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# Billboard

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## A BEATLES

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

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

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



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

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# No. 1 ON THE CHARTS

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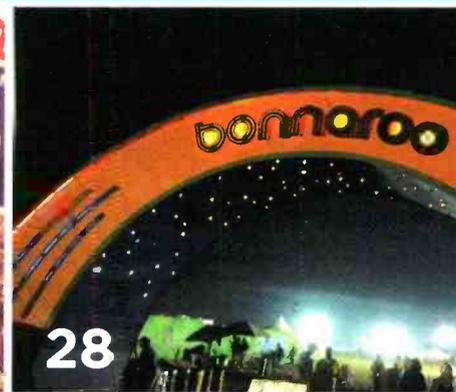
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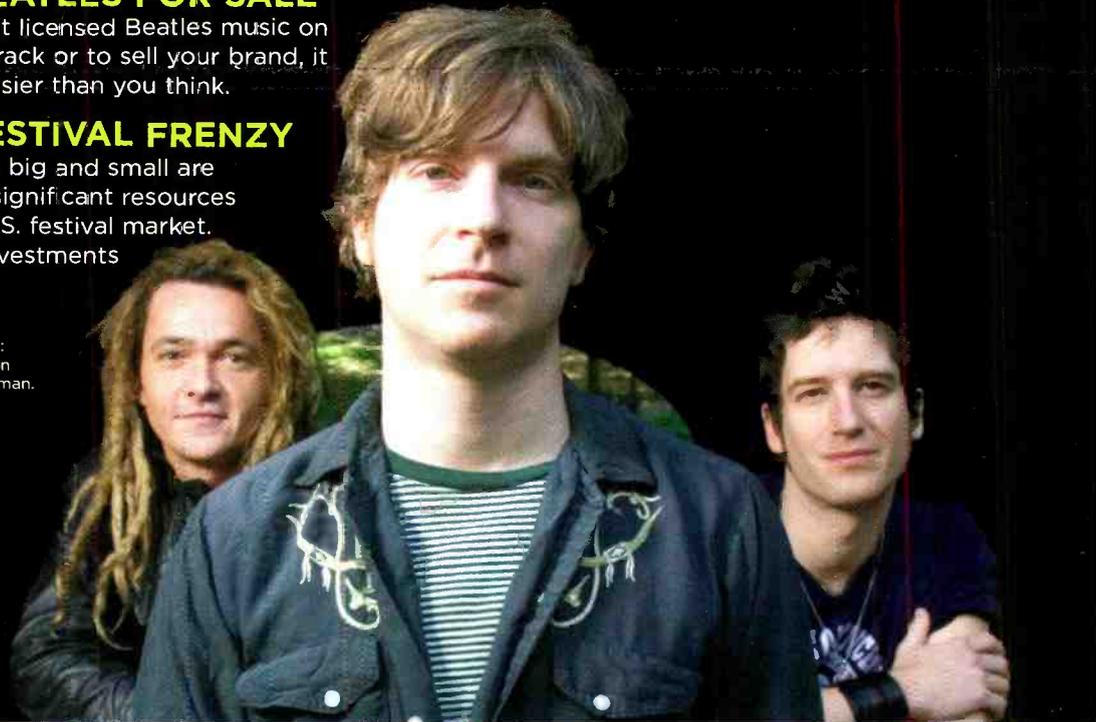
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ON THE COVER: Photo Illustration by Aaron Goodman.



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**DIGITAL** Entertainment, technology and business converge at Billboard's Digital Music Live!, a one-day event featuring Don Was, Live Nation's Bryan Perez, EA's Steve Schnur and Activision's Tim Riley. More at [billboardevents.com](http://billboardevents.com).

### Blogs

**JADED INSIDER** After checking out an epic NYC Ween show, we headed to Atlanta for Billboard's R&B/Hip-Hop Conference and enjoyed a DJ Holiday set, ran into Nas, eluded a pool hall brawl and made it back to our desks in time to concoct dream Led Zeppelin set lists. More at [jadedinsider.com](http://jadedinsider.com).



ON THE COVER: STYLING BY ALLISON WEIRA. CLOTHING CREDITS: FROM LEFT, HARRISON; SHIRT BY G-UNIT; PANTS BY ROCWEAR; SHIRT BY TIMBERLAND; MCCARTNEY; HOODIE, PANTS AND BANDANNA BY SHADY LTD.; HAT BY ROCWEAR; STARR; PANTS BY G-UNIT; SHOES BY JORDAN AT FILTHYDRIPPED.COM; BANDANNA BY SHADY LTD.; SHOES BY JORDAN AT JUMPYAN23.COM; BEATLES PHOTOS, FROM LEFT, TOM HANLEY/CAMERA PRESS/RETNA; KEYSTONE/GETTY IMAGES; TOM BLAU/CAMERA PRESS/RETNA; HULLTON ARCHIVE/GETTY IMAGES. THIS PAGE: NADA SURF; EMILY WILSON; COE; HACKTONE RECORDS; BONNAROO; JEFF KRANTZ/FILMAGIC.COM; HOT CHIP; JASON MANNING; WIEN; JEFF UFFBERG.

# OPINION

EDITORIALS | COMMENTARY | LETTERS

**BILL WERDE**  
Executive Editor  
Billboard



## That's The News...

Good, Bad And Always Interesting, 2007 Winds Down

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

layoffs reared their head again at the major label level.

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

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

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

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

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

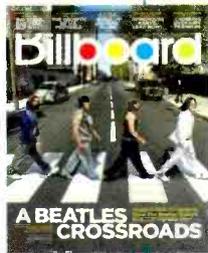
So kick back and enjoy the holidays for now. They may not be everything the music business hoped for or wanted. But as I sit and listen to the latest album I've fallen completely in love with (the dreamy rock of the Raveonettes' "Lust, Lust, Lust," out next year on Vice Records), and read of all the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

### ABOUT THE COVER

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

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

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



## FEEDBACK

### BLUES CLUES

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

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

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

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

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

**Steve Kamins**  
San Francisco



### FOR THE RECORD

■ In the Mileposts obituary for Quiet Riot's Kevin DuBrow in the Dec. 8 issue, it inaccurately reported that he was survived by a wife. In fact, his management says, DuBrow was never married.

■ In the story "The Campaign Trail" in the Dec. 8 issue, the city name Monterrey was misspelled in the subhead.

■ In a subhead to a Q&A with Richard Beckman in the Dec. 8 issue, the event "Movies Rock" was misidentified.

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

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Labels find new fans for forgotten catalog



**NEW FROM NOKIA**  
Anssi Vanjoki explains Comes With Music

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**>>>VIVENDI ACQUIRES MAJORITY STAKE IN ACTIVISION**

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

**>>>GERMAN COURT RULES ON IPHONE**

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

**>>>PETTY TO PLAY SUPER BOWL HALFTIME SHOW**

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



**AWARDS** BY GAIL MITCHELL and AYALA BEN-YEHUDA

WINEHOUSE

# The Grammys Go West

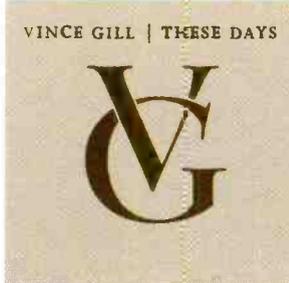
Kanye Dominates Diverse Nominations—But Winehouse May Benefit Most

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

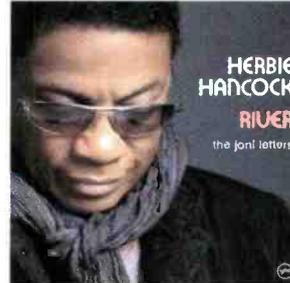
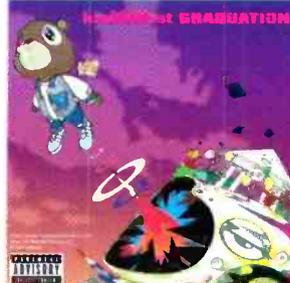
West's Roc-a-Fella/Def Jam album "Graduation," which has sold more than 1.7 million copies in the United States, according to Nielsen SoundScan, is up for album and best rap album of the year. He also has nods in the categories for best rap solo performance ("Stronger"), best rap/sung collaboration ("Good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

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

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



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



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

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

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

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

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

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

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

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

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

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

**WIDE-RANGING FIELD**

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

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

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

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

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

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

continued on >>p8

## >>> BOARD SETS XM, SIRIUS ROYALTY RATES

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

## >>> COLUMBIA MAKES STAFF CUTS

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

## >>> LAYOFFS HIT IDJ

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

from >>p7

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

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

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

## NEW STARS IN AN EVOLVING BUSINESS

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

For a full list of nominees, visit [grammy.com](http://grammy.com).

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

## ALL ABOUT AMY

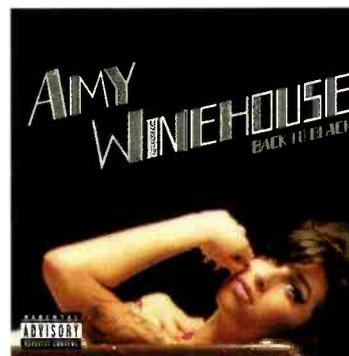
### After Six Nods, Winehouse's Wild Ride May Begin Anew

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

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

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

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



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

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

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

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

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

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

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## Our Mix Is Your Mix

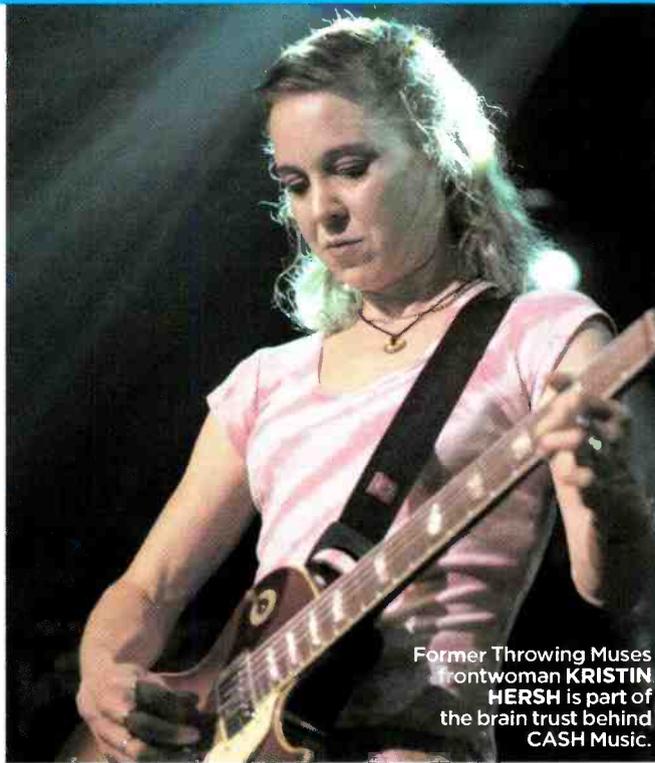
New Online Initiative Encourages Fan Remixes, Interaction

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

### >>> RADIOHEAD CONFIRMS EURO TOUR

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

### >>> TIMBERLAKE WRAPS FUTURESEX OUTING

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

### >>> COLUMBIA, WWE GET IN THE RING

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

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

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GLOBAL BY LARS BRANDLE

## ONE-STOP SOLUTION

Radiohead Pioneers Digital Licensing Service

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

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

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

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

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

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

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

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

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

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

**BILLBOARD EXCLUSIVE**

tent be offered digital rights management-free.

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

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

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

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

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

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

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

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

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

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



DYBALL

# MoreSpace

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

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

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

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

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

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

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

Other labels with a featured artist may use

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

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

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

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

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

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

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

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

—JOSH BROOKS, MYSPACE

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# URBAN RENEWAL

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

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

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

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

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

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

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

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

Among the conference's other highlights:

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

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

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

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

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

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

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



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

DANCE BY KERRI MASON

# Dancers In The Dark

## Distributor Shutdowns Spell Trouble For Artists, Labels

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

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

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

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

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

& Beyond. "Not everyone is so lucky."

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

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



Amato-distributed dance act ABOVE & BEYOND

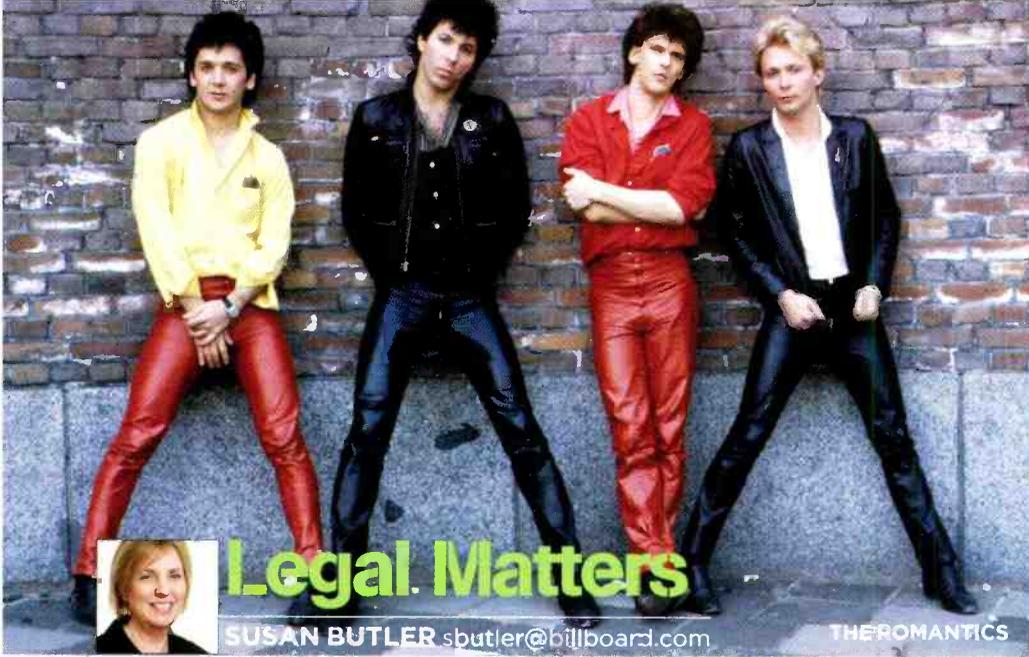
700 in the U.S., about 5,000 worldwide, and their entire revenue is up in smoke. For them, that's bad. They'll get new distribution, but for a new act, that's pretty harsh."

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

creasingly migrating to digital options—is diminishing.

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

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



# Uncovering Cover Versions

## '80s Rockers The Romantics Throw Crimp Into Gaming Plans

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

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

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

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

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

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

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

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

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

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

But there are limitations in

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

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

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

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

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

# 2008 GRAMMY PACKAGE



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INTERNET BY ANTONY BRUNO

## Profits From Profiles

### Streaming Socially For Network Dollars

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

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

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

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

#### THE DIRECT APPROACH

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

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

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



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

—DAVID HYMAN, MOG

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

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

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

#### THE LEGAL TIGHTROPE

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

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

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

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

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

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

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

#### HUNTING FOR A HOST

These events have spurred companies like MOG and Facebook to search for a third option: offer licensed music already hosted on other sites.

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



song from the corresponding music video posted on YouTube. Fans get to hear the song, and YouTube's label partners get paid for the stream. Everybody's happy.

Rhapsody, meanwhile, is hoping to extend its services to social networks looking for a full-song solution. The company already provides full-song streaming services for RollingStone.com, where visitors can stream the full version of almost any song reviewed on the site.

However, there are some limitations. First and foremost, MOG users who are not already Rhapsody subscribers will be limited to streaming only 25 songs per month under Rhapsody's current ad-based free service. Also, a few, albeit major, acts—such as Led Zeppelin and Metallica—don't like the streaming subscription model and limit their songs to 30-second clips on Rhapsody, preferring users buy the full song instead.

Regardless of the method, expect every social network to have some type of full-song streaming service in place in the first half of next year. Then we can start talking more about how well they work and less about how they get their music.

"Eventually, all services will have the same access to the same stuff," Hyman says. "The differentiator then will be the user interface."

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## BITS & BRIEFS

### GROWING PAINS

Research firm Understanding & Solutions expects the global mobile music market to account for 30% of music retail value by 2011, totaling \$11 billion. The U.K.-based company says mobile music currently accounts for 13% of the global recorded-music retail value. It points to increased handsets with built-in music capabilities and improvements in the user interface as factors for the increase. U&S also says emerging markets like China and India are driving the growth, predicting mobile will be the primary method for fans to access music in those areas.

### CHOOSE YOUR OWN ADVENTURES

Mobile phone manufacturer Nokia says more than 25% of the content people buy five years from now will be created by other users, not from traditional media

companies. The data comes from a study conducted on Nokia's behalf by the Future Laboratory. The same group found that 35% of the 9,000 16- to 35-year-olds surveyed buy music as MP3 files, 25% buy music on mobile phones and 17% upload content to the Internet using mobile phones.

### TOTALLY TUBULAR

YouTube continues to hold the largest market share for Internet video: an estimated 28%, according to Internet research firm comScore. The Reston, Va.-based company says that about 75% of U.S. Internet users watch video online, averaging about three hours per month. More than 9 billion videos were watched online in the month of September alone. Fox Interactive Media ranked second in market share at 4.2%, followed by Yahoo at 4.1% and Viacom Digital at 3.3%.

## HOT RINGMASTERS™ DEC 15 2007 Billboard

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                           | ORIGINAL ARTIST  |
|-----------|-----------|----------------|---------------------------------|--|
| 1         | 1         | 11             | <b>#1 4 WKS</b> NO ONE          | ALICIA KEYS  |
| 2         | 3         | 7              | LOW                             | FLO RIDA FEATURING T-PAIN                                  |
| 3         | 7         | 10             | ALL I WANT FOR CHRISTMAS IS YOU | MARIAH CAREY   |
| 4         | 2         | 13             | KISS KISS                       | CHRIS BROWN FEATURING T-PAIN                               |
| 5         | 4         | 20             | CRANK THAT (SOULJA BOY)         | SOULJA BOY TELLEM  |
| 6         | 6         | 11             | I'M SO HOOD                     | DJ KHALED FEATURING T-PAIN, TRICK DADDY, RICK ROSS & PLIES |
| 7         | 8         | 10             | APOLOGIZE                       | TIMBALAND FEATURING ONEREPUBLIC                            |
| 8         | 5         | 14             | DUFFLE BAG BOY                  | PLAYAZ CIRCLE FEATURING LIL WAYNE                          |
| 9         | 10        | 6              | CLUMSY                          | FERGIE   |
| 10        | 9         | 20             | CYCLONE                         | BABY BASH FEATURING T-PAIN                                 |
| 11        | 13        | 5              | SUFFOCATE                       | J. HOLIDAY   |
| 12        | 11        | 13             | BUBBLY                          | COLBIE CAILLAT   |
| 13        | 16        | 3              | LIKE YOU'LL NEVER SEE ME AGAIN  | ALICIA KEYS  |
| 14        | 24        | 5              | SANTA BABY                      | EARTHA KITT  |
| 15        | 12        | 12             | GOOD LIFE                       | KANYE WEST FEATURING T-PAIN                                |
| 16        | 14        | 9              | SOULJA GIRL                     | SOULJA BOY TELLEM FEATURING I-15                           |
| 17        | 15        | 5              | TATTOO                          | JORDIN SPARKS  |
| 18        | 19        | 8              | POP BOTTLES                     | BROMAN FEATURING LIL WAYNE                                 |
| 19        | 17        | 10             | HATE THAT I LOVE YOU            | RIHANNA FEATURING NE-YO                                    |
| 20        | 40        | 2              | WITH YOU                        | CHRIS BROWN  |

Based on master ringtone sales data reported by Nielsen RingScan, a service of Nielsen Mobile. Chart endorsed by CMTA - The Wireless Association and Mobile Entertainment Forum.



## SHOWER THE PEOPLE

Singing in the shower or just "Singin' in the Rain"? The Zabady waterproof CD/MP3 player has you covered. It may not be much to look at, but this one puts other "weather-resistant" devices to shame with the claim that it can withstand a full dunk in up to 39 inches of water for up to a half-hour. (Why you'd want to do that is none of our business.) Besides playing CDs, it also supports MP3 and WMA files, which users can transfer to the device via a USB drive. It also has a built-in FM radio. But don't go searching for it in the tub just yet—parent company Twinbird has not yet announced a release date. However, it will appear first in Japan for about \$190.

—AB



## The Indies

CORTNEY HARDING cortney.harding@billboard.com

# Old Records, New Audiences

## Labels Taking Hands-On Approach To Forgotten Gems

In every record collector's library, there is a handful of albums they love to "Monday morning quarterback." In the past, they were written off as forgotten classics, great records mismanaged by labels and lost to the annals of history and only resurrected if they were somehow connected to a major artist.

But in recent years, some labels have stopped grumbling and taken the initiative to reissue these records for new audiences. Hacktone Records, founded in 2005 by Rhino alums **David Gorman** and **Michael Nieves**, has spent the last few years digging albums out of the vault and trying to breathe new life into them.

"Our goal is not to cater to completists or to be a legacy label," Gorman says. "We're not putting out lost demos by famous acts or throwing a few bonus tracks on a well-known record and putting it back out."

Rather, the pair acquires the rights to lesser-known works that they personally love and take over the marketing of the albums.

"We were really inspired by Luaka Bop's rere-

lease of the **Shuggie Otis** record in 2000," Nieves says. "It was an old soul record that wasn't just marketed to old soul fans. They managed to sell more than 100,000 copies by appealing to younger audiences and servicing it to college radio. We saw them defy the traditional model



and wanted to do it ourselves."

Gorman points to two of Hacktone's projects as being especially good examples of how to sell old bands to new fans. "**Arthur Alexander** is such an important songwriter, and we wanted to sell it to people who would appreciate his influence," he says. "We went beyond pitching it to his hardcore fans and instead marketed it to a classic rock audience who would recognize the names of the people he had worked with."

He continues, "**David Allan Coe** was another artist where we thought way outside the box when it came to selling the record. We were rereleasing the record he wrote while he was in prison, and we were pretty sure **Johnny Cash** fans and people



who like badass country music would be onboard. But we went further and tried to sell him as a real outlaw to a younger, more hip-hop crowd. We ended up getting a four-star review in Blender that referred to him as a gangsta, and he won over a big metal audience, too."

Both of Hacktone's founders admit that they are in a good position to negotiate with rights holders, given their relationship with Rhino and years of music business experience. "We've had to work hard to make sure we get all the third-party licensing and digital rights, because we want to make sure we can fully market the album and get it on TV," Nieves says. "In a lot of cases, it takes a long time, and we've had to keep chipping away."

