **Andrea Bocelli's** sold-out performance at the Honda Center in Anaheim, Calif., he was greeted backstage by venue president/ CEO **Tim Ryan**, left, and Anaheim Ducks defenseman **Sean O'Donnell**, right.

### INSIDE TRACK

#### USHER'S ITCH

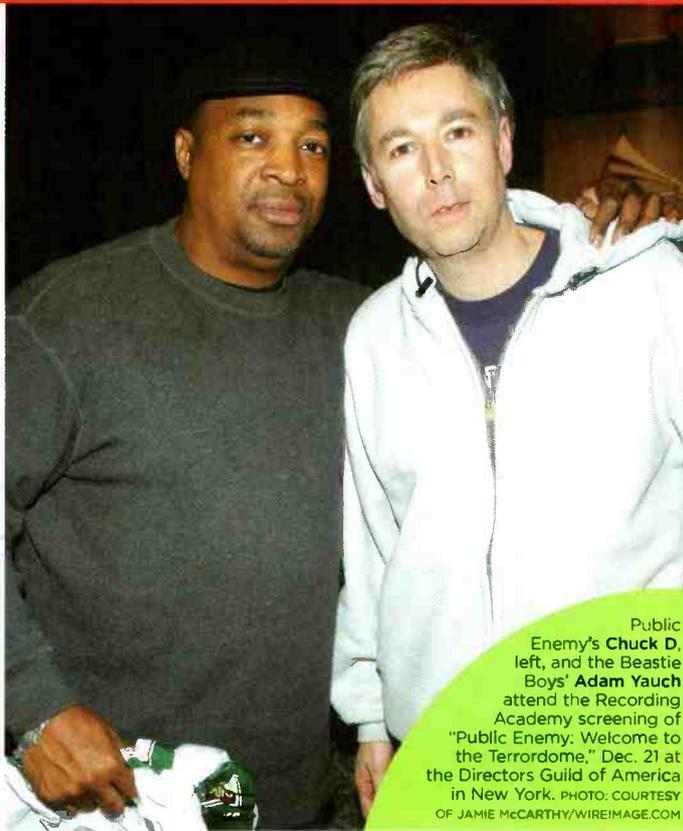
Usher's 2004 Arista album, "Confessions," has shifted well beyond 9 million copies in the United States, according to Nielsen SoundScan, but tentative release dates keep coming and going for its follow-up, which is now nebulously slated for sometime this year. So what's the holdup? "He has been taking a pretty long time to put it out, but I think he's ready now," says **Jermaine Dupri**, who has worked closely with Usher for years but scaled back his contributions to the new album after taking the reins of Island's urban music department. "The last couple times I've been around [him], you could tell he's got the bug to hurry up and put this record out. He wants to get back out here and give the people that. He's got that itch." Dupri declined to reveal specifics to Track, but conceded with a laugh, "I know that I've done my songs and I know that my songs on his record are crazy."



USHER



Moments before stepping onstage Jan. 2 at their "Little Noise Sessions" acoustic gig at the Union Chapel in north London, Snow Patrol's **Gary Lightbody** and **Nathan Connolly** were presented with BMI Awards for more than 1 million combined U.S. performances of their hits "Chasing Cars" and "Hands Open." The performance was held to benefit Mencap, the United Kingdom's leading learning disability charity. From left are BMI Europe senior executive of writer/publisher relations **Nick Robinson**, Lightbody, Connolly and BMI executive of writer/publisher relations **Tabitha Capaldi**. PHOTO: COURTESY OF MARK ALLAN



Public Enemy's **Chuck D**, left, and the Beastie Boys' **Adam Yauch** attend the Recording Academy screening of "Public Enemy: Welcome to the Terrordome," Dec. 21 at the Directors Guild of America in New York. PHOTO: COURTESY OF JAMIE MCCARTHY/WIREIMAGE.COM



Depeche Mode's **Dave Gahan** and wife **Jennifer** attend a special screening of "Sweeney Todd: The Demon Barber of Fleet Street" for the New York Goth Community. PHOTO: COURTESY OF JAMIE MCCARTHY/WIREIMAGE.COM



Matchbox Twenty's **Rob Thomas**, right, was shooting a video for the band's new single, "These Hard Times," in Brooklyn's Williamsburg neighborhood when **Christopher Mintz-Plass**, who played McLovin in "Superbad," visited the set. PHOTO: COURTESY OF KEVIN MAZUR/WIREIMAGE.COM



From left, Spice Girls **Melanie Chisholm**, **Geri Halliwell**, **Emma Bunton**, **Melanie Brown** and **Victoria Beckham** attend the naming of Virgin Atlantic's Spice One plane at Los Angeles International Airport. PHOTO: COURTESY OF STEVE GRANITZ/WIREIMAGE.COM

## INSIDE TRACK

### ALL ABOUT THE MUSIC

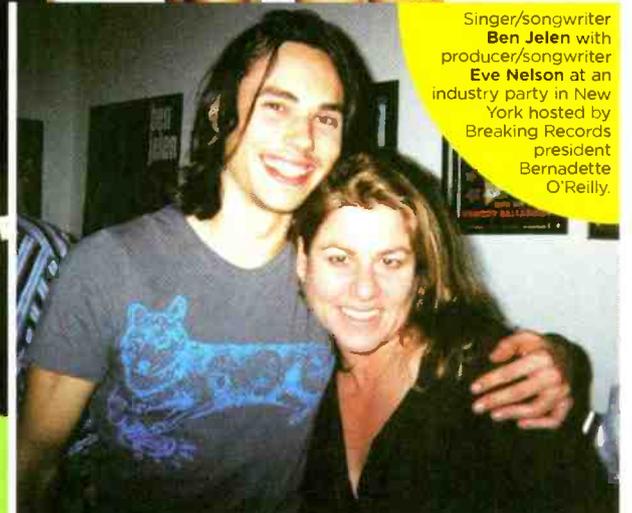
At a time when major labels are cutting back on in-house publicity, powerhouse PR firm PMK/HBH has brought veteran publicist Kristen Foster onboard as senior VP of its New York branch to steer its growing music department, Track has learned. Foster previously ran her own agency, KFPR, where she worked with Eric Clapton and Cream, Seal, Tom Petty and Steve Winwood, among many others. "Kristen's strong media contacts and great client relationships allow our company to evolve with the ever-changing tide of the music industry," PMK/HBH co-CEO Cindi Berger tells Track.



FOSTER, left, and BERGER



Time Life VP of marketing and strategic partnerships **Michael Mitchell** presented the inaugural Partnering for Success Award to BET J president **Paxton Baker** and BET J account executive **Dennis Bryant** at this year's Time Life National Affiliates Media Party in New York. From left are Bryant, Baker, Mitchell and Time Life executive VP/GM **Chris Hearing**.



Singer/songwriter **Ben Jelen** with producer/songwriter **Eve Nelson** at an industry party in New York hosted by Breaking Records president **Bernadette O'Reilly**.

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