But even those without a label's backing can reintroduce older artists to younger crowds. English singer/songwriter **Vashti Bunyan** was a footnote in music history until freak-folkers like **Devendra Banhart** started championing her work; she has since released a new record and is enjoying a renewed career. Luaka Bop has also helped reintroduce influential British rock act **Os Mutantes**, which enjoyed a successful reunion last year.

The rise of digital distribution has made it easier to sell back catalog to new audiences. Online retailer eMusic has long touted its ability to move deep catalog tracks, noting that 67% of its 3 million track-strong offerings sell at least once per month. Much of that is due to its editorial and recommendation structure, which allows users to discover forgotten acts that might have influenced current indie bands.

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

MICHAEL OCHS ARCHIVES/GETTY IMAGES (2)

## 2008 INTERNATIONAL CES PREVIEW

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## On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)

# Bang For The Buck

Strong Euro Means Surprising Profits For International Tours

Even if it's rock'n'roll accounting, it's still just accounting: International touring acts are finding that their bottom lines often fare better these days when the currency is something other than a greenback.

Just ask a rock'n'roll accountant. **Bill Zysblat** and his partner **Joe Rascoff** at RZO have crunched the numbers for some of the biggest tours in history. RZO counts among its clients the **Rolling Stones**, **David Bowie**, **U2**, **Luis Miguel** and **Sting**. And together with TNA International, RZO is producing this year's **Police** reunion tour.

With the weakened dollar, U.S.-based bands now have the incentive to tour internationally, particularly in Europe. If you build your tour stateside, with stateside expenditures, then sell it overseas, Zysblat says, the exchange rate is very favorable right now.

"While U.S. bands pay their local expenses in local currency—sterling, euros, etc.—much of their general overhead, [like] salaries and rentals, are dollar-based," Zysblat says. "A ticket two years ago that was €100 got the band \$100. Today that same ticket gets the band \$147."

This unfolds in real time, and tour producers can see a real difference in the time it takes between when a tour is routed, when it goes on sale and when a date is settled. "Even non-U.S. tickets put on sale in March of this year have moved up double digits in terms of dollars," Zysblat says. "It's been a windfall for dollar-based bands touring abroad."

Often, international touring is a loss leader, but if a given act was going to make money before, it made more in 2007 than it thought it would. "If there is any net profit from foreign touring, in some cases the profit is 20%-40% higher than it was budgeted based on nothing more than currency exchange," Zysblat says. "Not selling more tickets. Not increasing ticket prices. Just the shift in the U.S. dollar."

Bottom line, this should mean more international touring next year by American bands. That said, the reverse could also be true. "I see fewer U.S. dates by foreign bands," Zysblat says. "Their time is better spent elsewhere."

**CATS AND DOGS TOGETHER:** The "Ticket to Ride" panel at the 2007 Billboard Touring Conference in November was guaranteed to be a spicy one, with representatives from venues, competing primary ticketing firms and secondary market purveyors. The panel delivered.

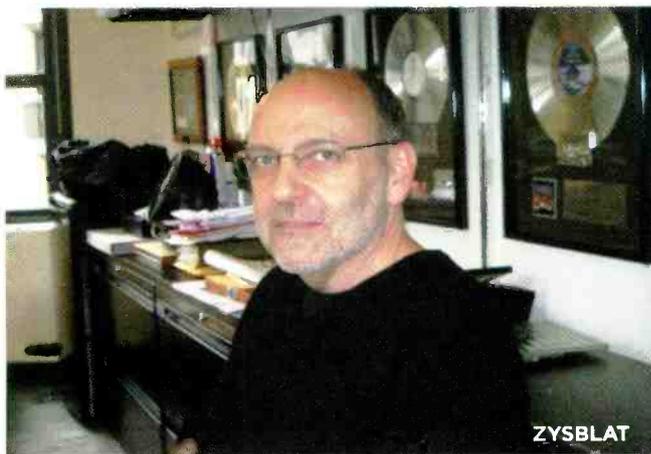
One of the major takeaways was that "the

secondary market is here, and it's not going anywhere," from **Chuck Lavallee**, head of business development at StubHub.

Lavallee noted that StubHub's Web site receives about 10 million unique visitors each month, and that the sale of concert tickets accounts for about 30% of its business.

Not surprisingly, Ticketmaster executive VP **David Goldberg** took the position that secondary ticketing companies come between artists doing business with their fans and how much fans pay to see concerts. "There are lots of artists out there who want to control that pricing," Goldberg said. "And the presence of the secondary market doesn't allow that."

Goldberg believes artists should hold more power in setting the prices for tickets sold on the secondary market. "Next year, you'll see artists wanting to control it their way," he said, noting that ticket holders could be asked for specific proof of purchase at venue doors. "It's about how they want to treat their fans long-term."



ZYSBLAT

Another beef has been that artists and the primary market don't share in any above-face-value revenue the secondary market generates. Lavallee said StubHub is developing more partnerships with artists, agents and managers who will be able to "tap into" secondary sales income. He stresses that StubHub wields promotion muscle as well. "There are a lot of people who find out about tours through StubHub" and not traditional media, Lavallee said. "StubHub spends millions in advertising."

From the venue perspective, "there are less and less tickets available to fans for hot shows," said **Gene Felling**, executive VP/GM of Colorado's Broomfield Event Center, a situation more than exposed by the Hannah Montana tour. Along with automated Internet bots (much of which were quashed in a preliminary injunction earlier this year) and the secondary market, pre-sales have "further eroded the amount of tickets available to the public," according to Felling.

**Don Vaccaro**, CEO of secondary market "aggregator" TicketNetwork, said the more places fans could buy tickets, the better. But Goldberg countered, "If you want a truly efficient market, you have to have all the inventory in one place."

Additional reporting by Mitchell Peters.

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

|    | GROSS/<br>TICKET PRICES                                     | ARTIST(S)<br>Venue, Date   | Attendance<br>Capacity         | Promoter  |
|----|---|--|--------------------------------|---|
| 1  | \$5,374,078<br>(€3,770,992)<br>\$52.73/\$28.50              | <b>NIGHT OF THE PROMS: MACY GRAY, CHIC, JOHN MILES &amp; OTHERS</b><br>Sportpaleis, Antwerp, Belgium,<br>Oct. 19-20, 25-27, Nov. 2-4, 9-11 | 158,020<br>169,989<br>11 shows | PSE Belgium   |
| 2  | \$3,246,160<br>(\$3,666.50 Canadian)<br>\$138.39/\$50.74    | <b>BCN JOVI, HEDLEY</b><br>Bell Centre, Montreal, Nov. 14-15   | 31,525<br>two sellouts         | Concerts West/AEG Live                                |
| 3  | \$3,210,760<br>\$95/\$65                                    | <b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b><br>Verizon Center, Washington,<br>D.C., Nov. 11-12  | 35,808<br>36,256 two shows     | Live Nation   |
| 4  | \$3,072,570<br>\$97.50/\$67.50                              | <b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b><br>TD Banknorth Garden, Boston,<br>Nov. 18-19   | 33,289<br>33,379 two shows     | Live Nation   |
| 5  | \$1,869,665<br>(\$2,157,077 Australian)<br>\$297.46/\$83.99 | <b>ELTON JOHN, ERAN JAMES</b><br>Acer Arena, Sydney, Nov. 28   | 12,392<br>sellout              | Chugg Entertainment                                   |
| 6  | \$1,372,652<br>\$89/\$55                                    | <b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b><br>Mellon Arena, Pittsburgh, Nov. 14  | 16,595<br>16,883               | Live Nation   |
| 7  | \$1,362,460<br>\$95/\$65                                    | <b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b><br>Times Union Center, Albany, N.Y.,<br>Nov. 15   | 15,248<br>15,534               | Live Nation   |
| 8  | \$1,273,246<br>\$160.50/\$50.50                             | <b>STEVIE WONDER</b><br>Madison Square Garden,<br>New York, Nov. 17  | 13,831<br>sellout              | Live Nation, LN Touring JV                            |
| 9  | \$1,240,124<br>\$102.50/\$77.50/<br>\$52.50/\$32.50         | <b>DANE COOK</b><br>Palace of Auburn Hills, Auburn<br>Hills, Mich., Nov. 24  | 18,095<br>sellout              | Palace Sports & Entertainment                         |
| 10 | \$1,173,749<br>(\$1,649,946 Canadian)<br>\$136.02/\$48.11   | <b>BON JOVI, HEDLEY</b><br>John Labatt Centre, London,<br>Ontario, Nov. 19   | 9,762<br>sellout               | Concerts West/AEG Live                                |
| 11 | \$1,129,041<br>(\$1,205,597 Canadian)<br>\$95.71/\$48.11    | <b>BON JOVI, HEDLEY</b><br>Scotiabank Place, Ottawa, Nov. 17   | 17,549<br>sellout              | Concerts West/AEG Live                                |
| 12 | \$1,089,320<br>\$100/\$30                                   | <b>DANE COOK</b><br>Verizon Center, Washington,<br>D.C., Nov. 16   | 17,327<br>sellout              | Live Nation   |
| 13 | \$1,010,846<br>\$100/\$75/\$50/<br>\$30                     | <b>DANE COOK</b><br>Wachovia Spectrum, Philadelphia,<br>Nov. 21  | 14,906<br>sellout              | Live Nation, in-house                                 |
| 14 | \$958,888<br>\$95.50/\$50                                   | <b>BILLY JOEL</b><br>Oracle Arena, Oakland, Calif.,<br>Nov. 10   | 10,503<br>12,500               | Another Planet Entertainment                          |
| 15 | \$936,682<br>\$45.25/\$35.75                                | <b>TRANS-SIBERIAN ORCHESTRA</b><br>Mellon Arena, Pittsburgh, Nov. 18   | 23,780<br>29,514 two shows     | Live Nation   |
| 16 | \$868,134<br>\$100/\$30                                     | <b>DANE COOK</b><br>Arroway Arena, Orlando, Fla.,<br>Nov. 14   | 14,019<br>17,058               | Live Nation, in-house                                 |
| 17 | \$761,699<br>\$55.50/\$40.50                                | <b>KEITH URBAN, GARY ALLAN</b><br>Xcel Energy Center, St. Paul,<br>Minn., Nov. 17  | 14,330<br>sellout              | Frank Productions, G.A.M.E.                           |
| 18 | \$690,971<br>(€ 475,990)<br>\$72.58/\$58.07/\$43.55         | <b>MICHAEL BLELE</b><br>Sportpaleis, Antwerp, Belgium,<br>Nov. 5   | 12,222<br>12,319               | Live Nation   |
| 19 | \$659,276<br>\$49.50/\$39.50                                | <b>TRANS-SIBERIAN ORCHESTRA</b><br>U.S. Airways Center, Phoenix,<br>Nov. 17  | 15,249<br>21,820 two shows     | Live Nation, in-house                                 |
| 20 | \$615,383<br>\$97.25/\$51.75                                | <b>BILLY JOEL</b><br>Save Mart Center, Fresno, Calif.,<br>Nov. 19  | 7,079<br>8,503                 | Another Planet Entertainment, Nederlander<br>Concerts |
| 21 | \$597,125<br>\$55/\$45                                      | <b>TOOL, TRANS AM</b><br>Toyota Center, Houston, Nov. 16   | 11,517<br>11,860               | Live Nation   |
| 22 | \$530,940<br>\$120/\$55                                     | <b>ALEJANDRO SANZ</b><br>Gibson Amphitheatre, Universal<br>City, Calif., Nov. 16-17  | 8,076<br>11,938 two shows      | Live Nation   |
| 23 | \$506,475<br>\$100/\$75                                     | <b>STEVIE WONDER</b><br>Mohegan Sun Arena, Uncasville,<br>Conn., Nov. 16   | 7,664<br>7,666                 | Live Nation, in-house                                 |
| 24 | \$492,648<br>\$52.50/\$40                                   | <b>TOOL, TRANS AM</b><br>New Orleans Arena,<br>New Orleans, Nov. 17  | 10,556<br>sellout              | Beaver Productions                                    |
| 25 | \$484,358<br>\$67.50/\$27.50                                | <b>SAMMY HAGAR</b><br>Fox Theatre, St. Louis, Nov. 13-14   | 8,309<br>8,383 two shows       | Live Nation, Steve Litman Presents                    |
| 26 | \$484,168<br>\$57.50/\$37.50                                | <b>KEITH URBAN</b><br>Van Andel Arena, Grand Rapids,<br>Mich., Nov. 2  | 8,871<br>10,757                | Live Nation   |
| 27 | \$477,215<br>\$100/\$85/\$65/<br>\$45                       | <b>R KELLY</b><br>Wachovia Center, Philadelphia,<br>Nov. 21  | 6,681<br>12,500                | Rowe Entertainment                                    |
| 28 | \$457,396<br>\$79.75/\$59.75/<br>\$49.75                    | <b>OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT</b><br>KeyArena, Seattle, Oct. 18   | 11,079<br>sellout              | Concerts West/AEG Live                                |
| 29 | \$456,200<br>\$50/\$40                                      | <b>TRANS-SIBERIAN ORCHESTRA</b><br>Mohegan Sun Arena, Uncasville,<br>Conn., Nov. 11  | 14,304<br>15,116 two shows     | Live Nation, in-house                                 |
| 30 | \$443,772<br>\$35.25  | <b>FALL OUT BOY, GYM CLASS HEROES, PLAIN WHITE T'S</b><br>Madison Square Garden,<br>New York, Nov. 14                                      | 13,269<br>sellout              | Live Nation   |
| 31 | \$443,381<br>\$35/\$39.50                                   | <b>TOOL, TRANS AM</b><br>Frank Erwin Center, Austin, Nov. 14   | 9,451<br>sellout               | in-house, C3 Presents                                 |
| 32 | \$437,312<br>\$31.50/\$39.50                                | <b>TRANS-SIBERIAN ORCHESTRA</b><br>Dunkin' Donuts Center,<br>Providence, R.I., Nov. 20   | 9,086<br>sellout               | Live Nation, in-house                                 |
| 33 | \$436,403<br>\$65/\$47.50/\$35/<br>\$20                     | <b>BOC BOMB: T-PAIN, NE-YO, FABOLOUS, BABY BASH &amp; OTHERS</b><br>HP Pavilion, San Jose, Calif.,<br>Oct. 30                              | 12,219<br>sellout              | The Big Productions                                   |
| 34 | \$432,290<br>\$79.75/\$59.75/<br>\$39.50                    | <b>OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT</b><br>Fargodome, Fargo, N.D., Oct. 29  | 9,489<br>sellout               | Concerts West/AEG Live                                |
| 35 | \$429,388<br>(€327,409 koruny)<br>\$72.25                   | <b>CIRQUE DU SOLEIL'S 'DELIRIUM'</b><br>Sazka Arena, Prague, Oct. 27   | 5,943<br>5,103                 | Live Nation-U.K.                                      |

# 6 QUESTIONS

with DEANNA COHEN

by KATIE HASTY

Since its inception in 2005, Current TV has gone by the motto "Your World. View." Deanna Cohen recently began her stand shaping that view when she was appointed VP of music programming for the cable/satellite network and Web site in October.

Cohen has been charged with overseeing coverage of music on the channel, which now broadcasts to more than 51 million households in the United States and the United Kingdom. Programming comprises roughly one-third viewer-created content (called "pods") but also includes original pods from

the network staff. As the network's main audience is the young, interactive vanguard, the subject matter includes segments on breaking, under-the-radar acts like the Blow, Annuals and MSTRKRFT, plus such mainstays as Of Montreal and the Shins.

Current recently renewed its contract with EMI Music Publishing, which allows the network to gain full access to EMI's song catalogs for programming and will also feature Moby as a guest host on upcoming episodes of "The Daily Fix," a recurring music news and interviews segment.

## 1 How did you start out in music?

I first started out as an intern at I.R.S. Records, which was my favorite label in the '80s. I worked my way up through publishing, at places like Epic and Warner Chappell Music for the past few years. I was a music consultant for Manmade Music, where Current TV was a client. I started specializing in music

supervision and music strategy, from Sony soundtracks to MCA to TDEN [The Digital Entertainment Network]. I've been all over the place, really, but I guess I was always the indie rock girl even though I love all kinds of music.

## 2 Is Current TV just for the indie rock crowd?

Current is about passion and

passion for new music. We have had a lot of electronica and indie rock, but we're actively soliciting artists from all genres. We're starting [to get] into more hip-hop, more progressive stuff, like Wu-Tang, Xzibit, MSTRKRFT; we've worked already with Chamillionaire.

## 3 One way you've done this is your "All Eyes" seg-

## ments. What is that?

"All Eyes" grew out of VC-squared [viewer-created content]. We started with the Shins. The band gave their audience cameras to video the performance. It's perfect for bands with a really rabid fan base. We have one coming up with My Morning Jacket. They've all turned out so differently. We'd like to start them for more art and culture festivals.

## 4 What makes Current



## TV's music experience different from other programming?

For the 18- to 34-year-old, these people are having a two-screen experience. It's not unusual for a new network. They may be on the Web site communicating with their friends about something they just saw on TV. It's the same user. This is a generation that's used to multitasking. They need short-form programming, which is why the pods are so popular.

We may do longer-form eventually. We call ourselves a news and entertainment outlet. Our short-form still goes more in-depth about a subject than just the headline.

## 5 How do you hope to get music fans to participate online?

Right now they have everything in place as far as communicating with other viewers is concerned, with blogs, message boards, ways to vote for pods and make a video of their own. Viewers can do their own viewer-created ads. Even potential sponsors can make an ad.

## 6 You repped with EMI Music Publishing. Does that mean you're going to focus more on their artists?

We have access to all their artists and writers, and are able to get some amazing music on the air. We're happy to showcase the acts but we're not closed to partnerships with other publishers and labels. We're just as interested in Sub Pop as we are someone like Universal.

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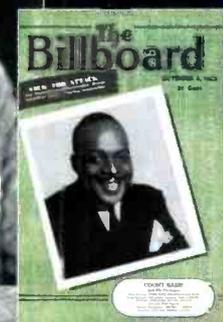
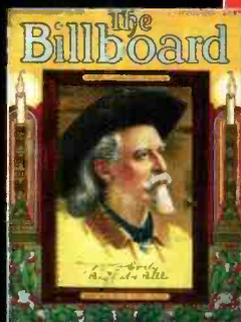
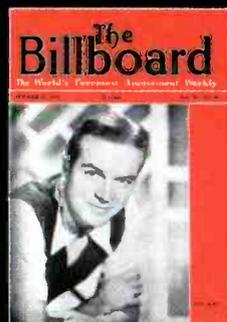
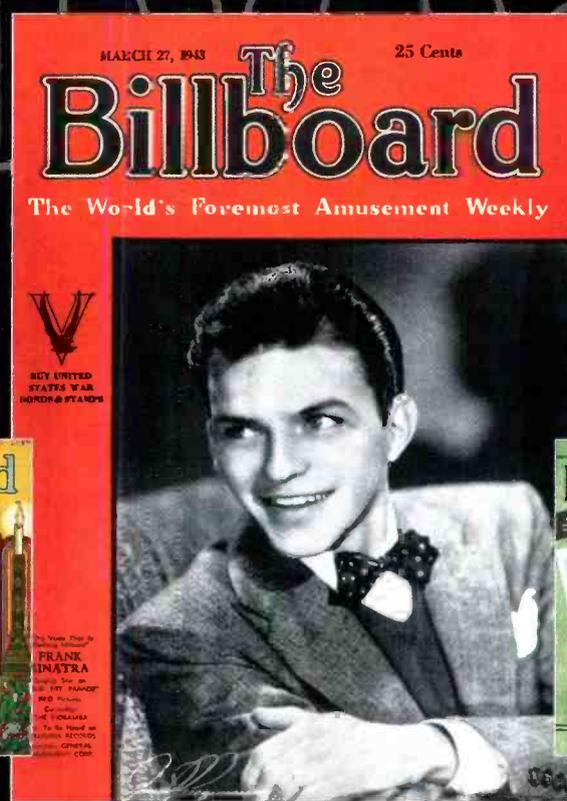
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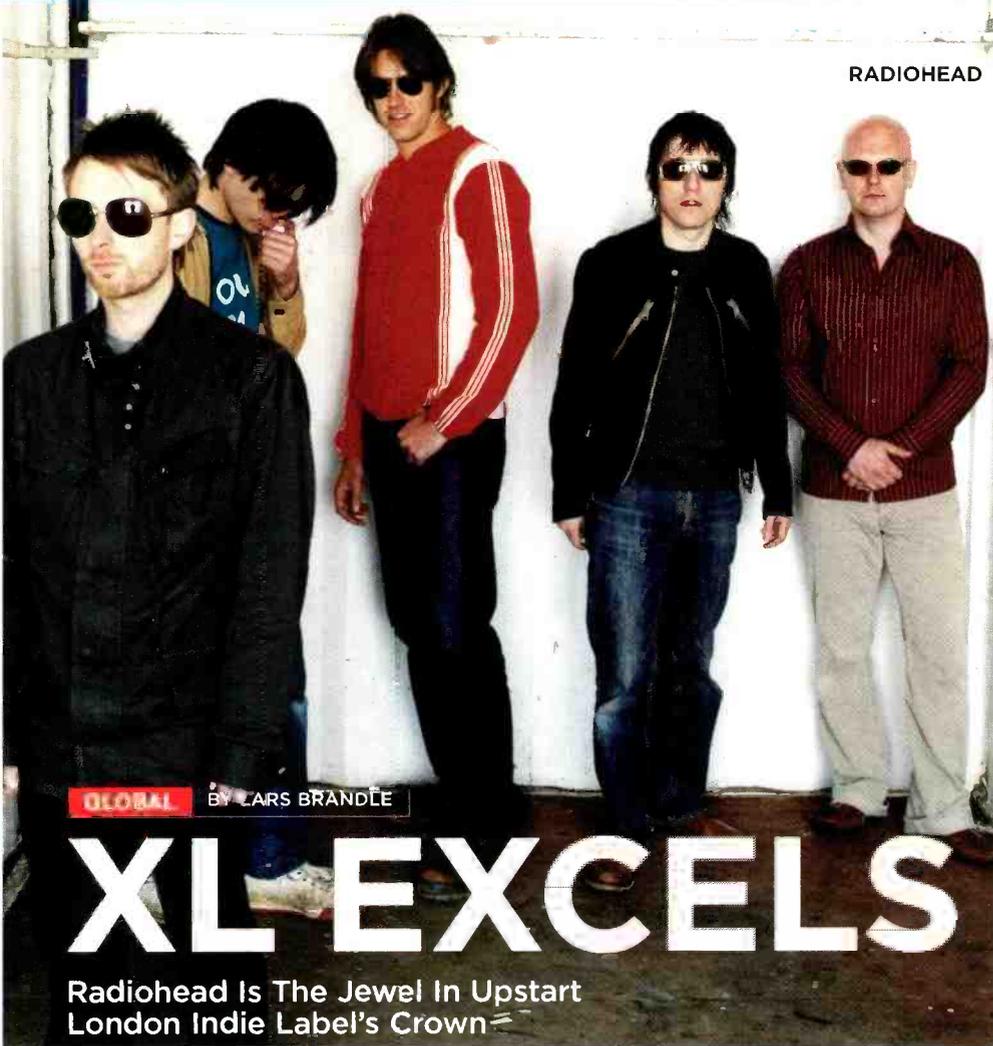
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RADIOHEAD

GLOBAL BY LARS BRANDT

## XLEXCELS

Radiohead Is The Jewel In Upstart London Indie Label's Crown

LONDON—XL Recordings is living up to its name by playing an extra-large role in one of 2007's biggest music industry stories after snagging the physical release of Radiohead's

"In Rainbows."

The left-field rock act effectively threw the recording industry rule book out the window when it released the studio set through its own Web site Oct.

10, allowing downloaders to set their own price.

Speculation over who would issue the album physically spiraled until Oct. 31, when London-based indie XL announced

it would release the CD on New Year's Eve worldwide—excluding the United States, where it lands the following day through ATO Records, and Japan, which sees a Dec. 26 release through Hostess.

The Beggars Group company now faces several unknown factors—not the least of which is finding out how a new album performs after being available digitally for three months.

Radiohead "have done the radical," XL co-founder/CEO Richard Russell says. "Now we're doing the traditional, with singles and videos. But I don't know how it's going to perform; we will evaluate and re-evaluate as it goes on and see how the record develops."

That "traditional" approach sees lead single "Jigsaw Falling Into Place" landing Jan. 14 in the United Kingdom, while the first European dates of a global tour, beginning next June and including key festival shows, have just been announced.

The album's digital release "might cannibalize sales," Russell says. "But people love the record, people

are talking about the record. And [that's] the base on which we sell hits. I'll always take a great record where some sales might have been cannibalized rather than a weak one that's been locked in a vault."

West London-based XL beat Radiohead's historic label home EMI Music to secure the one-off album deal. Russell puts that down to the indie's flexibility and policy of working in "partnership" with artists, plus its successful

handling of frontman Thom Yorke's debut 2006 solo album, "The Eraser."

"We know how [XL] works," says Bryce Edge of Radiohead's management team Court-yard Management, "and we like them."

Russell, however, would not be pressed on industry speculation that XL won the contract without putting cash on the table. "Do Radiohead do fantastically well out of the back end of this deal?" he asks. "Of course—how could they not?"



RUSSELL

## NOT JUST RADIOHEAD: THREE

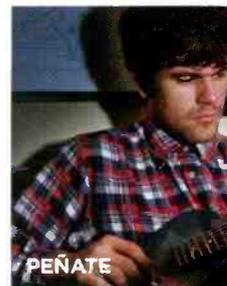
### DIZZEE RASCAL

Current release: "Maths + English" (2007)

At age 19 the London rapper became the youngest artist to win the United Kingdom's Mercury Music Prize with his debut album, "Boy in Da Corner," peaking at No. 23 on the Official U.K. Charts Co.'s albums list. Third album "Maths + English" peaked at No. 7 in Britain, and was again nominated for the MMP. The artist is currently appearing on billboards throughout Britain for Uni Qlo's winter clothing collection.



DIZZEE RASCAL



PEÑATE

### JACK PEÑATE

Current release: "Matinée" (2007)

The debut album of Londoner Jack Peñate was one of the sleeper successes of 2007. An ener-

GLOBAL BY ROBERT THOMPSON

# Radios, Record Labels Face Off

Canadian Dispute Over Music Royalty Payments Brewing

TORONTO—Canadian radio stations are warning of a war with the major recording labels over a proposed increase in royalty rates.

The current furor involves a royalty request from labels body the Canadian Recording Industry Assn. (CRIA) for a new "broadcast mechanical tariff" covering the electronic transfer of music to radio stations' hard drives.

Broadcasters are incensed at the proposal. "We don't see why radio should be further penalized to compensate for record company failures," says Rob Braide, VP of Astral Radio, which includes more than 70 stations in Canada.

Braide, a former chairman of trade body the Canadian Assn. of Broadcasters (CAB), says labels' "inability to deal with technology should not shatter the symbiotic relationship that has existed between

record companies and radio stations for years."

Braide claims that if the CRIA's demand is factored in with other proposed royalty increases, stations would face an increase of slightly more than 170%, from \$73.9 million Canadian (\$73.85 million) this year to \$202 million Canadian (\$201.86 million). Government agency Statistics Canada says stations generated profits of \$284 million Canadian (\$2.87 million) in 2006, on revenue of \$1.4 billion Canadian (\$1.41 billion).

"The record business has been saying for years that radio is the most important marketing tool they have and the best chance they have at developing new careers," Braide says. "But the radio industry has had it. Santa's knee is getting sore."

The CAB has warned that if the new CRIA royalty is added to other proposed increases currently in front of regulator the

Copyright Board of Canada, the royalty burden could soar to 17% of commercial radio's annual gross revenue from the current 8%. The board has not set a date to hear arguments on the rates, which would be retroactive to the start of 2008.

**The record business has been saying for years that radio is the most important marketing tool they have.**

—ROB BRAIDE, ASTRAL RADIO

Under current royalty agreements, authors/publishers collect 4.2% of gross revenue as a performing right, plus a further 0.8% broadcast mechanical tariff. Record labels and performers collect a 3% neighboring rights performance royalty.

The CRIA is now asking the

Copyright Board of Canada for its own 4% broadcast mechanical tariff.

"There is a right here that has been [previously] recognized by the Copyright Board," CRIA president Graham Henderson says. "We, like every-

Catharine Saxberg attended the CAB's annual conference Nov. 4-6 in Ottawa. She recalls heated debate over the royalty issue, with some key radio executives suggesting stations switch formats in order to avoid paying for music.



Saxberg says the rhetoric surrounding the issue needs to cool. "Nothing is more important to a music-based radio station than the music," Saxberg says. "What they're buying from us is the thing that keeps their ads from bumping into one another."

But Braide insists the association's members could stop working with the record industry, dumping artist interviews and promotional activity. "There are ideas being floated including shutting down the relationship with the record companies—going to HMV and buying their product if we decide we want to play it," he says. "It would collapse their whole model."

Henderson insists, however, that regardless of the royalty rate, radio stations get access to music at an inexpensive price. "We're supplying a raw material upon which their business model is based," he says.

"Now [the CAB] is saying music has no value," Henderson continues, "and that tomorrow everything could go to news/talk radio. I personally don't think that's going to happen because music has a terrific value to their listeners. ..."

# Downloads Going Up

Ad-Funded Italian Service Gets Jump On SpiraIfrog

MILAN—An Italian company is launching Europe's first ad-funded free music download service, giving it a head start on the unconfirmed arrival of SpiraIfrog on the continent.

Downlovers, which has been beta-testing since September, is a joint venture between Milan-based Italian digital content provider Kiver and local promotions/PR agency It's Cool.

"We see our mission as trying to win back young consumers lost to illegal file sharing," Downlovers managing director Riccardo Usuelli says.

Spirafrog has yet to set a date for a European launch, but Usuelli is unconcerned at its prospective arrival, insisting: "There's room for everyone."

New York-based SpiraIfrog chairman Joe Mohen says he was unaware of Downlovers'

out of respect for the wishes of the record labels. Some insist on using it, while others appear more flexible. We hope that they will all become more flexible in the future."

Initial advertisers include Sony Ericsson, Fiat and chocolate-maker Ferrero. Advertising comes in the form of

banners or 30-second videos covering the time of each individual download.

"Advertising revenue is shared between Downlovers and the content owners," Kiver CEO Gianluca Perrelli says. Labels provide catalog to Downlovers, which makes a bimonthly calculation of each label's market share based on the total number of downloads, a Downlovers account representative says; advertising revenue in that period is then divided up and paid out accordingly.

Though Downlovers says that some labels, including Sony BMG, have indicated their preference for a pay-per-download system, the company views that as an old business model.

But Sony BMG Italy senior VP/GM Andrea Rosi, for his part, complains that Downlovers "want to manage our entire catalog, with the promise of a share of advertising revenue. [Their] business model is great for them, but not so great for the labels."

Usuelli says negotiations are proceeding with other majors and several indies. An EMI Italy representative says negotiations are "in an advanced phase," while a Universal Italy source says, "We haven't ruled out an agreement."

Until late November, Usuelli was GM at Sugar, whose roster includes Andrea Bocelli, Elisa and Negramaro. According to Sugar head of marketing and new business projects Elisabetta Biganzoli,

"Downlovers' targeted advertising model can help us reach a new audience—and help address the issue of payment for copyrights."

Perrelli forecasts advertising revenue of €1 million (\$1.5 million) in 2008, rising to €4.2 million (\$6.2 million) in 2009, and predicts 70%-80% of all digitally available catalog in Italy will be online by mid-2008. He adds that Downlovers is eyeing expansion into France, Spain and Germany in the next year. According to IFPI figures, Italy's online music market was worth €7 million (\$10.3 million) at trade values in 2006.

Italian Internet business analyst Massimo Mattone, who writes for national business daily *Il Sole 24 Ore*, calls Downlovers' arrival "a welcome initiative," but notes its Windows-oriented, non-Apple-compatible DRM "could prove a handicap."

Nonetheless, he suggests Downlovers could be well-placed to benefit from surfing the "vortex which lies between the majors and [illegal peer-to-peer] services." But, he says, "it's like a black hole. If it's handled correctly, then it could produce massive growth. If it isn't, then it could compress into nothing."

Additional reporting by Tom Ferguson in London.

XL began life in 1989 as Beggars' specialist dance and electronic music label, finding global success with the Prodigy in the mid-'90s.

The Prodigy exited after four albums, and will release its next set through another London indie, Cooking Vinyl. But XL now has an eclectic roster, including such acts as Devendra Banhart, Gotan Project, Cajun Dance Party and Vampire Weekend.

Russell recalls working in Island Records' London warehouse as a teenager. "There

was a multicultural nature to their artists," he says. "Lots of different styles of music with a thread running through it—which was quality—and really strong imagery. They're things we try to do."

Fellow indies praise XL's bravado in taking on the Radiohead release. "It's not a risk," Chrysalis Group CEO Jeremy Lascelles says. "It's a different way of doing business, and I applaud innovation in any way that you can try to bring music to the market."

At market-leading music

merchant HMV, London-based rock/pop manager John Hirst expresses confidence about the physical release. "We expect quite a lot of traffic around it," he says, "and with a lack of new releases in that week, I can't see why it wouldn't sell well throughout our stores."

Others, however, are more skeptical. "I understand why the band have gone along this route," says Paul Quirk, co-owner of independent store Quirks Records in Ormskirk, Lancashire. "But that doesn't mean that, as a retailer, I'm happy about it—and our in-store support will reflect that."

Russell insists that he "can completely understand if physical retailers have concerns. But we've got to try it."

He adds: "It won't be the first record by a big artist that the artist's fans have been able to download. Only, on this one, the band has participated on it rather than battling against it."

For news on Radiohead's new digital licensing service, see page 10.

## KEY XL ARTISTS

getic performer known as much for his loud shirts as his mixture of skiffle, rockabilly and ska, Peñate claimed an opening U.K. chart berth at No. 7 in October with "Matinee," which is set for a Jan. 22 U.S. release.

### M.I.A.

Current release: "Kala" (2007) Mathangi "Maya" Arulpragasam, a British artist of Sri Lankan ex-

traction better-known by her stage name M.I.A., set critics' hearts racing with the electro/hip-hop fusion of her MMP-nominated 2005 debut, "Arular." Follow-up "Kala" was another critical smash, earning glowing reviews from *Rolling Stone* and other leading publications. "Kala" peaked at No. 18 on *The Billboard 200*, eclipsing the No. 190 peak of its predecessor.

—LB



M.I.A.

## GLOBAL NEWSLINE

### >>>MTV ADOPTS GOLD STANDARD

MTV International has created a certification system to honor the most-played videos across its network of channels outside the United States. Platinum and gold awards will go to videos with more than 6,000 and 3,000 plays, respectively. London-based senior VP of talent and music international Jamie Caring says the new awards are intended to reflect the biggest and most popular international videos and to mirror sales benchmarks set by labels bodies. At launch, data from 39 MTV channels has been pooled, covering Feb. 1–June 30. The first batch of platinum winners is headed by Gwen Stefani featuring Akon on "The Sweet Escape." MTV's U.S. operations do not yet supply data for the MTV Platinum and Gold Video Awards, but Caring says a global list is possible "somewhere down the line."

—Lars Brandle

### >>>MAMA PLUGS INTO NETTWERK

London-based venue operator/artist management firm MAMA Group has acquired a 20% stake in Toronto-based label/management/music publishing company Nettwerk Music Group. MAMA paid \$6 million for the 20% stake; a further \$8 million will be paid in cash and shares if profit targets are achieved during

the next two years. The combined management rosters of the two companies total more than 90 artists and 80 producers. Nettwerk's roster includes Canadian acts Avril Lavigne and Barenaked Ladies, while MAMA's existing management division includes Supervision Management, which represents Kaiser Chiefs, Franz Ferdinand and the Cribs. A MAMA company statement suggests the combination of MAMA and Nettwerk-managed touring artists is expected to have a "significant positive impact" on revenue generated by MAMA's 19 U.K. venues.

—Andre Paine

### >>>BOSÉ, BISBAL AWARDED

Miguel Bosé and David Bisbal took the top awards at Spain's revived Premios Amigo Nov. 27 in Madrid, as the top-selling Spanish artist of the past year and most popular artist, respectively. Veteran singer/songwriter Bosé won for his March album "Papito," which has shipped 1 million units worldwide, according to Warner Music. Vale Music/Universal artist Bisbal was deemed most popular by readers of free daily newspaper *20 Minutos*. The annual gala had been suspended in 2002 after seven years to protest against physical piracy.

—Howell Llewellyn

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



impending commercial launch until *Billboard* contacted him. However, Usuelli's mission state-

ment echoes Mohen's description of SpiraIfrog as offering young consumers "a market-driven alternative to stealing music."

Spirafrog's European expansion is "under review internally," Mohen says. "The biggest impedance right now is music publishing. We're looking at an efficient way of clearing it in 27 countries."

Spirafrog's catalog in the United States, where it launched in September, contains slightly less than 1 million tracks, he says, Universal Music Group is the only major supporting the service, although Mohen insists SpiraIfrog "is talking to everyone."

In contrast, Downlovers has a modest catalog of 22,000 tracks from Warner Music and two leading local indies, Sugar and Edel Italy. Usuelli says word-of-mouth has so far attracted 12,000 registered users, though the company declines to confirm the number of downloads to date.

Warner Music Italy VP of business development Salvatore Monteleone is optimistic. "Kiver has grown rapidly" since its 2003 launch, he says. Downlovers has "attracted some impressive advertisers, and we like the fact that they're operating [with digital rights management]."

Usuelli says Downlovers chose DRM "largely



Latin Notas

LEILA COBO lcobo@billboard.com

# Sales Down On Top

The Biggest Latin Albums This Year Weren't Really So Big

Latin Notas is fond of ending the year on peppy, upbeat notes.

Alas, not this time.

Saleswise, this was not a good year for Latin music. As of the week ending Dec. 2, only 19 Latin albums sold more than 100,000 copies in 2007, according to Nielsen SoundScan. Two more albums are likely to make the mark by year's end—but 21 is quite a slide from the 32 re-

leases that did so in 2006 and the 29 from 2005.

Worse, the top-selling Latin album so far, **Daddy Yankee's** "El Cartel: The Big Boss" (El Cartel/Interscope), has scanned 248,000 copies as of Dec. 2. In contrast, his "Barrio Fino En Directo," the top-selling album of 2006, scanned 484,000 by year's end.

All told, through the week

ending Dec. 2, the top 20 albums of 2007 had sold nearly 3 million copies, with little chance of matching the nearly 4 million tallied by the top 20 by year-end 2006.

The drop in Latin music sales mimics the drop in general sales in the market in general. But a bigger cause for concern is that, in the Latin top 20 there are only two new acts: pop trio **Camila** and duranguense band **Los Creadores**.

Besides those two debuts, there is **Valentín Elizalde**, whose death helped usher two of his albums into the top 15. In other words, a dead man held more appeal for Latin music buyers than most anything alive.

And then there's reggaetón, which saved the day in 2006. This year, despite a handful of those 100,000-plus albums—including chart leader **Daddy Yankee**—emerging from the

genre, reggaetón was the ugly baby, privately dismissed by many executives. At the Latin Grammy Awards, all reggaetón acts were bypassed in the urban categories in favor of the more off-kilter **Calle 13**, whose 2007 sophomore album has yet to top the 100,000 mark.

I am reticent to say that there wasn't any good Latin music in 2007. But we've certainly seen better years—mainly, 2007's results are notable for a disconcerting lack of compelling new sounds. Add that to a seeming disconnect between how labels spent the bulk of their marketing dollars and what people wanted or had access to, and the numbers speak for themselves.

If we look beyond such big names as **Marco Antonio Solís** and **Vicente Fernández**, the most compelling stories of 2007 belong to music that stands out from the pack. Runner-up **Aventura**, the only other act besides **Daddy Yankee** to break the 200,000-unit mark, is signed to an indie (Premium), distributed by Sony. The act has neither a publicist, major booking agent nor big sponsorship deal. But the group does have an organically grown fan base, a strikingly singular sound and colloquial,

storytelling lyrics that connect with its audience.

Sony BMG pop trio **Camila** also boasts a distinctive sound that, after months on the street, finally got radio play and TV exposure, thanks to a patient, unrelenting push from label and management.

**Los Creadores** developed a bond with its audience via founder **Alfredo Ramírez's** stint with **Montez de Durango**—and yes, also via well-placed radio and retail support from Disa.

And **Wisín & Yandel** had their recently released "Los Extraterrestres" top 100,000 in less than two months—a clear indication that their more mainstream reggaetón has an audience.

Aside from **Maná**, which continued to see sales of an album released in mid-2006, and **Juanes**, whose late-year release is just beginning its sales cycle, all the other acts to hit the mark have had sales histories more lucrative than this year's numbers reflect.

The upswing? With so little to lose, the time is ripe for labels—indies and majors alike—to take chances on new sounds.

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

## THE BILLBOARD Q&A?

The 88,000 members of Spain's authors' and publishers' society SGAE include thousands of Latin-American and some U.S. Latin artists. Through its promotional arm Fundación Autor, SGAE provides promo opportunities for its members, having staged concerts at the MIDEM, Popkomm and (until 2006) Cubadisco music trade fairs. It also organizes the annual Rock En Ñ tours, celebrating rock and Latin alternative music. Tour organizer **Xavier Novaes** answered three questions for Billboard.

**This year's Nov. 16-Dec. 6 tour was the seventh edition of Rock En Ñ. What is the main difference between this one and the first?**

Rock En Ñ is now a recognized quality brand. Fans know they might see tomorrow's stars that are already known in their own countries.

This was the case with earlier Rock En Ñ artists, such as **Julieta Venegas** or **Amaral**. Rock En Ñ embraces all popular music—rock, blues, pop, hip-hop.

**What was SGAE's aim when it launched Rock En Ñ?**

SGAE wanted to help promote its members and encourage cultural exchange between the different [Spanish-speaking] countries through its Fundación Autor. This philosophy has been strengthened by numerous accords with public institutions in the countries that we visit. This year, we visited four musically rich countries [Mexico, Argentina, Venezuela and Colombia]. In each case we staged an abundance of music genres with Spanish and local artists.

**What is the chief problem facing Rock En Ñ in the future?**

With the public there is no problem. For example, on Nov. 17 we had 5,000 fans at a Mexico City concert by artists [Deluxe and Huecco, from Spain] who were new to the territory. The problem is the lack of private sponsors, who finance only the big stars. We need a greater cultural awareness and willingness to stake on the future from private sponsors. —*Howell Lewellyn*



## LAGGING BEHIND LAST YEAR

Sales of the top-selling Latin albums of 2007 are unlikely to match 2006's numbers

| ARTIST                   | TITLE                                  | UNITS SOLD IN 2006 | ARTIST                       | TITLE   | UNITS SOLD IN 2007* |
|--------------------------|--|--------------------|------------------------------|---|---------------------|
| 1 <b>Daddy Yankee</b>    | "Barrio Fino En Directo"               | 484,000            | 1 <b>Daddy Yankee</b>        | "El Cartel: The Big Boss"                             | 248,000             |
| 2 <b>RBD</b>             | "Celestial"                            | 340,000            | 2 <b>Aventura</b>            | "Kings of Bachata: Sold Out at Madison Square Garden" | 228,000             |
| 3 <b>Don Omar</b>        | "King of Kings"                        | 340,000            | 3 <b>Vicente Fernández</b>   | "Historia De Un Idolo"                                | 193,000             |
| 4 <b>Maná</b>            | "Amar Es Combatir"                     | 325,000            | 4 <b>Jennifer Lopez</b>      | "Como Ama Una Mujer"                                  | 189,000             |
| 5 <b>Wisín Y Yandel</b>  | "Pa'l Mundo"                           | 309,000            | 5 <b>Maná</b>                | "Amar Es Combatir"                                    | 185,000             |
| 6 <b>Various artists</b> | "Now Latino"                           | 286,000            | 6 <b>Valentín Elizalde</b>   | "Vencedor"  | 174,000             |
| 7 <b>RBD</b>             | "Nuestro Amor"                         | 253,000            | 7 <b>Camila</b>              | "Todo Cambio"   | 158,000             |
| 8 <b>RKM &amp; Ken-Y</b> | "Masterpiece"                          | 224,000            | 8 <b>Marc Anthony</b>        | "El Cantante" (Soundtrack)                            | 149,000             |
| 9 <b>Don Omar</b>        | "Da Hit Man Presents Reggaeton Latino" | 201,000            | 9 <b>Marco Antonio Solís</b> | "La Mejor... Colección"                               | 148,000             |
| 10 <b>RBD</b>            | "Rebelde"                              | 181,000            | 10 <b>RBD</b>                | "Celestial"   | 146,000             |

\*Through the week ending Dec. 2, according to Nielsen SoundScan

# Flexing Chart Muscle

Reggae-Inspired Panamanian Singer Alters Moniker For U.S. Success

The newest face of Latin rhythmic music comes with several twists: He hails from Panama, not Puerto Rico; calls his style romantic reggae, not reggaetón; and in Mexico, where his success has given him entry to the U.S. market, he calls himself Nigga.

As of press time, Nigga's "Te Quiero" had been the No. 1 song on the radio in Mexico for the last 10 weeks, according to Nielsen Music Control. His Televisa EMI album of the same name climbed to No. 1 on the Mexican sales charts the week of Nov. 12, with sales of more than 50,000 copies, according to trade group Amprofon.

Rhythm and pop stations in the United States, where the artist is known as Flex, have adopted the single, which sounds like a cross between the retro pop of Sean Kingston and melodic reggaetón. The song is No. 20 on Billboard's Hot Latin Songs chart this week.

"It's a fusion of reggae music in Spanish with ballad lyrics," says the artist, 27-year-old Felix Danilo Gomez, who counts Panamanian reggae pioneer El General as an influence. "Puerto Ricans liked it and did it their way. That's why reggaetón has a lot to do with what I do—it's practically the same music, but they gave it a different name and

they made it more internationally commercial."

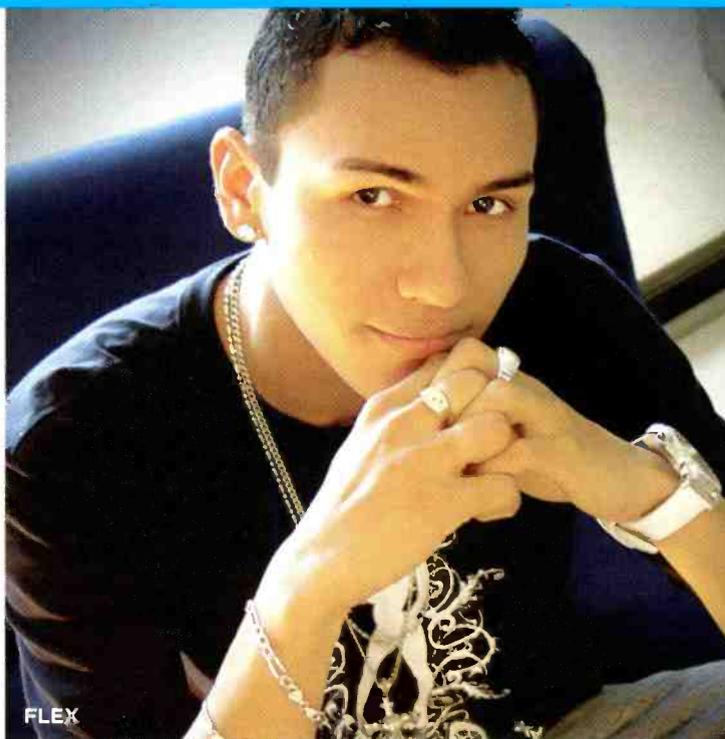
The major signed Gomez on the strength of his relentless touring in Mexico, where promoters have been booking him since June.

Some tweaking will be required in the U.S. market for an artist known as Nigga. (The artist says the name came from a Panamanian singer who "said I sang like a black guy from Jamaica.")

Gomez recut parts of his album where he makes references to his Mexican moniker, and the CD packaging will be reprinted with his U.S. name for its Jan. 15 release, label manager Celeste Zendejas says.

But the sound may have less trouble translating, given the success of romantic reggaetóners like **Rakim & Ken-Y** and **Casa de Leones**.

"It's a little more digestible than stuff that has the harder beat," says mun2 music scheduling manager Roberto Isaac, who has also been fielding audience requests for



FLEX

the newly released "Te Quiero" video.

Another Panamanian act, **La Factoria**, has received some airplay traction as of late; its "Perdoname" stands at No. 22 on Hot Latin Songs this week. But Gomez's success in Mexico has smoothed the way for him here.

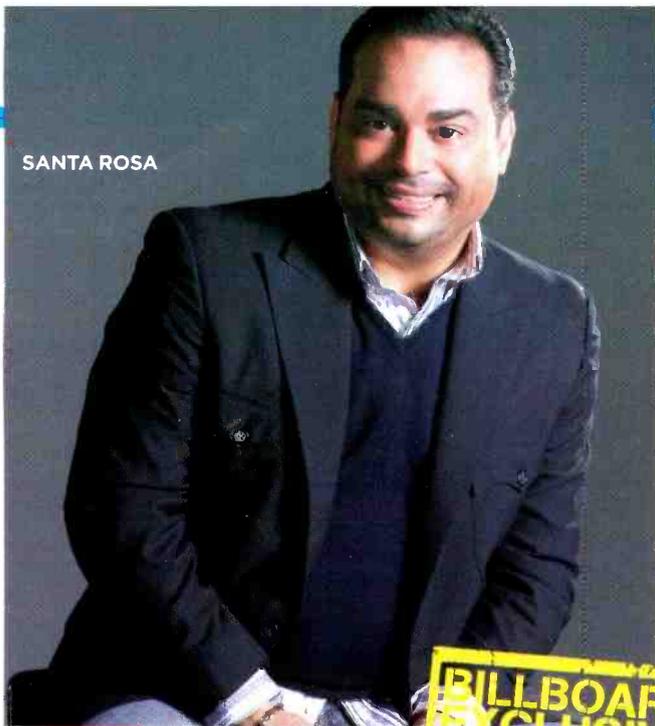
"Flex had such luck in Mexico that it made us take a look at him," KXOL Los Angeles music director/APD Jerry Pulles says.

—*Ayala Ben-Yehuda*



**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).

SANTA ROSA



LATIN BY LEILA COBO

**BILLBOARD EXCLUSIVE**

## LIVE FROM THE LABEL

Salsa Star Cuts Exclusive Touring Deal With Sony BMG Company

In what represents a first for the Latin music industry, a major label—Sony BMG—will promote all performances by a major artist—salsa star Gilberto Santa Rosa.

The deal struck between Santa Rosa and Day 1, the new talent development company that is part of Sony BMG's Latin-American division, marks a departure from the revenue-sharing model that other Latin labels have recently taken up with their artists. Where Universal Music Latino, for example, is involved in tour sponsorships for the artist Juanes and gets a percentage of his

touring revenue, Day 1 will also represent Santa Rosa in all his public performances, either directly or by working with independent promoters in specific markets.

"We have a very specific relationship that applies to touring and live dates," Sony BMG/Day 1 managing director Ruben Leyva says. However, Leyva says, "we are in partnership with Gilberto Santa Rosa, and the purpose is to bring him opportunities. We could both be big winners from the ability to coordinate all aspects revolving around his CD release, promotion, marketing and touring as opposed to those parts being isolated, as they often are."

Day 1 has been operational since January, and since then, it has entered different types of agreements with a variety of acts, ranging from full-fledged management to specific projects or sponsorship opportunities. But Santa Rosa is the first major artist within the company to sign all his touring to Day 1.

"I believe in this," says Santa Rosa, who has been signed to Sony for nearly 20 years. "I think when everything is in-house, you can work better."

That Santa Rosa has chosen to take the Day 1 route speaks volumes, particularly because his contract wasn't up for renewal. As one of the leading salsa artists in the market, he typically plays 100-plus dates per year, which, for the past decade, have been booked through his own company, PMC.

In this case, he'll give an undisclosed percentage of his performance revenue to Day 1, with ambitions to expand his live audience in the long term. "With tropical music, it's sometimes difficult to get out of a certain performance circuit," Santa Rosa says. "My plans need a different type of organization, one that has a system in place to take what I do to another level."

Specifically, Santa Rosa wants to go beyond playing salsa dances and tropical events and further expand his theatrical performances, which involve a bigger production and include his pop repertoire. He also hopes to open up new performance markets, including Chile and Bolivia.

Asked why he didn't opt to go with a major booking agency, Santa Rosa is blunt: "No one offered," he says. "These big agencies don't have faith in tropical music. But someone like Day 1 comes around, they have faith, and it's the right thing to do." ■■■

GLOBAL BY TOM FERGUSON

## Hands Off?

Trade Bodies: Doing The Math

LONDON—Record labels' trade bodies are denying that they're too expensive and duplicate each other's services.

On Nov. 28, billboard.biz reported on EMI Group chairman Guy Hands' call for a radical overhaul of IFPI. Hands' comments, in a letter to other record company heads, reportedly made the claim that it costs labels \$250 million globally per year to support the international body plus its affiliates the RIAA and BPI.

Not so, insists an IFPI spokesman, who estimates that the global figure contributed to all labels' bodies totals around \$130 million, with IFPI's overall cost to the four majors coming in at "around £15 million [\$30.9 million] annually."

The exact content of Hands' letter remains tightly under wraps—and the subject matter is clearly sensitive. EMI and the RIAA declined to comment, while IFPI would not divulge specific financial details.

However, the RIAA tax return for the year ended March 31, 2006, listed \$44.9 million in membership dues, while the BPI's financial report for the year ended Dec. 31, 2006, itemized £2.58 million (\$5.3 million).

Rebutting the claims of excessive costs, BPI chief executive Geoff Taylor says his organization's 2006 subscriptions "amounted to less than a quarter of 1% of the [U.K.] industry's revenues." He adds that the BPI is "always looking to maximize the value we deliver" to its 445 members.



HANDS

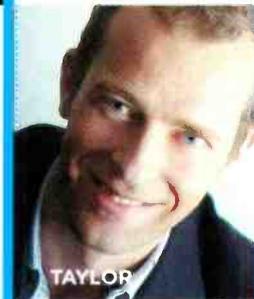
While the RIAA remains tight-lipped, a source close to U.S. labels notes that anything dealing with U.S. repertoire is considered within the association's domain—at home or abroad.

But IFPI claims to operate "hand in glove" with national groups as an international support machine, with minimal overlap. "Our work," the spokesman adds, "complements that of our biggest and most important national affiliate, RIAA, and of the BPI." Some 83% of IFPI's costs, he says, are "related to anti-piracy enforcement and lobbying activities."

In the United Kingdom, Taylor is keen to portray IFPI and BPI as "complementary rather than duplicative," with the U.K. group focusing on domestic lobbying, anti-piracy and member services and IFPI providing support on European, international and cross-border matters.

That support isn't free; IFPI collects dues from 1,481 labels—including the four majors—either directly or through national subscription fees in 49 countries. In 2005-06, the RIAA's contribution was \$2.3 million, while the BPI paid £977,000 (\$2.1 million) in 2006.

Meanwhile, in the last financial years for which figures are available, the RIAA and BPI both reported operating losses, of \$9.6 million and \$1.59 million, respectively. ■■■



TAYLOR

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Additional reporting by Susan Butler in New York.

MOBILE BY ANTONY BRUNO

## AT&T For Two

Dave Matthews Band, Van Halen No Longer Mobile Holdouts

In recent weeks, two of the more high-profile acts that weren't selling their music as ringtones have given in.

And in both cases, AT&T Mobility is involved.

The operator scored exclusive access to a handful of Dave Matthews Band's ringtones made from live recordings, but will later include more popular studio tracks. Van Halen, meanwhile, is making its most popular songs available as ringtones to all wireless operators, but agreed to give AT&T exclusive versions of those same songs for a limited time.

Why now? Industry sources suspect that with such super-groups as Led Zeppelin and even AC/DC finally getting into the ringtone game, those influenced by them see less of

a barrier for doing so as well.

AT&T director of music and personalization products Mark Nagel says the Dave Matthews deal was a result of simply communicating the demand.

"It was a case where he was being searched for literally thousands of times a month with no content to give," he says. "We took those figures to the label and the band's management and let them know that people are asking for this. At the end of the day, it's their decision."

In Van Halen's case, the band is coming off a reunion tour that has given it renewed visibility. Capitalizing on that is one reason behind not only making the ringtones available at long last, but for doing so in a nonexclusive fashion.

"They have all kinds of fans



VAN HALEN is giving AT&T exclusive versions of certain songs for a limited time.

using all types of operators," says David Dorn, senior VP of new-media strategy for Rhino, which manages the Van Halen catalog. "We just thought it made the most sense, with the band being on the road, to work with all of our partners."

Until recently, AT&T has been rather quiet on the exclusive-music front as it built up its music partnership strategy. Meanwhile, Verizon Wireless has been very aggressive, snagging exclusive rights to music from AC/DC, Led Zeppelin and a controversial deal for Bob Marley ringtones that sparked an ongoing legal dispute among the operator, Universal Music Group and the Marley estate.

With partnerships now in place to sell full-song down-

loads from eMusic and Napster, AT&T seems ready to join the fray. Nagel says to expect more exclusive deals that span not only ringtones, but also full-song downloads and ringback tones in the coming months.

In fact, AT&T is leveraging its ringtone weight and label relationships to help acquire eMusic and Napster exclusives that those two companies may not otherwise have landed if their services had lacked a wireless element.

"We end up talking to labels a lot together," Nagel says. "In some cases we have a lot bigger monetary relationship with the labels than even some of the digital distributors, so we're often walking arm in arm in those discussions." ■■■

## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

So here we are in Europe. And I must say that this time, I'm a bit surprised by the reaction we're getting.

I've loved it here ever since we started coming regularly in 1980 thanks to the vision and insistence of the greatest rock'n'roll agent in history, **Frank Barsalona**.

Audiences from teenagers on up are much more politically aware, and the rock journalists are as politically astute as our political journos. So my five political solo albums were much more successful here, and I spent most of the '80s touring up and down the western part of the continent.

It's also just fun being in a different culture every couple of days and seeing friends that now go back, incredibly, 25 years.

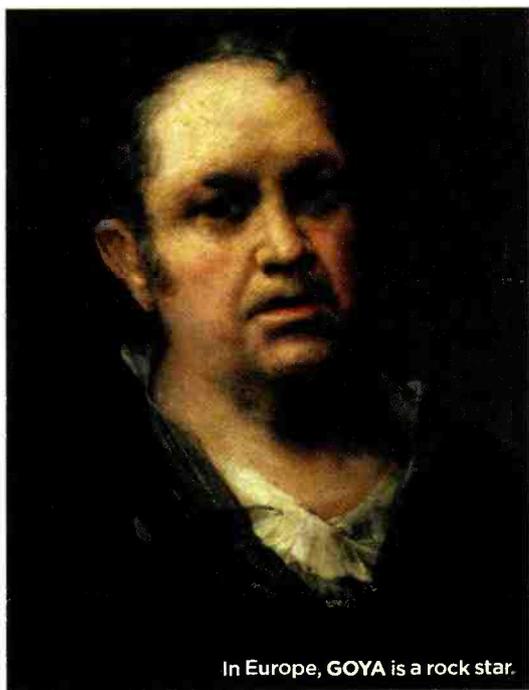
But this is our first trip to Europe after the crash—you know, the end of the record business. The malaise. Doom.

The funny thing is, someone forgot to tell them over here.

The level of intensity has always been high in Europe. But knowing that—and knowing that music plays a far less significant role these days in our own culture; that it's less integrated, less essential—it's still surprising to see the intensity level actually growing over here.

All the same business things are happening—theft, competition from videogames, etc. But it doesn't seem to matter. Somehow music has remained as important as it's ever been to these cultures, country after country after country.

Maybe the difference is they never really became a TV culture like us. These people



In Europe, GOYA is a rock star.

don't come to shows to observe; they come to participate. All of those synchronized hand things and chants translate immediately from their football games to rock concerts. That's why they buy the new album and know every word of it before they come to the show. It's the script for the evening's entertainment, and they're part of it.

And with all due respect to **Bill Gates**, **Steve Jobs** and the Google guys, their heroes are **Da Vinci**, **Goya**, **Renoir** and **Munch**—artists, not businessmen.

And I bet they're not cutting music and art classes out of their children's schools at every budget crunch. They're older than us, and wiser. They know better.

We're the only country in the world that thinks art is a luxury.

## COOLEST GARAGE SONGS

| TITLE | ARTIST / LABEL   |
|-------|--|
| 1     | <b>COOLEST SONG IN THE WORLD THIS WEEK</b><br><b>ALL LIGHT UP</b><br>THE PRETTY THINGS / COTE BASQUE |
| 2     | <b>LOVE TO LOVE YOU</b><br>MINK JAGUAR / STOP RECORDS AND TAPES                                      |
| 3     | <b>SHE DOES</b><br>LOCKSLEY / FEATURE  |
| 4     | <b>RETURN THE FAVOUR</b><br>THE HIVES / UNIVERSAL  |
| 5     | <b>WHAT WOULD JOAN JETT DO?</b><br>THE LAUNDERETTES / WICKED COOL*                                   |
| 6     | <b>GET SO BAD</b><br>THE STEMS / SHOCK   |
| 7     | <b>BABY DU JOUR</b><br>ROY LONEY & THE LONGSHOTS / CAREER  |
| 8     | <b>LORD DON'T SLOW ME DOWN</b><br>OASIS / UNIVERSAL  |
| 9     | <b>I'LL COME RUNNIN'</b><br>HELL ON HEELS / DIONYSUS   |
| 10    | <b>LONGSHOT</b><br>JOHN FOGERTY / FANTASY  |

## COOLEST GARAGE ALBUMS

| TITLE | ARTIST / LABEL   |
|-------|--|
| 1     | <b>BLACK AND WHITE ALBUM</b><br>THE HIVES / UNIVERSAL                                |
| 2     | <b>ICKY THUMP</b><br>THE WHITE STRIPES / WARNER BROS.                                |
| 3     | <b>BABY 81</b><br>BLACK REBEL MOTORCYCLE CLUB / RCA                                  |
| 4     | <b>PSYCHEDELIC SUNRISE</b><br>THE CHESTERFIELD KINGS / WICKED COOL*                  |
| 5     | <b>HOUSE OF VIBES REVISITED</b><br>THE GRIP WEEDS / GROUND UP                        |
| 6     | <b>HAVE MERCY</b><br>THE MOONEY SUZUKI / ELIXIA                                      |
| 7     | <b>HENTCH-FORTH-FIVE</b><br>THE HENTCHMEN / ITALY RECORDS                            |
| 8     | <b>HERE FOR A LAUGH</b><br>THE BREAKERS / FUNZALO                                    |
| 9     | <b>CBGB FOREVER</b><br>VARIOUS ARTISTS / CBGB FOREVER                                |
| 10    | <b>WANNA DO THE WILD PLASTIC BRANE LOVE THING?</b><br>THE STABILISERS / WICKED COOL* |

\*NEW YORK-BASED WICKED COOL RECORDS IS CREATED AND HEADED BY LITTLE STEVEN VAN ZANDT



## Retail Track

ED CHRISTMAN echristman@billboard.com

# Wait 'Til Next Year

Suddenly, Overloaded Fourth Quarters Don't Seem So Bad

**B**e careful what you ask for—you just might get it.

For years, retail has asked the labels to be more deliberate when planning their release schedules. In particular, they say the labels make the same mistake year after year, having a release drought for most of the year, then packing all their big guns into a fourth-quarter bottleneck. I even wrote a column earlier this year on the topic, pointing out that the labels should save some of the releases for the first quarter, especially next year.

But when I made that request, I didn't think the labels would take me seriously. After all, they can't help themselves—and they can always blame artists and artists' managers.

But no matter how it happened this year, the labels somehow forgot to have a healthy slate of big releases ready for the fourth quarter. Not only that—they also forgot to have a hot release ready for the Tuesday before Thanksgiving, a day that usually earns the Super Tuesday distinction, since it's so heavy with big releases.

Now that merchants are crying the blues over the fourth-quarter release schedule, I've been pointing out that at least they'll have some big releases for the first quarter for a change: So far, **Mariah Carey**, **Lil Wayne**, **Rick Ross**, **Lenny Kravitz** and **Sheryl Crow** are due out in the new year.

But that observation did not comfort them. One independent went so far as to suggest that without big releases in the fourth quarter, his store might not be around to worry about the first quarter's release schedule.

But this is not just a brick-and-mortar problem: This is a problem for retailers of all stripes. A sound and even release schedule is just fundamental good business sense. If the labels want a healthy digital account base, they need to rethink their live-for-the-moment release schedule.

Otherwise, a whole new chorus of retail voices will soon be heard from.

**MARIAH CAREY'S** album is due out in the new year.



**TRANSFERRING TRANS WORLD:** So no sooner do I practically predict that no one else will make a bid for Trans World Entertainment and that **Bob Higgins** will likely take the chain he founded private, someone comes out of the woodwork to prove me wrong.

On Nov. 16, Sherwood Investments Overseas, a publicity-shy, private investment firm, initially criticized Higgins' \$5 per-share bid (or a total of \$155 million, on the 31 million outstanding shares) as grossly inadequate. Then, on Nov. 29, the firm followed Higgins' bid with a \$7 per-share offer—which could go even higher once it gets a look at the "book." Since May, Goldman Sachs has been shopping Trans World.

Sherwood manages the wealth of an undisclosed European family, according to **Julian M. Benscher**, who signed the letter to Trans World as the Sherwood authorized signatory. Sherwood is based in Zurich, though the press has also described it as a British Virgin Island company. But it also has offices in Groveland, Fla., and Benscher is based in Orlando, Fla.

Benscher says Sherwood makes active and passive investments, sometimes taking a big stake and becoming involved in the oversight of a company and other times just becoming a shareholder. He adds that the company has been involved in a couple of music business deals, which he declined to name, in the former capacity, but he has only invested in retail as a stockholder. Benscher did say that the proposed \$217 million wouldn't be the firm's biggest deal.

But that claim is puzzling, since I can't find too many references to Sherwood or Benscher on the Internet. A few years back, the firm apparently won control of three interrelated businesses through a Chapter 11 proceeding involving Florida Select Citrus, Japan Pacific Trading and American Mercantile.

Yet although Sherwood keeps a low profile, it has still been busy lately. Three days after its first letter to Trans World and 10 days before its second letter, Sherwood put in a \$2.70 per-share bid on Rentech, a clean synthetic fuels technology company and fertilizer producer. At the time of its bid, Sherwood said it owned 4.7 million Rentech shares, or nearly 2.9% of the outstanding shares. On Dec. 3, that company's shares closed at \$1.98, giving it a \$323 million market capitalization. But Sherwood's offer proposes to pay \$440.8 million. That means that in the matter of three days, Sherwood initiated deals that propose paying \$657 million.

When I spoke to Benscher on Dec. 3, he said he was in the process of reviewing the Trans World nondisclosure agreement, and indicated it would likely be the last time he would talk to me.

In fact, in keeping with Sherwood's low profile, he sounded like he meant it—even if his firm winds up buying Trans World.

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

# Anssi Vanjoki

NOKIA  
EXECUTIVE  
VP/GM OF  
MULTIMEDIA

The mind behind the mobile phone manufacturer's Internet moves spells out Nokia's latest music initiative, and how the U.S. and record labels fit into its plans.

**A**nssi Vanjoki, executive VP/GM of multimedia at Nokia, is the visionary force behind the company's efforts to converge mobile phones with the Internet, including Nokia's N series of multimedia smart phones. This week, Nokia unveiled a new initiative called Comes With Music. The program offers anyone buying select Nokia phones a full year's worth of free music as a sort of subsidized subscription plan.

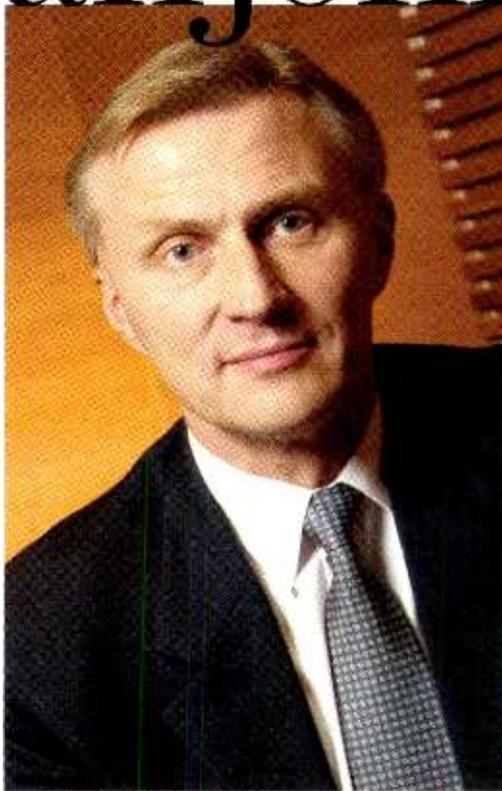
The service, which won't be publicly available until sometime in the first half of next year, works like this: Those buying certain Nokia phones will be able to download as many songs as they like, at no additional charge, for a year. The cost of the music is built into the device, and Nokia will pay record labels the appropriate licensing fees. Users will then be able to keep all the music they've downloaded even after the year is up.

There are restrictions. Like other subscription tracks, any music downloaded via the service can't be burned onto a CD unless the user buys the track à la carte (which the user will have the opportunity to do). The tracks will also contain digital rights management technology that will limit their compatibility with other devices.

Universal Music Group is the first label to sign on to the program, and Nokia says it is in discussions with others as well. Nokia's effort closely resembles the Total Music strategy UMG has quietly been promoting in recent months, which seeks to provide various devices with similar unlimited music; the cost of around a year's worth of music licensing is included in the price of the device.

The Comes With Music news comes on the heels of a much broader Nokia effort to expand its influence beyond simply making phones to operating a suite of Internet services focused on entertainment. Its new Ovi service includes, among other things, a music service that will let users subscribing to participating operators buy and download full songs. It also includes games, video and social networking services. Other music efforts include a recommendation and discovery service overseen by David Bowie and a line of multimedia and music phones spearheaded by the N95. The company bought digital music service provider Loudeye last year for \$60 million. The acquisition remains at the core of every music-related service Nokia has, including Comes With Music. But Nokia's stab at mobile social networking—MOSH—has angered some labels. Warner Music Group (WMG), for instance, has refused to license its catalog to the Ovi music store because the MOSH service allows users to share copyrighted content.

Vanjoki took a few moments at the Nokia World conference—where the Comes With Music service was announced—to tell Billboard how music in general fits into Nokia's broader digital entertainment future.



## What are you trying to accomplish with the Comes With Music initiative?

Comes With Music is part of a bigger plan that Nokia has. For a number of years, Nokia has developed the software know-how to become an Internet company. Digital and the Internet has shaped many industries that have been based on a more analog world. Music is just one. So new business models are necessary for the industry to take a different turn and prosper in the digital age.

When we look at how people are turning their mobile phones into small computers, these phones are becoming the access point for how people are going to live their digital lives. This kind of functionality follows people everywhere. Music is everywhere and is very important to almost everybody. So we wanted to offer an alternative to getting it that is legal, that is making music consumption normal and easy to use, and at the same time obey the business rules that exist.

## Is the price of the year's subscription included in the cost of the device, and do you pay the labels from that?

We're not giving any of the details of the setup behind Comes With Music between us and the music labels. The only thing we're saying is that both ourselves and Universal, and the other music companies who join in, will find this a profitable venture for all parties.

## What about users?

Users will not have to pay anything extra. It's embedded in the total price in the product.

## Can they transfer Comes With Music files to a computer?

Yes, all the music that you get you can download directly to your mobile [phone] or your PC—and the music is residing on either or both. We also keep a vault for you where all the music that you have purchased is kept for the record should you lose any of it. We'll hold this vault for you even after your [subscription] comes to an end.

## Can I play Comes With Music tracks on other portable devices?

Yes. You have rights to transport those songs to five additional devices.

## And I can keep the music even after the year is up even if I don't buy a new phone?

It doesn't matter. The music you get is yours to keep for as long as you want, regardless of what device you own.

## How does it work with the Ovi à la carte music service?

From a functional standpoint, the Comes With Music service is built

on the platform of our Ovi music service. When you get the device that comes with music, the way you download the music you want to the device is done through the Ovi music store. Should the music you want not be available from the labels that are part of Comes With Music, you can still buy any music under the normal business conditions, as in single downloads.

## Your Ovi music service and the Comes With Music plan seems limited to the European market. Why not a stronger music presence in the United States?

Our Ovi music store we started in the U.K. We're rolling it out to major European and Asian markets next. We have not announced our plans for North and South America yet, but it will be there as well. The same will go for Comes With Music. We have not given any territorial information at this time. It'll be a surprise.

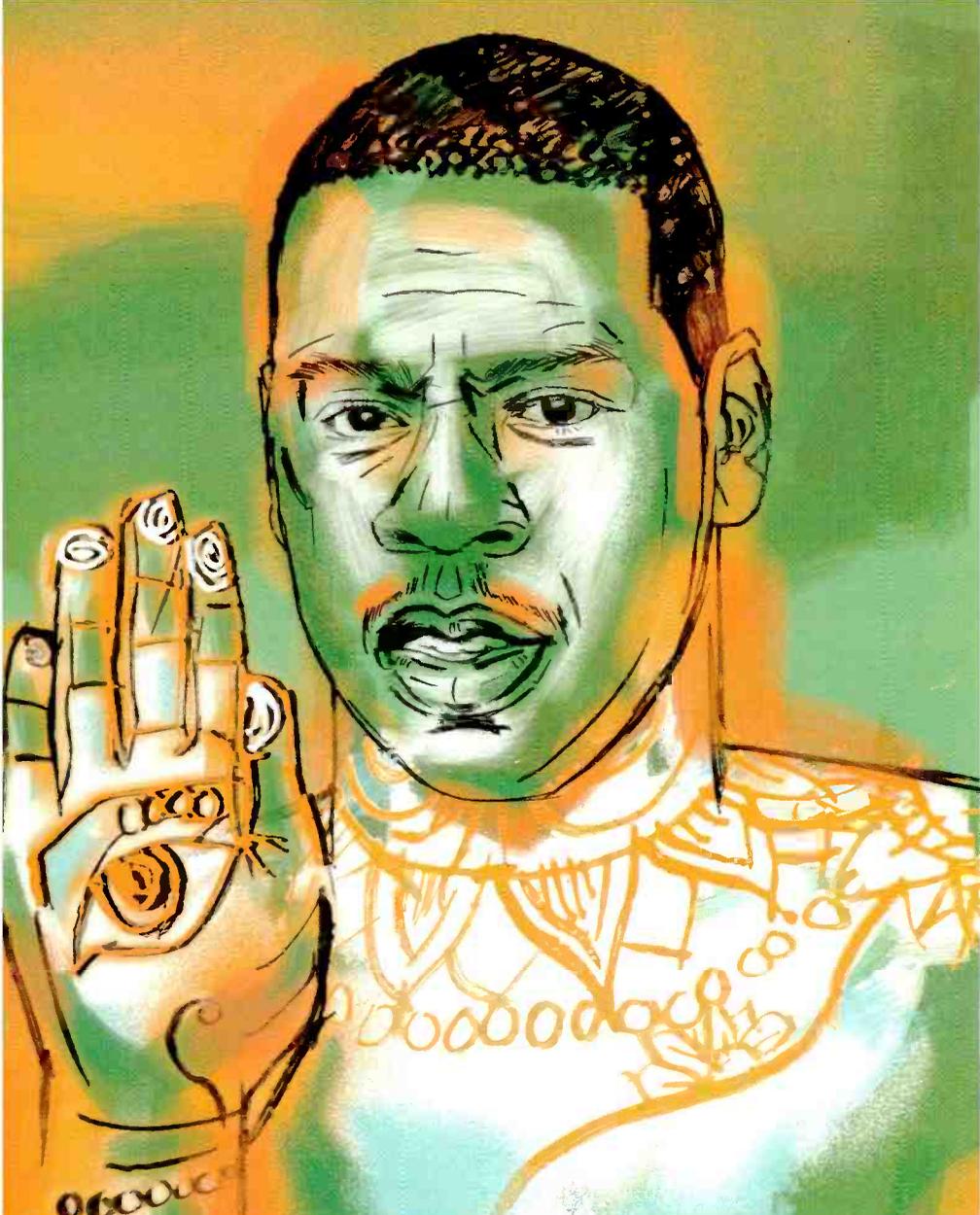
## But is there anything that keeps you from having a stronger U.S. presence?

No, there is nothing that keeps us from it. The very simple reason is the very low population of devices that Nokia has in the U.S. market at the moment. We are in the process of improving our distribution methods in the U.S.

## WMG is one label voicing concern about MOSH and the ability for users to share content, which led to it not licensing music for the Ovi service. How do you intend to alleviate those concerns?

We are in very constructive and very warm-spirited discussions with all the labels, including Warner.

Mobile phones are becoming the access point for how people are going to live their digital lives.



It's perfectly legal,

but it will still seem to some listeners like the sound of someone making off with England's crown jewels. ¶ On Wu-Tang Clan's new single "The Heart Gently Weeps," a Santana-style rock guitar opening gives way to an almost celestial chorus of something very familiar. There, and throughout the track, is the unmistakable melody of George Harrison's timeless contribution to the Beatles' "White Album" from 1968: "While My Guitar Gently Weeps."

¶ Now, the track is accompanied by Wu-Tang's trademark, uncompromising language, rapping out a gritty street story, even as Harrison's son Dhani plays along. ¶ Meanwhile on the just-finished "Judas," Ja Rule is introducing the rap community to another incongruous musical motif. This is no unthinking appropriation of a classic act's creativity, as has sometimes been the case in rap. As he works at folding the original flavor into the hook of this midtempo treatise on "love, hate, jealousy and betrayal," he's doing so with the help of "Eleanor Rigby."

¶ Forty years and more after the Beatles changed rock music forever, their songs have truly arrived in the 21st century as part of the rap/hip-hop art form—with the express permission of their publishers. Although there are hundreds of covers of "Yesterday," "Something" and the rest, this approach of "interpolation"—essentially rerecording a portion of a song—of the Beatles' compositions represents new access to the most famous catalog in the world. These developments may ultimately signal a fresh attitude toward Beatles masters appearing in everything from commercials to movies.

## THE BEATLES FOR SALE

If You Want Licensed  
Beatles Music On  
Your Rap Track Or  
To Sell Your Brand,  
It May Be Easier  
Than You Think

By Susan Butler  
and Paul Sexton

Illustration by  
Johanna Goodman

## CAN'T BUY ME LOVE

But don't expect to hear samples of the Beatles' original recordings, which remain strictly under lock and key, for now at least. Instead Sony/ATV, which owns all but a handful of the Lennon/McCartney copyrights, is allowing a select few to license some celebrated compositions and reference them in their own, newly recorded material.

The first lucky participants in these interpolations are acts from the arena of hip-hop and rap, with Ja Rule joining Common—who used “She’s Leaving Home” on “Forever Begins” from his current album “Finding Forever” (G.O.O.D./Geffen)—and Jay-Z, who commandeered “I Will” on “Encore” from his 2003 “The Black Album” (Roc-a-Fella/Def Jam) and “Numb/Encore” on his 2004 collaboration “Collision Curse” (Machine Shop/Roc-a-Fella/Warner Bros.) with Linkin Park. Meanwhile, Wu-Tang licensed rights from Harrisongs, George Harrison’s publisher, for “While My Guitar Gently Weeps.”

Ja Rule’s “Eleanor Rigby”—appropriating “Judas” will appear on his next album, “The Mirror,” due in first-quarter 2008 on Inc./Universal Motown, while the Wu’s Harrison-referencing “The Heart Gently Weeps” is the first single from its new album “8 Diagrams,” due Dec. 11 in North America on Loud Records. The song features a re-created backing track plus electric guitar by the Red Hot Chili Peppers’ John Frusciante as well as acoustic contributions from Dhani Harrison (Billboard, Dec. 1).

Sony/ATV chief executive Martin Bandier says he’s very much in favor of licensing Beatles songs for things that haven’t been licensed in the past—under certain circumstances. Jay-Z, Common and Ja Rule received Sony/ATV’s blessing because “they’re prominent and well-regarded,” Bandier says, but the way the song is used must also be acceptable.

“If Jay-Z interpolates a Beatles song and his album sells 2 million units, it doesn’t change the economic structure” of the license deal, Bandier says. “It’s wonderful to have that income, but we’re more concerned about the possible repercussions of a bad message and something that we might not find tasteful.”

The ever-sensitive nature of the Beatles’ copyrights is reflected by the reluctance of several key players to participate in this story. Paul McCartney, Dhani Harrison, Jeff Jones (who became Apple Corps’ new CEO in April) and EMI Music U.K. and Ireland chairman/CEO Tony Wadsworth were either “unavailable” or declined to comment.

In fact, Sony/ATV is not contractually required to obtain approval by Lennon’s heir, Yoko Ono, or by McCartney before it can license the compositions, but Bandier says he believes there is a “moral obligation” to speak with them about licensing the songs. In the intricate history of the Beatles’ publishing, John Lennon and McCartney effectively lost control of the group’s song rights even while the group was still a recording entity, in 1969.

That was when Northern Songs, the company established six years earlier solely to publish their joint compositions by English publisher Dick James and Beatles manager Brian Epstein, was sold to British media tycoon Lew Grade’s ATV Music. Ownership of ATV subsequently passed to Australian entrepreneur Robert Holmes à Court and then, in 1985, to Michael Jackson.

“It would not be accurate to intimate that Lennon and McCartney were powerless in ATV’s acquisition of Northern Songs and, otherwise, had no ability to prevent it,” says a source with great historical knowledge of the Beatles’ publishing. “After ATV acquired its initial Northern shares from Dick James and Charles Silver, there were multiple opportunities for Lennon and McCartney to acquire majority and possibly full interests of Northern Songs. However, they failed to capi-

This one will be in a groovy Jay-Z track. The Beatles rehearse. From left: RINGO STARR, with his back to the camera; GEORGE HARRISON at the microphone with PAUL MCCARTNEY; and JOHN LENNON.



**Sony/ATV head Martin Bandier says he is concerned with tasteful licensing.**

talize on these opportunities solely as result of their own actions, partially attributed to their disintegrating relationship and, therefore, solidarity.”

In 1995, Sony came into the picture, forming a joint venture with trusts formed by Jackson, creating a new entity: Sony/ATV Music Publishing. That publishing company includes the Northern Songs catalog that contains 259 copyrights by Lennon and McCartney. These songs essentially represent everything recorded under the Beatles name by Lennon and McCartney, except for five songs: the A- and B-sides of their first U.K. singles (see story, below) and “Penny Lane,” “gifted” by Jackson to Holmes à Court under a specific provision of Jackson’s purchase of the ATV catalog.

“I don’t think the Beatles need to be sampled in order to boost their back catalog, they are what they are,” says John Fogarty, director of Minder Music, which administers the catalogs of Bob Seger and Aaron Schroeder, writer for Elvis Presley, among others. “Having said that, if the interpolations are new recordings of a different genre, I can’t see that it can be bad, but I’m not Paul McCartney. I imagine one thing that will bother him as a composer is that these things are being done out of his control.

“But we all know sales are in decline, so what’s a rights owner going to do? If legitimate sources of income arrive, they’ve got to look at [them].”

## THE LONG AND WINDING ROAD

When it comes to the Beatles’ original studio recordings, controlled by EMI-Capitol Records, permission is another matter. After Nike used the Beatles’ original of “Revolution” in 1987 for its “Revolution in Motion” TV commercial campaign (in a licensing deal worth \$250,000 to the label, according to Nike at the time), Apple Corps and Apple Records sued Nike, its advertising agency and EMI-Capitol for \$15 million.

Paul Russell, former chairman of Sony/ATV Music Publishing, recalls, “Once Sony/ATV was formed, any requests for those songs came to Sony/ATV and not to Michael Jackson.

“[When] those requests came in, serious requests for serious

money, for products that we knew were noncontentious, they would come to me and we would form a view, and then we’d go to Michael, even though he didn’t have the right to approve it, and say, ‘We’ve received this request, we think it’s the right price and an OK use, what do you think?’ If somebody had come back to us, either Michael or the Apple people, and said, ‘We really don’t want you to do this,’ we probably wouldn’t have done it.”

According to a 1988 New York Times report, Apple’s attorney Leonard Marks said that “Ono and the [then] three surviving Beatles each own 25% of Apple and that the company required ‘unanimity among the four Beatles’ interests in order to act.’”

In 1989, it was announced that the dispute had been resolved, in a formal statement that all outstanding lawsuits between the Beatles/Apple and EMI-Capitol—some of them dating back 20 years—had been settled. The parties agreed that no further Beatles recordings would be licensed for commercial use, although the Nike commercial can now be seen on YouTube.

Brian Southall, author of “Northern Songs: The True Story of the Beatles’ Publishing Empire,” published in August in the United States by Omnibus Press, says, “There aren’t a lot of Lennon/McCartney songs that appear in adverts since the Nike ad. And you’ll never, ever find the Beatles singing as a back-

## ACROSS THE UNIVERSE The Beatles’ Publishing Timeline

**1962** Dick James becomes the Beatles’ publisher, just before the release of second single “Please Please Me.”

**1963** James, Beatles manager Brian Epstein, John Lennon and Paul McCartney form publishing company Northern Songs. The deal does not include the U.K. versions of the already-released “Love Me Do”/“P.S. I Love You” (published in an early deal by Ardmore & Beechwood and now owned by McCartney’s MPL) or second single “Please Please Me”/“Ask Me Why” (Dick James Music, now administered by Universal Music Publishing).

**1965** Northern Songs goes public,

trading on the London Stock Exchange. About 25% of shares are offered to the public; other shareholders are Epstein’s NEMS (7.5%), James and fellow Northern Songs director Charles Silver (18.75% each), Lennon and McCartney (15% each), and George Harrison and Ringo Starr (0.8% each).

**1968** Harrison’s agreement with Northern Songs runs out. His subsequent Beatles songs are published by Harrisongs, but remain under the Northern Songs umbrella.

**1969** James and Silver sell shares in Northern Songs to Lew Grade, head of Associated Television (ATV), who be-



comes controlling shareholder. Lennon and McCartney sell their shares in Northern Songs, but retain their writers’ share rights to royalties. Harrison and Starr remain shareholders.

**1970** McCartney forms publishing company McCartney Music (renamed as

ground to a TV commercial. You could take a song and get it recorded by 'A. N. Other.' But Michael [Jackson]'s attitude in the early days was, 'These are the greatest songs ever recorded, and they ain't gonna end up on a cornflakes ad.'

Nevertheless, Ono was quoted by Time magazine at the time as saying the "Revolution" commercial was "making John's music accessible to a new generation." That's exactly how Bandier feels today about actively promoting the Beatles via licensing, and others agree that current commercial realities make the eventual appearance of their original recordings in commercials and films much more likely.

"I can imagine it," Fogarty says. "The new owners of EMI [Terra Firma] want to make that company as profitable as they can."

"The minute you allow a song to be used with something that's not suitable, you devalue it," Fogarty continues. "It's that balance of commerciality and creativity. But Martin Bandier has gone into Sony/ATV to do a job. He'll know [that] balance."

The type of licensing that's been the most contentious for music purists is for commercials. But a license for a Lennon/McCartney song—albeit in a cover version—not only drives revenue for the advertiser, publisher and writers, it can convey a message in the most powerful way.

Rob Kaplan, director of music production for New York-based advertising agency McGarrybowen, has been involved with three commercials using Lennon/McCartney songs licensed from Sony/ATV. In 1998, Europe-based Philips Consumer Electronics had very little brand recognition in the United States, Kaplan says. It was using the tag line, "Let's make things better," and wanted an anthemic song to unify its products and create a corporate identity.

"They needed something that was a big statement, that could cut across generations, was instantly recognizable but also kind of cool and clever," Kaplan says. Since the Beatles recording wasn't available, they had Gomez, then an emerging English band signed to Virgin, record the chorus to "Getting Better," the last seven seconds of which played at the end of every Philips commercial for about three years.

"We literally got thousands of requests from consumers wanting to know where to buy the song," Kaplan says.

McGarrybowen subsequently licensed Rufus Wairwright's recording of "Across the Universe" for Canon digital cameras in 2004, as well as a version of "All You Need Is Love" for Chase Bank's 2006 campaign for rewards programs and customized credit cards with

partners including Marriott Hotels, Disney and Borders Books & Music.

"What makes a Beatles song special in advertising is that it's one of the few things that you know everybody is going to 'get,' no matter what," Kaplan says. "The lyrics are really clear. There are very few things that cut across every demographic imaginable and are still special. The Beatles really are. There's no comparison."

Such campaigns are even rarer in the Beatles' homeland but in 2000, U.K. bank Halifax used a cover of "Help!" in a six-month TV campaign.

"To get something as anthemic as 'Help!' was a massive coup," recalls Tim Male, the company's head of advertising and media. "We were very surprised when we got it, on the basis that artists like that aren't interested, or the process or cost of doing it makes it prohibitive."

"The thought of a Beatles track being used in anything is abhorrent to certain people," Male adds, "and you've got to be mindful of that."

#### WE CAN WORK IT OUT

Sony/ATV U.K. says that no applications for British commercial licenses of Beatles songs are in the works, and that the company will take its lead on potential recorded interpolations from the U.S. company. A London representative for Universal Music Publishing Group, which administers "Please Please Me" and "Ask Me Why," says, "We're very selective over any requests and uses of the songs. We would consider commercials if appropriate."

Bandier notes that the publisher's decision to grant a license for a Beatles song can be informed by whether it will take the composition to a new audience. Hence Luvs Diapers' current campaign, which proclaims, "All You Need Is Luvs."

"The thought and the song were ideal for morning TV, when young mothers are watching," Bandier says, adding that the commercial was being aired to young parents who may not know the song or have a sense of the theme. "We thought it was very tasteful."

Since Bandier joined Sony/ATV in March after leaving EMI Music Publishing—which holds rights in Lennon's solo compositions—he has strived to ensure that these classic songs reach the next generation of listeners in a myriad of ways, not just from their parents talking about them.

Seemingly the most successful venture to date is the Las Vegas show "Love," a joint production of Cirque du Soleil and Apple Corps using the original Beatles recordings, remixed by George Martin and son Giles. Since the show opened in June 2006, it has drawn more than 600,000 spectators and generated music publishing fees nearing \$500,000 per month, according to a source close to the show. Worldwide sales of the accompanying "Love" album, released this time last year, stand at 5 million units, according to EMI in London.

Elsewhere, Beatles lyrics are appearing on clothing, after Sony/ATV sealed a deal with Lyric Culture authorizing use of the lyrics on jeans, T-shirts and other items. The publisher is negotiating other merchandising deals.

On the big screen, Julie Taymor's "Across the Universe" (Revolution Studios)—with a plot based on the Beatles songbook and a soundtrack featuring cover versions of Beatles classics—was released this fall. As of Nov. 29, it had grossed \$23.9 million in the United States and Canada as a limited release. Still in the early stages of release outside the States, it has grossed an additional \$1.1 million internationally. (The soundtrack album also just received a Grammy Award nom-

## WITH A LITTLE HELP FROM MY FRIENDS

### How Hip-Hop Brought The Beatles To A New Audience

Abbey Road in London in 1966 is a mighty long way from a Los Angeles studio in 2007, but that's where Ja Rule found the inspiration for his track "Judas."

"I was in L.A. thinking about a lot of things," he says, "and flipping through my iPod in the studio. I came across 'Eleanor Rigby' and I hear the Beatles singing, 'Ah, look at all the lonely people.' I'm listening and then saying, 'Wow, that's how I feel.' [laughs] It's a real dark, deep record, and I'm thinking, 'You know what? I have that same feeling, but I want to express it in my own way.' So I started creating the record in my brain."

Wu-Tang Clan's RZA says his interpolation of "While My Guitar Gently Weeps" on the Wu's "The Heart Gently Weeps" also came from an admiration for the song.

"The original has a little romantic history to it and I wanted to do something special with it again, something different and awkward," he says. "I love to have moments in my day that are completely to the left."

RZA says he got George Harrison's son Dhani—"a Wu-Tang fan and a friend of mine"—to play acoustic guitar on the track as "a tribute," but still wanted the track to have a hard-hitting message.

"In the last three years, I became a guitar fan and I learned guitar players in the 1970s used lots of drugs," he says. "Dope had this weird effect on American culture. In the song you hear Raekwon rhyming about people using dope, Ghostface rapping about how he's a dope dealer himself. It's a weeping of the drug effect on America and on guitar players."

While the Beatles' own drug references were more oblique, Ja Rule believes that the Fab Four could have cut it in today's hip-hop climate.

"Their music is timeless, classic," he says. "Some of it is dark, some of it is light. They cover the whole spectrum of emotions, and to me that's what makes a good artist. If you put them on the opposite side of the coin and make them a rap group, they'd be a group that could make hard street records as well as big crossover commercial records. They'd have the best of both worlds, and that's hard to do."

Ja Rule says that the permission to quote "Eleanor Rigby" on his own track "took a minute, but it wasn't that long of a process," adding that he preferred an interpolation over a direct sample "because I just didn't want to take their idea and use it that way. I wanted to make it my own as much as I could."

Nevertheless, he feels that if samples of Beatles tracks were allowed, the hip-hop floodgates would open.

"I'm sure they would sample their music," he says. "Eut I wouldn't expect or want the Beatles to [allow straight samples]. The way it is now is good."

—Gail Mitchell, Mariel Concepcion and Paul Sexton



RZA calls George Harrison's son Dhani, who plays on a new Wu-Tang track, 'a fan and a friend.'

MPL), which starts to acquire catalogs, including those of Buddy Holly, Frank Loesser and Harold Arlen.

**1973** Harrison declines to re-sign to ATV. From this point, Harrison's solo work is published by Harrisongs and self-administered. It's now run by his estate.

**1985** Michael Jackson buys ATV for a reported \$47.5 million. The catalog of about 4,000 copyrights includes Northern Songs.

**1986** Northern Songs is wound up.

**1995** Sony Corp. and Jackson trusts form the Sony/ATV Music Publishing joint venture, with Sony paying Jackson a reported \$95 million. Northern Songs is formally dissolved as it becomes part of Sony/ATV. —SB and PS

ination for best compilation soundtrack album for motion picture, television or other visual media.)

On TV, a special edition of NBC's "The Singing Bee" was recently dedicated to Lennon and McCartney, while the sixth season's final episode of "American Idol" was a Lennon, McCartney and the Beatles special, with the contestants all singing Beatles songs.

"In all of the years that 'American Idol' has been around, there's never been a Lennon and McCartney song performed on that show," Bandier says. "I thought it was preposterous. We were missing an audience of tens of millions of people."

"It's important that the world knows this music," Bandier adds. "It just can't be hidden forever, otherwise you're going to miss generations of music listeners."

Additional reporting by Mariel Concepcion and Gail Mitchell.



# THE FESTIVAL FRENZY

**Promoters Big And Small Are Throwing Significant Resources Into The U.S. Festival Market. Will The Investments Pay Off? By RAY WADDELL Photograph by C. TAYLOR CROTHERS**

Taking respite from the midday heat on a tour bus behind the scenes at Tennessee's Bonnaroo Music Festival in June, the three principals of C3 Presents were asked why they came to Tennessee for this event, not one of their own. Was it a fact-finding mission or just for fun?

"We came for fun," C3 partner Charles Attal said without hesitation.

Friendly competition is one thing. But the Austin-based C3 is making plenty of noise in its own right in the festival space, an area that may well be the most important part of the live music business in the coming decade.

There's a land rush going on in the U.S. music festival world, and live music producers far and wide are staking their claims in what they hope is prime real estate.

C3 Presents, producers of the successful Austin City Limits (ACL) Festival and Lollapalooza in Chicago, has been a leader in the space, adding a new event to its portfolio with the Vineland (N.J.) Music Festival in partnership with Festival Republic, first tipped Nov. 27 on *billboard.biz* (and alluded to at Bonnaroo).

More festivals are coming. Billboard has learned of new events for San Francisco, New York, Michigan and Denver in the works by major festival producers, and existing festivals like Bamboozle in New Jersey and Los Angeles and Bumbershoot in Seattle will continue to grow with financial backing from corporate promoters.

AEG Live, the world's second-largest promoter, has been bullish on North America, owning the Coachella and Stagecoach festivals in Indio, Calif., and taking on a producer/promoter role with the venerable Jazzfest in New Orleans and Bumbershoot. "We prefer to build than buy—that's the nature of our company," AEG Live CEO Randy Phillips says.

"A lot of people will start festivals. The good ones will stick around—the ones that are produced great, the ones that are destination festivals—and the ones that aren't produced well will go away," Attal says.

At a time when artists are relying on live music more than ever, festivals are putting up the most impressive numbers of all. The top five U.S. festivals—ACL, Bonnaroo, Coachella, Lollapalooza and the Virgin Mobile Music Festival in Baltimore—grossed a combined \$60 million in ticket sales, with ancillary revenue bringing in millions more.

Touring is a high-risk business, and promoters think fes-

tivals are worth that risk. "Right now, anyone who doesn't have a festival wants one, and anyone who has a festival seems to want more of them," says Seth Hurwitz, president of promoter I.M.P., which produces the Virgin festival.

Festivals have for years defined the summer concert market in Europe, which lacks an amphitheater system similar to the one in the United States. Meanwhile, attendance at sheds has declined, though Live Nation has managed to make them more profitable on a per-show basis. Still, concertgoers have shown they desire a more immersive experience, making the relatively untapped North American festival market ripe for growth.

The U.S. festival market is "still in its early stages. It has a long way to develop, and it's an exciting time," says Jonathan Mayers, president of Superfly Presents, co-producer of Bonnaroo with A.C. Entertainment. "We feel with Bonnaroo that we're just getting started and there's still much room for development. We're going into our seventh year, and when you look at Glastonbury or Jazzfest, and some of the European festivals, they have been around for 30 years."

The Bonnaroo producers, C3, AEG Live and Live Nation are all evaluating new festival opportunities. New York-based Bowery Presents has expressed interest in the market, and no doubt many other independent promoters are surveying it.

"People are anxious to get into the festival business because it has been successful over the last five to seven years," Mayers says. "I think that there is further opportunity there, so people are looking to invest in those opportunities. We're not concerned about it. We're not trying to do everything—we're just trying to pick the things that make the most sense for us that we think will have the most potential."

#### **DIMINISHING RETURNS?**

Many consider the explosion of the U.S. music festival business a positive for the music industry at large. "With the record labels struggling to make an impact in breaking new artists, the festivals have become an important part of the equation in developing the next generation of headliners," Creative Artists Agency (CAA) agent Scott Clayton says. "In the last couple of years, the major festivals have had a significant impact on the touring development of many of my artists, including Rodrigo y Gabriela, Kings of Leon and My Morning Jacket."

Hurwitz compares the festival surge to the shed boom of the 1990s. "When [promoters] didn't have amphitheaters, they wanted them, and then they wanted more, and there ended up being a glut," Hurwitz says. "Competition will take care of itself in this case."

Others see a festival overload situation on the horizon. "The American festival market as we know it right now will be the victim of its own success," C3 partner Jones says. "Too many people are going to try and do it too fast, too many [festivals] will be done cheaply or produced in low quality, spread the bands thin, and sure enough there will be several people who get stung. Hopefully, some good ones will make it."

"If this festival thing was so lucrative, Wall Street would have picked up on it years ago," says Bamboozle co-founder John D'Esposito, a talent buyer for Live Nation New York who produces several smaller festivals for the company.

Charlie Walker, the third C in C3, sees an immature U.S. festival market, and C3 will likely create more properties. "When you look at how many festivals they do in Europe compared to how many we do here as to sheer numbers of festivals, there has to be a lot of headroom left before we hit any ceiling over here," he says.

William Morris agent Kirk Sommer says he is "a firm believer in the festival network," but agrees that the law of diminishing returns could kick in at some point. "I would become concerned if too many buyers target the same weekend in a similar geographic region," he says. "Too many bands will be working in a very specific time period and we could potentially experience some oversaturation, which is not good for anyone."

That's why C3 felt that Vineland, about 40 minutes outside of Philadelphia, was a prime location and set a date of Aug. 8-10, the weekend after C3's Lolla. "We sell all of the tickets to these events online and we know where the people are coming from," Jones says. "That's why we felt this market was wide open."

C3 won't "roll out a new festival just to roll one out," according to Walker. "It has to be the right situation."

So what's the right situation? "It could be a lot of things. You're looking for a lack of competition and a large population," Walker says. Attal adds, "You want to go to a heavily populated place where people are actually interested in going

# TOP U.S. FESTIVALS IN 2007



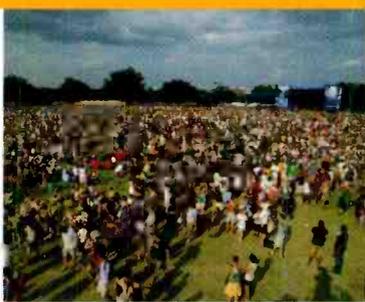
## BONNAROO MUSIC FESTIVAL

**Site:** Manchester, Tenn.  
**Promoter:** Superfly Presents/A.C. Productions  
**Gross:** \$16.8 million  
**Daily attendance:** 80,000



## COACHELLA VALLEY MUSIC FESTIVAL

**Site:** Indio, Calif.  
**Promoter:** Goldenvoice/AEG Live  
**Gross:** \$16.3 million  
**Daily attendance:** 62,212



## AUSTIN CITY LIMITS MUSIC FESTIVAL

**Site:** Austin  
**Promoter:** C3 Presents  
**Gross:** \$11.3 million  
**Daily attendance:** 75,000



## LOLLAPALOOZA

**Site:** Chicago  
**Promoter:** C3 Presents  
**Gross:** \$9.8 million  
**Daily attendance:** 56,000



## VIRGIN MOBILE MUSIC FESTIVAL

**Site:** Baltimore  
**Promoter:** I.M.P.  
**Gross:** \$5.4 million  
**Daily attendance:** 55,636

to see live music. You have to go where the people are.”

“There is probably room for a couple more [festivals],” Phillips says. “You have to be regional and draw from more than one market to be successful.”

The same holds true for the largest events. “The margins in our business are pretty tight, so to lose 5,000 or 10,000 people could mean the difference in whether you’re profitable or not,” Mayers says. “Our philosophy is certainly to be aware of what’s out there in the marketplace and what’s developing, but at the end of the day we just have to stay focused on our properties and making them the best that they can be.”

So even more important than finding a destination market is finding the correct site in that market. “The bigger issue for us is there aren’t a lot of Grant Parks and Zilker Parks that are just perfect sites,” Jones says.

The perfect site can be ruined by heavy-handedness with sponsorships, so this much-needed revenue stream forces producers to walk a tightrope between dollars and aesthetics. Bonnaroo is a great example of perfecting this balancing act, as is ACL.

“When you look at the ticket price on the ACL festival, it’s arguably one of the best music values in the world at \$125-\$145 for three days and 130 bands on eight stages,” Jones says. “If we didn’t have sponsors, it would be a \$300 ticket,” Attal adds.

### GROUNDWORK

But building a successful event requires more than available bodies, good taste in music and a dream. Creating a new festival necessitates a multimillion-dollar investment to get up and running (\$10 million or more for the largest events), and a rule of thumb has traditionally been that it can take as long as three years to see black ink. An ill-conceived talent lineup or just plain bad weather can derail a festival permanently.

In addition to the financial stakes, a large, multiday festival requires hundreds of skilled full-time staff and hard-working part-timers, and hours in sweat equity spent appeasing political powers and securing necessary permits and insurance.

The latter is particularly true with such urban festivals as Lollapalooza at Chicago’s Grant Park or ACL at Austin’s Zilker Park. “With urban parks you have noise levels you have to work with, traffic, parking shuttles, city government, different expenses,” Jones says. Asked how many people he had to deal with in the process to resurrect the Lollapalooza brand and bring it to Chicago three years ago, Jones says, “All of them. To get the five-year deal done it took us two-and-a-half years.”

Jones says the process in Chicago began with site evaluations with the parks department, then ongoing meetings with local police, fire and EMT representatives, the mayor’s office, aldermen, neighborhood associations and charitable foundations that deal with the parks.

The “beauty” of a festival, according to Phillips, is the ability for producers to capture ancillary revenue not available

to a regular promoter. “We’re in the arena business, so we know what it is to have that kind of real estate,” Phillips says. “Owning a festival is the equivalent of owning your own building in terms of food and beverage, parking and camping. You get revenue streams that are not available to you in just one-offs.”

### INDIE SPIRIT

Given the success of Superfly, A.C. Presents, C3 and I.M.P. in the festival realm, independent promoters have actually been more successful and aggressive in the festival space than corporate promoters. Even C3’s dealings with Live Nation-controlled Festival Republic in Vineland are primarily with Festival Republic managing director and veteran festival promoter Melvin Benn. Walker, formerly a top executive at Live Nation, says the amount of resources a company can focus on festival development makes a difference.

“It takes a lot of time, people and effort to pull [a festival] off, and the bigger companies have their hands full running their core business and haven’t decided to launch a full-scale festival division within their companies,” Walker says. “We’ve got 55 people in our office to make our festivals the best that we can make them so people come back every year.”

The reason festivals are doing well with fans in North America is because the ones that are most successful are well-produced and provide fans value, Hurwitz says. “Having been to Coachella and [C3’s] festivals, I can tell you that those guys have raised the bar on standards of creature comforts at festivals, and we need to uphold the standards they have established,” he says. “But if someone puts on a festival and it’s a bad experience, that will affect us all. My fear is that the standard will not be upheld.”

Hurwitz thinks that saturation will only occur when too many festivals take place in a given region of the country. “My philosophy has always been the less shows there are, the better each one will do,” he says. “That has to apply to festivals—that’s just supply and demand, and physics. The more festivals you have for people to choose from, people are not going to go to all of them.”

From agent Clayton’s perspective, there is room for growth in the North American festival landscape—to a point. “There are still a number of markets and regions that are not currently serviced by a major festival, so there still seems to be room for more growth,” he says. “Having said that, too much

**‘Anyone who doesn’t have a festival wants one, and anyone who has a festival wants more.’**  
**—SETH HURWITZ, I.M.P.**

of a good thing seems to be the American way these days, so I am sure we will hit that saturation point in the near future.”

Mayers says Bonnaroo producers will continue to seek new opportunities, and not just in the festival business. “We’ve learned so many good business principles from what we’ve done on the festival end, but we’ll probably venture into other ends of the business, too,” he says. As for Bonnaroo offshoot Vegoose in Las Vegas, which has an uneven three-year history, the jury’s still out on its future.

“[Vegoose] hasn’t been the immediate success that Bonnaroo was, though we were actually successful the first year financially,” Mayers says. “For me, this is all part of the process. If you’re going to be in this, you’re going to have shows that make money and some that don’t make money. So we evaluate each one after they’re done to see if it makes sense to keep investing the time and money into the property.”

In Europe, some two dozen major festivals in many ways define the European concert summer.

While Live Nation’s numerous European offices have a strong foothold in that region’s festival market, including the top-grossing festival of 2007 in Download at Castle Donington, England, and a controlling interest in U.K. festival promoter Festival Republic (Leeds, Reading, Glastonbury), AEG Live seems ahead of the game for U.S. corporate promoters.

“When you look at [Live Nation] and their business model in the U.K. and parts of Europe, their most profitable ventures are festivals,” AEG Live’s Phillips says. “They haven’t had the penetration in North America—we got there first. We have in Coachella and Jazzfest probably two of the foremost festivals in North America.”

Live Nation International CEO Alan Ridgeway has this to say about Live Nation’s European operation: “It’s actually the venue’s part of our business that operates with the highest margins, but festivals are a very important part of our business over here.” Live Nation has a 50.1% share of Festival Republic, but it seems the latter’s role in Vineland is directed more by Benn than Live Nation’s influence.

Even so, Live Nation has rolled out some domestic festivals, including a U.S. version of Download, and is growing the Bamboozle brand, with L.A. and London events under development. “I think there’s room for growth. [but] the next three or four years will weed out the strong from the weak,” D’Esposito says. “A guy like myself, rather than attempt to do an 80,000-attendance festival, I’m trying to start smaller and incubate them. We have to price ourselves strategically; my goal is to keep ticket prices under \$1 a band.”

One thing remains clear: Festivals remain a crucial artist development tool. “The right festival slot can be a pivotal moment in a young band’s career,” CAA’s Clayton says. “For more established artists, a major festival appearance can be a great tool to launch a new touring and/or record cycle, as well as a great opportunity to connect to a new audience.”

“Competition is always nice when you are a supplier,” agent Sommer adds. “The poorly planned festivals will come out in the wash.”

# Billboard REGIONAL MEXICAN

Music Summit

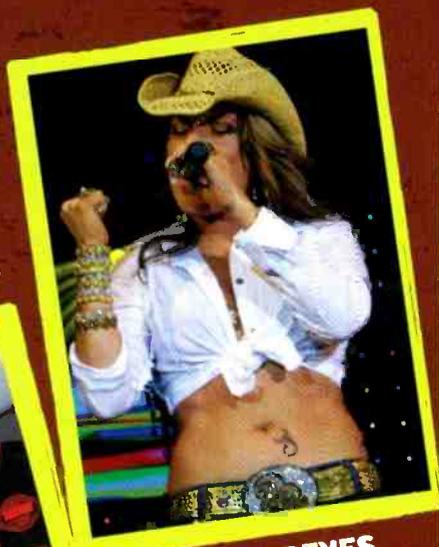
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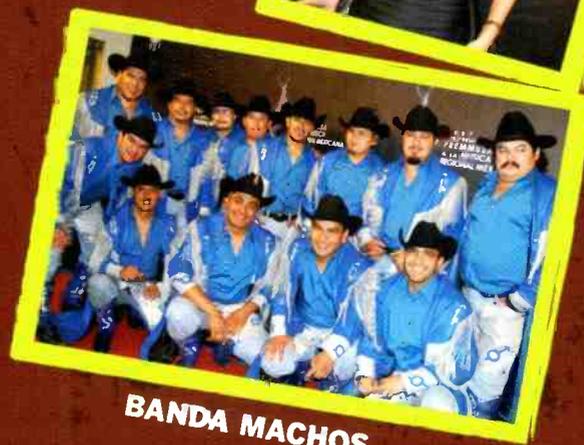
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**SYNTH APPEAL**  
Can Hot Chip cross over?



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**CASE STUDIES**  
Inside the R&B/Hip-Hop Conference



**THE HITMAKER**  
DJ Toomp scores with T.I., Kanye



**NEW VENUE VIEW**  
Cable show takes music outside the club

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# MUSIC

**GOSPEL** BY DEBORAH EVANS PRICE

## IN YOUR CORNER

Gospel Titan Offers Compassion To Fans Fighting The Good 'Fight'

Kirk Franklin has forged a successful career creating cutting-edge gospel music that hits his audiences where they live. He does so again on "The Fight of My Life," due Dec. 18 on Fo Yo Soul/Zomba Gospel.

Franklin says the album's title sums up the way a lot of people are feeling. "A lot of people are trying to stay above water. People are fighting for their peace of mind and to keep their homes from being foreclosed or fighting for their children," he says. "I want people to know they aren't in it by themselves."

"The Fight of My Life" is Franklin's second release on his own Fo Yo Soul imprint, which is marketed and distributed via a partnership with Zomba Gospel.

The artist has won five Grammy Awards and 13 Gospel Music Assn. Dove Awards, the most recent one was the 2007 urban recorded song of the year honor for "Imagine Me," from his 2005 album "Hero." That effort has shifted 909,000 copies in the United States, according to Nielsen SoundScan.

For "The Fight of My Life," he enlisted guest turns from Rance Allen, Da' T.R.U.T.H., Donovan Owens and the Williams Brothers. Franklin also teamed with TobyMac for "I Am God," which they recorded in Nashville.

"When black people play rock music, it sounds like black rock," he says. "And what I wanted to do is have it sound very authentic. That's why I used Toby's band. We had it all [done] in a day."

Franklin also enjoyed working with Allen, one of gospel music's pioneers. "I just love him and his music," he says.

The album's first single, "Declaration (This Is It!)," is already saturating gospel and mainstream urban AC stations. The track "Jesus" is getting strong radio feedback, and "Help Me Believe" is a powerful song Franklin thinks will make an impact.

"The first verse [says], 'I want to believe, but I'm having a hard time. I want to be



FRANKLIN

free, but every time I try to fly, I realize I don't know how," Franklin says. "That's an honest plea to God."

Zomba Gospel is mounting a major campaign to generate awareness. "We are doing a lot of things that are generally reserved for mainstream artists," Zomba Gospel/Sony BMG senior director of marketing Damon Williams says. "We have billboards in Kirk's top markets, and we're doing a sniping campaign in New York. That is one of the most aggressive ways that hip-hop artists and mainstream pop artists market and advertise their releases. This is the first time a Zomba Gospel artist has had sniping exposure."

Williams says the billboards were up for Black Friday in Los Angeles, Atlanta, Chicago and Franklin's hometown of Dallas, and will remain through the Christmas season. "They

are strategically placed around some of the mega-churches," he adds.

Franklin will also have a great deal of TV visibility, including a Dec. 21 appearance on NBC's "Today." The release will also be heavily exposed on BET, where the artist hosts the weekly series "Sunday Best" and will guest on the network's New Year's Eve countdown.

In-store appearances are on tap at select retail outlets, and Williams says retail will be provided with point-of-purchase materials that capitalize on the "fight" theme of the album, including posters that look like boxing posters from the Muhammad Ali era.

For Zomba, the album is "absolutely perfectly timed," according to Williams. "Everybody is fighting for something, so this record speaks directly to whatever the fight of your life may be."

Tour plans for 2008 are still coming together, but Franklin, who this year played in Italy, Nigeria, the Netherlands and Jamaica, is hoping to expand his international base.

"[Those] audiences are great because it's not something they get a lot of," he says of gospel music. "So when they do get it, they are very receptive and they are very excited."

### PUTTIN' ON THE HITS

Kirk Franklin has enjoyed a remarkable run on Billboard's Top Gospel Albums chart since his 1993 debut. Below, a breakdown on his lengthy stay at the chart's summit.

- 1993: "Kirk Franklin and the Family," No. 1 (36 weeks)
- 1995: "Kirk Franklin and the Family Christmas," No. 1 (8)
- 1996: "Whatcha Lookin' 4," No. 1 (30)
- 1997: "God's Property (God's Property From Kirk Franklin's NuNation)," No. 1 (43)
- 1998: "The Nu Nation Project," No. 1 (49)
- 2002: "The Rebirth of Kirk Franklin," No. 1 (29)
- 2005: "Hero," No. 1 (34)
- 2006: "Songs From the Storm, Volume 1," No. 1 (2)

### >>>THE THRILL AIN'T GONE

Michael Jackson will celebrate the 25th anniversary of his iconic "Thriller" album with a new edition of the set, due Feb. 12 via Epic/Legacy Recordings. It will include remixes by Kanye West, Akon and will.i.am, plus rare and unreleased material from the time period. "Thriller" will include a bonus DVD with the "Thriller," "Beat It" and "Billie Jean" videos, plus Jackson's performance of "Billie Jean" during the 1983 NBC special "Motown 25: Yesterday, Today, Forever."

### >>>'MOUNTAIN' SONGS

After a six-year absence, the Breeders will return April 8 with a new album, "Mountain Battles." The 4AD set features sisters Kim and Kelley Deal flanked by Jose Medeles on drums and bassist Mando Lopez. "Mountain Battles" is the follow-up to 2002's "Title TK." Since then, Kim Deal has been on tour and recording with the reunited Pixies. The Breeders will play South by Southwest and Coachella next spring.

### >>>EVERYTHING 'HERE'

Daniel Lanois will digitally release his new album, "Here Is What Is," Dec. 15 via RedFloorRecords.com. According to a representative, this is the first digital download release being made available as CD-quality WAV files. "Here Is What Is" features Lanois in collaboration with drummer Brian Blade and the Band keyboardist Garth Hudson. Snippets of conversations with longtime collaborator Brian Eno are woven through the songs.

### >>>DANCE TO THE MUSIC

Julianne Hough, who won the past two seasons of ABC's "Dancing With the Stars" with celebrity partners Apolo Ohno and Helio Castroneves, has signed with Universal Music Group's Mercury Nashville. She's expected to release a new single in early 2008; an album will be produced by David Malloy. Hough released a country single, "Will You Dance With Me," in May via iTunes.

Reporting by Jonathan Cohen and Ken Tucker.

POP BY MICHAEL D. AYERS

# Revenge Of The Nerds

## Hot Chip Cultivates Its Personality

The five members of U.K. electro-pop outfit Hot Chip have become successful in two very different ways.

On one hand, they're sought-after remixers, twisting tracks by such pop stars as Amy Winehouse, Gorillaz and Queens of the Stone Age into extended club hits. But they've also garnered a reputation for their stellar live show, which incorporates the best elements of dance music while retaining the feel of a live band.

These attributes, and an endearingly nerdy persona in the vein of Devo and Kraftwerk, have helped Hot Chip break out internationally with tracks like "Over and Over" and "Boy From School" from last year's "The Warning."

"Often people get confused, because they think we're electronic. But we play instruments," frontman Alexis Taylor says. "You dance, but you also have songs. It's like the most confusing thing in the world. I've never been someone who makes it on the computer and then re-creates



it on the computer."

For its third album, "Made in the Dark" (Astralwerks, Feb. 5), Hot Chip attempted to re-create that onstage chemistry in the studio.

"I was interested in changing the acoustic space from song to song, so you didn't know where it was coming from," Taylor says, citing Bob Dylan's "Self Portrait" as an inspiration. "Not just changing the style of song, but the way it's being recorded. I wanted to

jump a bit between the two versions within the song, so you're literally playing it live, then it goes sequenced. This is really interesting to me."

Hot Chip wastes no time incorporating this technique on the new album. On opener "Out at the Pictures," the first portion is taken from a live recording at San Francisco's Fillmore, before abruptly shifting into the band's studio take. Elsewhere, there's a return to the balladry that early listeners heard

on the group's first EP, "Mexico."

While fielding a flurry of remix requests, Hot Chip will be on the road for the majority of 2008, beginning in February.

"It's actually great that Hot Chip straddle the line of electronic and pop so well, as we feel there is appeal for the band in both worlds," Astralwerks GM Glenn Mendlinger says.

Hot Chip's visual flair is key to the online marketing plan. "We plan to exploit this heavily," Mendlinger says. "There will be multiple videos, which we will promote through viral marketing and video players." Astralwerks also plans to package exclusive remixes with various digital music retailers, along with seeking film and TV placements. "The band's music lends itself well to this environment, so we expect results in this area," Mendlinger adds.

Thus, Hot Chip has developed a manageable, yet noticeable identity crisis. Is it an electronic band that plays pop or a pop band that dabbles in electronica? The band doesn't really know the answer, but it's been able to gather a fan base as diverse as its sound.

Taylor says, "We were just trying to become a different band in how we've ever written and recorded music." ■■■



## Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

# Unchained

## Willits And Sakamoto Find Mutual Magic

San Francisco-based avant garde guitarist **Christopher Willits** never intended to make an album with Japanese keyboardist/composer **Ryuichi Sakamoto**. But the pair discovered musical common ground when Willits remixed a track for Sakamoto's "Chain Music" project, an international online collaboration with 22 other artists (site-sakamoto.com/chainmusic).

The result of their mutual discovery is "Ocean Fire," released Oct. 17 by the Commmons label, Sakamoto's joint-venture label with Tokyo-based Avex.

"We felt very comfortable with each other and decided to record some improvisations in Sakamoto's New York City studio," Willits recalls. "We had no idea that it would turn into 'Ocean Fire.'"

New York-based 12K will release the album internation-

ally in January. Publishing is through Tokyo-based Kab Music and Willits' own Overlap Music.

Willits only made his recording debut in 2000, but has worked on multiple collaborations during the past two decades, ranging from bands to sound installations and film/video projects. He and Sakamoto are considering playing live shows in late January in New York. —*Steve McClure*

**STICK IT:** Having made an immediate impact in the United Kingdom with its distinctive blend of grime (a London-specific style of rap) and indie rock—a sound that has been tagged "grindie"—British band **Hadouken** is scoring success via a similarly innovative approach to distribution.

Opting to release its first "mix" album, "Not Here to Please You"

(Surface Noise/Atlantic), exclusively on USB format, the collection entered the U.K. Compilation Chart at No. 29 one week after its Nov. 12 release.

The album includes new and previously released Hadouken songs alongside its remixes of tracks by **Bloc Party** and **Plan B**. Atlantic U.K. marketing manager **Stacey Tang** says the decision to distribute the record exclusively on USB was a gamble. "No. 1, Hadouken are a new band. Secondly, it's an unknown format. Are the fans going to buy it? But they did," she says. "We shipped 8,500, and we sold over half of that."

The band is recording its debut full-length for an April international release through Warner and plans extensive European touring in the spring, booked by London-based Primary Talent. Although a U.S.

deal is not yet in place, stateside dates are being considered for the fall. Hadouken is published by Universal Music Publishing.

—*Richard Smirke*

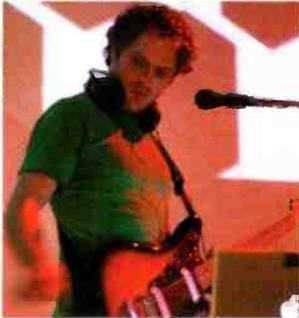
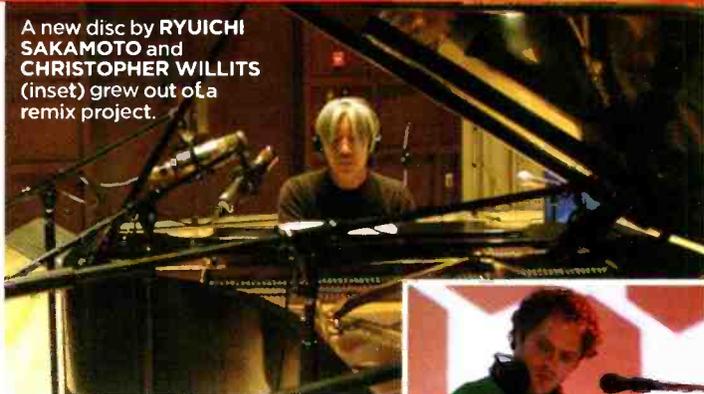
**TALK TALK:** The rise of Montreal's **Land of Talk** has yielded mixed results lately, singer/principal songwriter **Lizzie Powell** says. On the plus side, the hotly tipped band recently inked deals with One Little Indian in the United Kingdom and the Rebel Group in the United States. Less fruitful was a recent New Jersey show after which the band's equipment was stolen.

The act just completed a 12-date North American tour with San Francisco's **Film School**. Powell says that Land of Talk has played more than 300 shows since forming in 2006, but constant touring makes it tough to gain perspective on any success

to date. "Our success is more day to day, in terms of playing shows," she says. "Beyond that, it's hard to get a sense of things."

Regardless of Powell's perception, the band's edgy, guitar-based, angular rock seems on the rise. 2006 EP "Applause Cheer Boo Hiss" was expanded and appeared in October as a 10-track album in the United Kingdom. A full-length set is due mid-2008, preceded by U.K. single "Speak to Me Bones" in January.

The band is booked through California-based High Road Touring (United States) and the Agency Group (United Kingdom).—*Robert Thompson*



# Surf's Still Up

Indie Trio Enjoying Second Life After Fluke '90s Hit

F. Scott Fitzgerald may have depressingly opined that "there are no second acts in American lives," but Nada Surf is certainly making the case for second acts in indie rock.

The band had an accidental alt-rock radio hit in 1996 with "Popular," only to be signed and then summarily dropped by Elektra. This sort of rise and fall would spell the end for many bands, but Nada Surf decided to keep on going, buying back and reissuing its shelved major-label album, "The Proximity Effect," in 1998.

Since then, the band released two more records on Seattle-based indie Barsuk: 2003's "Let Go," which has sold 70,000 units in the United States, ac-

ording to Nielsen SoundScan, and 2005's "The Weight Is a Gift," which has shifted 67,000.

Nada Surf is now gearing up for the release of "Lucky," which hits stores Feb. 8.

"When 'Popular' happened, it was so out of the blue; it wasn't meant to be a single and we didn't ever expect it to get big," guitarist/vocalist Matthew Caws says. "We certainly don't expect anything like that to ever happen again. We have since let go of this notion that getting a song on the radio is integral to our success. Radio is pretty closed now, anyway."

That doesn't mean that the band has given up on releasing singles. "We always put out singles, but I'm more interested in



putting out songs that are hits," Caws says. "I don't mean radio or MTV hits, but the type of hits that get lots of downloads or kids singing along to at every show."

Getting kids to come to the shows has proved to be surprisingly easy for the band, which made sure to keep its expectations in check post-hit. "We didn't think that kids who knew us because of one song would be longtime fans," Caws says. "We rebuilt our audience by touring and focusing on all-

ages shows, really grass-roots type of stuff."

The band has also endeared itself to fans by releasing quality music; both Barsuk records were met with critical acclaim and early listens to "Lucky" suggest it will be similarly well-received.

Death Cab for Cutie's Ben Gibbard shows up on opener "See These Bones," which could be a lost track from his own band's 2005 Atlantic debut, "Plans." On other songs like

"Beautiful Beat," Nada Surf is upbeat and melodic, and there's even a better-than-average obligatory political tune, "The Fox."

For his part, Caws says the record represents another step forward for the band. "We are always asking ourselves, 'Can we make another good record?'" he says. "I feel like this album is strong, and I'm glad we made it."

As Barsuk sketches out its marketing plan, the TV writers' strike is a factor. While the

label is planning on a robust press schedule and making videos and an interactive Web site to accompany the album, Barsuk president Josh Rosenfeld worries the strike may mean missed opportunities.

"This is a band with a great licensing history, and we wanted placement on TV shows to be part of the album's rollout," Rosenfeld says. "We were also hoping to do the usual late-night shows, but all that is up in the air if the strike continues." ...



## Beatbox

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# Beat Happenings

Tiësto, House Make Grand Statements In '07

The dance music industry is polarized into pop and underground factions that would dispute even those distinctions. An informal year-end poll of leaders from both camps yielded the usual contradictions. Some called 2007 in dance "depressing"; others, "on the verge of exploding." Some dubbed minimal techno the "sound of the year"; others decried its mainstream inaccessibility.

But, surprisingly, there were two things everyone agreed on: the return of house music and DJ Tiësto.

In 2007, "Tiësto had the most heat," Robbins Entertainment VP of A&R/dance promotion John Parker says. "The big story was his tour and all the people talking about it for weeks after he left their city. That was very encouraging to see and hear."

The Dutch DJ/producer's "Elements of Life" (Ultra) has moved roughly 72,000 units since its April release, according to Nielsen SoundScan. His spectacular same-named tour—smartly scalable for arenas, as well as for smaller club venues in developing markets—featured sky-high video screens, pyrotechnics and trippy appearances by Blue Man Group. With a lighter-hoisting rock scope and a "concert-style" set programmed to match the visual onslaught, the tour blazed a new trail for DJ performance. And the fans who attended in droves were dedicated, not casual; singing every word of the vocals and recognizing the instrumentals at first bleep.

A world away from paint-peeling Dutch trance was the still-energetic, yet more sophisticated house of French imports like

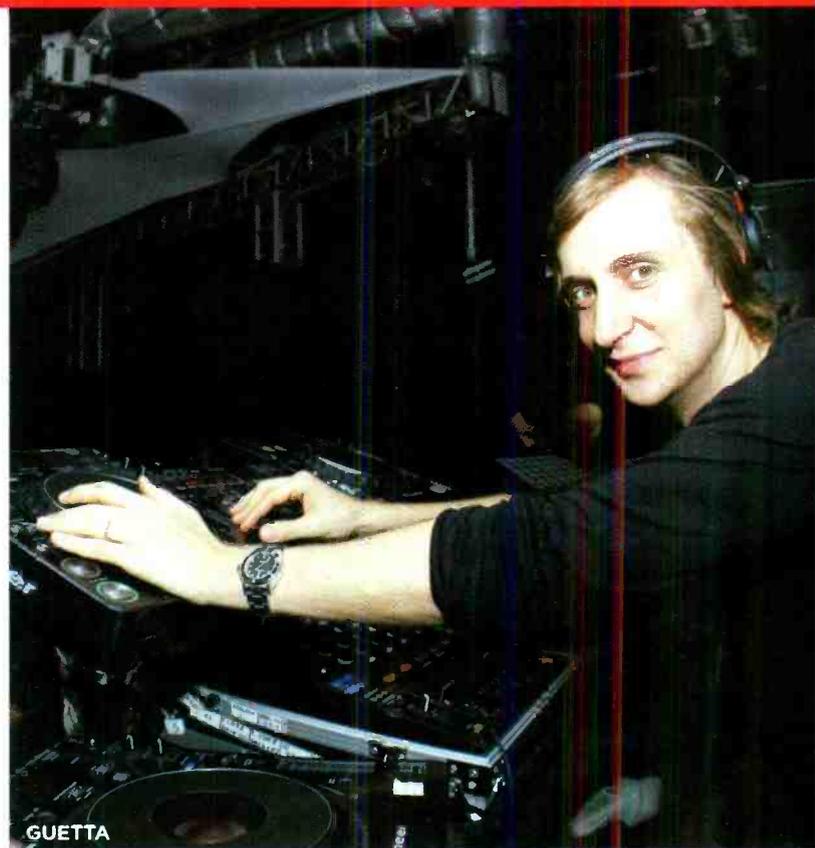
David Guetta and Bob Sinclar and U.S. originals like Kaskade and Roger Sanchez.

"House tracks laced with vocals are making a smashing comeback, getting airplay and creating quite a buzz," says Jessica Risling-Sholl, Ultra's new director of marketing.

Already familiar to existing dance fans, yet willing and able to pen songs in pop structure and length, these DJ/producers are spearheading a new movement that is already merging the old dance factions. Hosh Gureli of new mainstream-leaning download site Masterbeat.com named Sinclar his artist of the year. And Brad Roulier, founding partner of Beatport.com—the DJ download site where the most cryptic of dance music gets sold—predicts "a big comeback for house music and fun" in '08.

We here at Beatbox couldn't agree more with our schizoid panel. While its components were nothing new, the energy at Tiësto's shows, the sheer enthusiasm of the twentysomethings on the floor—who were so pumped during the post-opening-act lull that they erupted into spontaneous soccer chants—had the promise of something even bigger and grander in the years to come for the artist.

And Guetta's recent stop at tiny New York club Cielo was the single most shocking thing this writer has seen in her 10 years on



this beat: The well-heeled crowd—out on Thanksgiving night, no less—pawed at the lanky DJ like he was Elvis reincarnated, climbing banquettes to snap his photo, gazing at him with the kind of devotion usually reserved for teen idols. And they didn't let up, even an hour into his set. His manager said that the scene was the same the night before in Los Angeles, at much larger venue Vanguard. And it would be repeated the following weekend in Miami.

All the in-fighting, rigidity and narrow thinking in the world can't counteract a fan's true passion. If we follow where the people lead in '08, dance might just have a banner year. ...



## Rhythm & Blues

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# State Of The Nation

Panelists Say It Straight At R&B/Hip-Hop Conference



BIG JON PLATT, left, and JOHNITA AUSTIN pulled no punches during a panel at Billboard's R&B/Hip-Hop Conference, which featured a keynote from STEVE RIFKIND (inset).

On the final day of Billboard's eighth annual R&B/Hip-Hop Conference (Nov. 28-30) in downtown Atlanta, two key executives summed up the state of the music industry with telling comments.

Conference Q&A keynoter and SRC chairman Steve Rifkind pointed the finger at industry executives for their music business woes. "We have to develop artists and have patience," he said. "I don't blame the music, I blame the executives."

Later that afternoon, EMI Music Publishing president for the West Coast Big Jon Platt had this to say during the ASCAP-sponsored session, "The Ear Behind the Music," with interviewer/ASCAP songwriter of the year Johnita Austin: "There's a reality that a lot of people have to come to grips with: This is a dying business economically but not creatively. We just have to figure out a way to get [consumers] to pay for it."

"What also troubles me are the number of artists who, after a couple of hits on an album, can't get a hit again," he said. "Waiting two years until the next album is the old way. I'd do nine months in between with a strong album or EP; keep hitting consumers so they [don't forget]."

Those perspectives are definitely food for thought as 2007 comes to a close. Throughout this year, one frequent lament I heard concerned the lack of strong, repeat-play material when it came to 2007 releases. And those releases that did contain memorable material—Alicia Keys' "As I Am" and Kanye West's "Graduation"—proved sales-wise that if you build it (that is, give consumers good music), they will come.

That light-at-the-end-of-the-tunnel sentiment permeated this year's conference. It started with the full house at Wednesday's late-afternoon kickoff, the "New Faces New Artists" boot camp session, sponsored by Face2Face. Touting the talent waiting to be tapped on the indie circuit, the session was designed to help new artists better understand how to network within the various facets of the industry.

Another hopeful note was sounded during the "Word Up!" gospel session when panelists, including Gospel Music Channel senior direc-

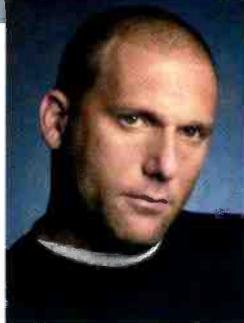
tor of music Alvin Williams, noted the gospel industry has not peaked: "It's a business where a lot of opportunities have yet to be tapped." The word "balance" also cropped up in conversations throughout the conference, with panelists exhorting the radio and record industries to give consumers a chance to hear the range of musical voices beyond the major-label juggernaut: indie artists, conscious rap and inspirational music.

While there was plenty to bemoan (hip-hop's sales downturn, the N-word controversy) and celebrate (R&B is having a strong year, outselling rap by 18%), there is also plenty to look forward to in 2008 as the industry continues to adjust to the scary, yet adventure-filled digital frontier. With that in mind, my Christmas wish list includes the following:

- That industry executives pay real attention to what consumers want. They're tired of paying for CDs that contain only one or two passable songs. Artist development and A&R should be the watchwords in 2008.
- That radio stations more concerned about pumping the hits instead consider adding special programming segments giving listeners the chance to hear—and share opinions about—music from underexposed sectors like inspirational/gospel music and indie R&B/soul.
- That artists get smarter about learning the business and not just throw their hopes in the major-label bins. It was the entrepreneurial spirit of early Motown, Geffen, A&M and other labels that helped build this industry. And that spirit is set to emerge big-time again.

That said, I'd like to thank all the participants and sponsors who made Billboard's R&B/Hip-Hop Conference another success. We couldn't do it without you.

For more on the R&B/Hip-Hop Conference, see page 12.



## Jazz Notes

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# A Different Drummer

Sanabria Caps Busy 2007 By Teaching Youngsters

The biggest compliment Bobby Sanabria received in 2007 came when he was hanging out at an outdoor concert in the Nuyorican Fort Apache district of the South Bronx. He noticed a guy selling illegally reproduced CDs who had Sanabria's fire-storming new album, "Big Band Urban Folktales," prominently displayed.

"He kept telling me that this was some bad shit and that I needed to buy a copy, until he recognized that it was me on the cover," the Bronx-based drummer/percussionist/bandleader says. "You know you've made it when someone in the 'hood is bootlegging your stuff."

Sanabria's Latin jazz CD, released this year on the Jazzheads label, ranks as one of the most overlooked and underappreciated albums of

2007. In the liner notes, Yale University's Dr. Robert Faris Thompson underscores the album's importance by writing that "the mantle of Tito Puente now falls on [Sanabria's] broad, hardworking shoulders."

Indeed, the gusto of Sanabria's clave-driven music explodes with a Puente-like gusto, and launches into new rhythmic and harmonic territory. He not only pays homage to the Latin jazz tradition with new compositions by himself and band members, but he also expands the repertoire to include Brazilian tunes, including two by Hermeto Pascoal and even a brilliant rendition of Frank Zappa's "Grand Wazoo," humorously delivered with kazoos and turkey gobblers.

As for the Puente compar-

ison, Sanabria is humbled. He recalls seeing the maestro play in front of his Melrose project in the Bronx for free and becoming smitten by the rhythm. "How could you not fall in love with this music?" he asks. "There was Tito, leading the band like he was Hannibal conquering Italy. It was a religious experience, and it still is. It's all about possession, an out-of-the-body experience."

Puente became a mentor and colleague. "Tito always supported everything I did, and we became close friends and colleagues," Sanabria says. They did a series of duets called "Two Generations" on Sanabria's debut 1993 album "NYC Aché!" (Flying Fish/Rounder), marking the first time the timbales elder performed with another percussionist.



## Real Talk

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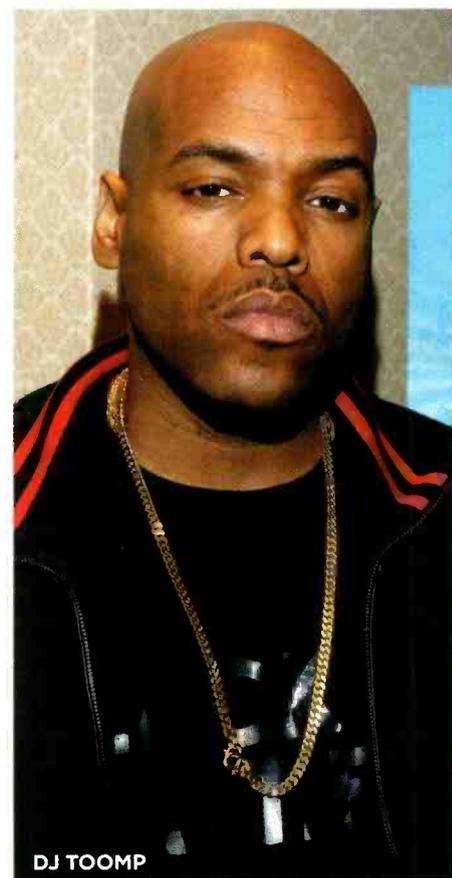
# Toomp's On Top

Producer Keeps Scoring Hits, But Will He Mend Fences With Grand Hustle?

Since this is my last column of 2007, I decided to highlight DJ Toomp, the producer who shifted the career of this year's top single-week seller, Kanye West.

For two years straight, Toomp has produced my songs of the year. In 2006 it was T.I.'s "What You Know," which spent six weeks atop Billboard's Hot R&B/Hip-Hop Songs chart and three at No. 1 on The Billboard Hot 100. This year, he unveiled West's "Can't Tell Me Nothing," which didn't reach No. 1 but certainly gave West the street credibility he needed to cross over to hip-hop's core audience.

"Kanye actually admitted that I made him street with 'Can't Tell Me Nothing,'" DJ Toomp says. "We were really just experimenting in the studio, Kanye and I, and decided to remix a song I'd originally made for Jeezy called 'I Got Money.' We sent it



DJ TOOMP

BILLBOARD  
EXCLUSIVE

BY CORTNEY HARDING

# LIVING ROOM ROCK

New Cable Show Captures Music In Unconventional Venues

A converted 19th-century synagogue, a 700-acre farm and the Los Angeles County Museum of Natural History might not seem like usual venues for rock concerts, but producers of a new show called "Live From the Artists Den" are hoping to broaden viewers' ideas of where live music can happen.

"One of my main inspirations for starting the show was realizing just how awful traditional venues are," the show's producer Mark Lieberman says. Lieberman started out putting on living room concerts and says that he "saw magic in the room" when people were allowed to experience musicians in nontraditional settings.

"One of the main things I wanted to address was the issue of music discovery waning after a certain age," Lieberman says. "People who were big fans still love music, but they can't stay out in smoky clubs until the middle of the night. This brings the music to them in a new, innovative way."

To deliver the shows, Lieberman part-

testing and building a microsite for the show," Slava says. After the premiere episode Jan. 13, featuring KT Tunstall at the fully restored, early-20th-century-era Prince George Ballroom in Manhattan, the show will settle into a regular Thursday 8 p.m. time slot.

Other artists and venues featured will include Crowded House at the Masonic Hall Grand Lodge in New York, Fountains of Wayne on a 100-year-old ship at New York's South Street Seaport, the Swell Season at the Good Shepherd Center Chapel in Seat-



SANABRIA

"Tito inspired me in the sense that he proved to me that drummer/percussionists could be accomplished musicians. He was a total artist: a virtuoso player, an accomplished bandleader, composer, arranger and a good dancer," says Sanabria, whose résumé includes a big-band stint with **Mario Bauzá**, the Godfather of Afro-Cuban jazz, and a Grammy Award nomination in the best Latin jazz album category for his 2000 CD, "Afro-Cuban Dream... Live & In Clave" (Arabesque).

Inducted in 2006 into the Bronx Walk of Fame—which includes such Latin jazz notables as **Eddie Palmieri** and **Ray Barretto**—Sanabria serves as the Latin jazz big-band instructor at the Manhattan School of Music and New York's New School for Jazz and Contemporary Music.

On Nov. 15, Sanabria directed the **New School Afro-Cuban Jazz Orchestra** in a rousing concert at Tishman Auditorium. "The music is demanding," he says. "I gave the

students music beyond their capacity, but they didn't know that. So, it's gratifying to see how they mastered it."

Sanabria's commitment to the tradition in the classroom and on the bandstand is so unrelenting that "Folktales" trombonist **Joe Fiedler** told him he's the only guy he knows who's willing to get into a fistfight with someone to play the music right. Sanabria laughs and says, "Now, that was the second-biggest compliment I got in 2007." ...

to Jeezy but he didn't really like it because it was so different."

And the rest is history. West and Toomp worked on several more songs from West's "Graduation," including "Big Brother" and "Good Life," which is No. 7 on the Hot 100 this issue. Toomp also has his own R&B group, **620**, in the wings for 2008 and placements on new albums from **Mariah Carey** and **Ludacris**.

"I really programmed myself to try to win a Grammy every year," DJ Toomp says. "I just nailed a hit song on Mariah Carey's new record. I've got a song on **Lloyd's** new album. I want to bring that **Quincy Jones/Michael Jackson** feel to his record. I've got a lot of R&B artists in my scope because I've already worked with all of the big guys in hip-hop. But I've also got songs on Jeezy and Ludacris' next albums and I did 'Say Hello' on **Jay-Z's** 'American Gangster.' Jay stuck his head in the studio a few times while Kanye and I were working on 'Big Brother.'"

But the biggest question is whether Toomp will work with longtime friend T.I. anytime soon. It was rumored the pair parted ways over money during the recording of "T.I. vs. T.I.P." but Toomp says that wasn't the whole story.

"I don't want to say it was about money," DJ Toomp says. "It was really about my sta-

tus in that Grand Hustle situation. Don't treat me like a side producer when I'm the foundation of your company and you have admitted that to me but would never admit it on paper.

"I'm the third partner of this company, Grand Hustle, the ears and eyes," he adds. "I know what albums should sound like, and after a few things start lining up, they could move around without having to borrow money from me anymore. I started off executive-producing, then I wasn't, and somewhere the music got crazy. My placements were down from five songs to two songs, and I'm saying, 'I hope I make the album.' Our situation was more of a respect thing."

Toomp says that he's "not sure" if he'll work on T.I.'s next album, but he and the Grand Hustle team have been talking.

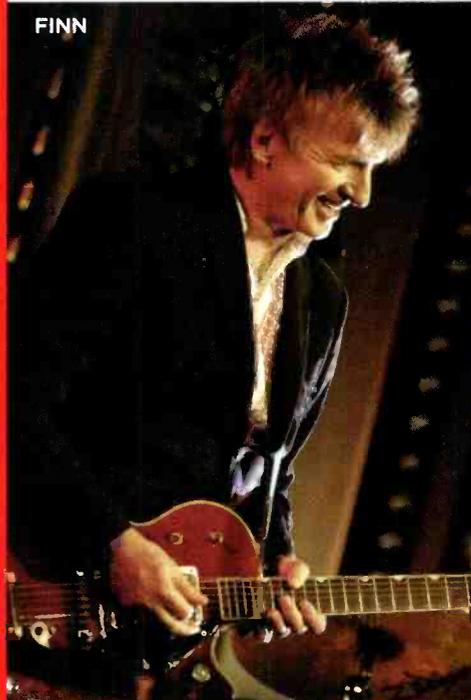
"I will admit that it felt good to read the comments from people who heard the last record," DJ Toomp says. "When people said, 'Thumbs down, Toomp, where were you?,' it definitely felt good to be missed."

A Grand Hustle representative had no comment at press time.

Either way, I'm just hoping the pair get together on "Paper Trail," the record T.I.'s recording while under house arrest in Atlanta. Like **Snoop** and **Dr. Dre**, it's always better when the original team is together. ...



GRIFFIN



FINN



TUNSTALL

nered with cable network Ovation TV, a 10-year-old channel that was resurrected last year. "Even though I personally don't like TV, I felt like Ovation was smart and curated, and the mission fit was spot-on," Lieberman says.

According to the channel's senior VP of programming Kris Slava, Ovation is available in 16 million homes nationwide and has a presence on DirecTV. "The channel's focus is the arts, but we have a very broad definition of art," Slava says. "We run everything from classical concerts to artist profiles to pieces on photography and ballet."

The network has commissioned eight concerts from the "Artists Den" and plans an aggressive marketing campaign to coincide with the first airings in January. "We are doing a print campaign in cooperation with Grey Goose Entertainment, some interactive con-

tle and Patty Griffin at the Angel Orensanz Foundation for the Arts on Manhattan's Lower East Side.

"We were in the frame of mind that in an unusual space you do an unusual show, and we did," Crowded House's Neil Finn says. "We were quite expansive and loose with the format. At TV tapings, it can sometimes feel a bit formal, but it didn't feel very formal in there at all. People were really digging it. I think every aspect of it turned out brilliantly." ...

# THE BILLBOARD REVIEWS

## ALBUMS

### R&B/HIP-HOP

#### BEANIE SIGEL

##### The Solution

Producers: various  
Roc-a-Fella/Def Jam

Release Date: Dec. 11

▶ This Philadelphia-based MC, one of several Jay-Z protégés who have yet to attain that level of fame, describes in more detail than most rappers the criminal demimonde that gangsta rap alternately glorifies and laments. And Beanie Sigel knows what he's talking about: In addition to three previous studio discs, his résumé reflects several run-ins with the law, including a recent one-year prison sentence on a federal gun charge. Sigel's familiarity with the dark side unquestionably gives "The Solution" the air of realism gangsta rap fans prize. Yet thanks to a production tapestry long on mournful soul-music sounds (as well as a surprisingly effective sample of James Blunt's "No Bravery"), the album is also a downer, with little of the high-life swagger Jay uses as a drugs-and-guns counterweight. Depressing but arresting.—MW

### R&B

#### BOW WOW & OMARION

##### Face Off

Producers: various  
T.U.G./Columbia

Release Date: Dec. 18

▶ Full-length pairups between R&B and rap/hip-hop artists are nothing new. (See R. Kelly and Jay-Z's "Unfinished Business.") On this outing, teen heartthrobs and tour mates Bow Wow and Omarion team for an album that builds on their 2005 hit merger "Let Me Hold You." The result doesn't disappoint. One of the strongest tracks is the engaging groove of lead single "Girlfriend," on which the two artists rhythmically and lyrically draw portraits of their romantic ideals. Omarion's tender tenor perfectly complements Bow Wow's energetic rap as they trade off on the equally catchy "He Ain't Gotta Know" and "Can't Get Tired of Me." A couple of tracks sound derivative, but for the most part fans of the duo will embrace this album as well as the twosome's maturing sound.—GM

#### MARIO

##### Go

Producers: various

J

Release Date: Dec. 11

▶ Mario is certainly a fine singer, and his 2004 ballad "Let Me Love You" remains a modern R&B classic. Problem is, he's failed to consistently hold our attention. While third album "Go" shows a nec-

#### WU-TANG CLAN

##### 8 Diagrams

Producers: various  
Loud/Universal

Release Date: Dec. 11

The biggest revelation on Wu-Tang's first record in six years isn't the Beatles "reinterpolation" "The Heart Gently Weeps" or even that the album actually came out. It's that the project is as strong as it is—for all the years of obligatory infighting there's a cohesion and strength to these "8 Diagrams." RZA keeps his foot in the sludgy gutter beats and extended chopsocky decoration of Wu-Tang past, but he's also expanding his reach. George Clinton cameos on the nodding "Wolves," and "Rushing Elephants" rolls on a shimmering string section from hell. Ghostface Killah is as wickedly esoteric as ever, Method Man sounds reinvigorated and snapped out of his recent slump, and Raekwon, who's been on record decrying "8 Diagrams," is ice-pick sharp. The absence of ODB is felt more than you'd expect, although the obituary "Life Changes" provides a sense of closure in an album that feels more like a next step.—JV



essary maturation, the disc is short on standouts. At 21, Mario still struggles to find his adult sound, hitting dead ends with cuts like "Kryptonite" and the preachy "Do Right." Artistic progress is better-reflected on lead single "How Do I Breathe," "Right and a Wrong Way"—where the singer sports a Maxwell-ian falsetto—and the Polow Da Don-crafted "Crying Out for Me," which makes great use of his begging vocals. Mario wants to "Go" forward, and it seems like he's ready. He's just not sure where he's headed.—CH

### SOUNDTRACK

#### VARIOUS ARTISTS

##### Sweeney Todd—Original Motion Picture Soundtrack

Producers: Tim Burton,

Robert Hurwitz

Nonesuch

Release Date: Dec. 18

▶ At first slice, the musical tale of a murderous barber doesn't seem like appropriate Hollywood fodder. But if you think of it as Tim Burton's answer to the stage-to-film adaptation craze that gave us John Travolta in drag, it makes some kind of sense. Helena Bonham Carter as the meat-pie-making Mrs. Lovett sings more like Little Bo Peep than the cockney wench Angela Lansbury originated in 1979. But Alan

Rickman is memorably creepy as the pedophilic judge, and as the title character, Johnny Depp is pretty much perfect, selling the vocally strident "Epiphany" ("They all deserve to die") and savoring Stephen Sondheim's tricky wordplay. Oft-covered Sondheim classics like "Pretty Women" and "Nothing's Gonna Harm You" are here too, but once heard in the context of the gory plot, you'll never be able to listen to Barbra Streisand sing them again.—KM

### ROCK

#### DAVE MATTHEWS BAND

##### Live at Piedmont Park

Producer: Dave Matthews

Bama Rags/RCA

Release Date: Dec. 11

▶ As strong a representation as you'll find anywhere in Dave Matthews Band's burgeoning catalog of concert releases, "Live at Piedmont Park" is notable for the ferocity of the band's playing on tracks like the seriously funky "Louisiana Bayou," a Latin-tinged "You Might Die Trying" and "Cornbread," one of three new songs here. There's also a jazzy rendition of "Too Step" and neatly segued couplings of "So Much to Say" into "Too Much" and "#40" into

"Warehouse." Warren Haynes of the Allman Brothers Band, which opened the Atlanta benefit show, laces electric guitar into a sinewy take on "What Would You Say," while Greg Allman sings his own "Melissa" to the obvious delight of a partisan Southern crowd. Proceeds from the gig raised more than \$1 million to expand the titular park.—GG

### THURSDAY

#### Kill the House Lights

Producer: Sal Villanueva

Victory

Release Date: Oct. 30

▶ This collection of Thursday material well-serves its likely purposes of keeping the band top of mind in the fourth quarter while giving screamo fans a new favorite thing for Christmas. Three new songs and nine previously unreleased ones, plus a documentary/concert DVD, make "Kill the House Lights" worth exploring. Instead of throwing in anything the vault offered, the CD is a cohesive play that flitters through a variety of beats, timings and moods. Among the best angst flailings are "Ladies and Gentlemen: My Brother, the Failure," "Signals Over the Air," "Panic on the Streets of Health Care City" and "Paris in Flames." Topping this one-off for former label home Victory is a

12-song sampler of Victory acts in the same vein as Thursday (Aiden, Driver Side Impact) that takes care to catch them at their best angles.—CLT

### POP

#### RUFUS WAINWRIGHT

##### Rufus Does Judy at Carnegie Hall

Producers: Phil Ramone,

Rufus Wainwright

Geffen

Release Date: Dec. 4

This song-by-song re-creation of Judy Garland's iconic 1961 Carnegie Hall performance, staged there by Rufus Wainwright in 2006, seems better-suited to a cabaret act. Wainwright tries valiantly, but his persona is too affected to do what Garland did with this material: all standards, but rearranged for maximum drama and sung by the troubled star like battle songs. But really, could anyone pull this off? The performance was a time and place—in America, in music, in Garland's life and career—and making an interesting redo would require either very creative thinking or total theater, neither of which Wainwright supplies. The highlight is Lorna Luft, Garland's "other daughter," joining Wainwright on "Swanee" and providing a more fitting tribute to her mother's legacy.—KM

#### THE DREAM

##### LoveHate

Producers: various  
Island Def Jam

Release Date: Dec. 11

R&B rookie the Dream has already

proved adept at penning ultra-catchy tunes. Exhibit A: Rihanna's "Umbrella." Exhibit B: J. Holiday's "Bed." The same elements that made those songs such irresistible hits are what make this singer/songwriter's debut so impressive: lingering melodies, plenty of "ehs" and even a few "ellas." Realizing that repetition is the key to catchiness, Dream transforms the simplest phrases ("Playin' in her hair," "Shawty is a 10!") into memorable, sometimes unconventional hooks, bound by steady drums and "FutureSex" synthesizers. Such cuts as "Falsetto" and "Purple Kiss" reflect his sultry side. And like labelmate Ne-Yo, Dream knows to avoid cliché. Where others might go the nursery rhyme route, he opts for multisyllable mouthfuls and metaphors. Minus the last two tracks, one a Rihanna duet, "LoveHate" is a disc sure to stick in your head.—CH



#### GHOSTFACE KILLAH

##### The Big Doe Rehab

Producers: various

Def Jam

Release Date: Dec. 4

▶ Even while the Wu-Tang Clan was most active, Ghostface Killah was quietly establishing himself as one of the wickedest, least predictable MCs of this era. This is his third album in 18 months. But if there's a bottom to Ghost's lyrical well, he's nowhere near it on "The Big Doe Rehab," which is jammed full of dense, smoggy New York chaos. For street-gutter crime stories, it's hard to beat "Walk Around," whose blaxploitation horns belie the surprisingly compelling narrative within. For the club, there's "Supa GFK" and "We Celebrate," a hot-tempered party jam based on a left-field Rare Earth sample. And for the fan of fictional party rhymes, there's "White Linen Affair (Toney Awards)," where Ghost lines up the current roster of hip-hop royalty and takes his place strong in the middle of it.—JV



# THE BILLBOARD REVIEWS

## SINGLES

### JAZZ

#### HORACIO 'EL NEGRO' HERNANDEZ

**Italuba II**  
**Producer:** Horacio Hernandez  
*Cacao Musica*

**Release Date:** Nov. 27

★ Venezuelan audiophile label Cacao Musica makes a U.S. debut with a quintet of releases, including this terrific disc from percussionist Horacio "El Negro" Hernandez. He has gigged with everyone from Carlos Santana to Chucho Valdes and Michael Brecker, but on "Italuba II" he dons the role of quartet leader on 11 tasty Afro-Cuban feasts. The album opens in dramatic fashion with the montuno vibe of "Last Minute." The ballad "Afternoon at the Boulevard" is another appealing number, showcasing trumpeter Amik Guerra Lig Long and keyboardist Iván Bridón Nápoles via beautifully articulated solos. For a nice uptempo jolt, plug into the hectic syncopation of "Sentimiento en Re-sol," then back off a bit with Long's supple horn sound on "Deseo."—*PVV*

### DVD

#### R. KELLY

**Trapped in the Closet Chapters 1-22: The Big Package**

**Producer:** none listed  
*Jive/Zomba*

**Release Date:** Dec. 11

▶ Though it reveals the remarkable complexity of R. Kelly's groundbreaking R&B soap opera, ingesting all 22 chapters of "Trapped in the Closet" in one sitting doesn't necessarily do any favors to the material. Kelly's haunting

score actually holds up, but by the halfway point the story's glorious absurdities begin to wear off, which doesn't happen when you catch a few bizarre chapters at a time. Still, you had to assume Kelly would find a way to make this deluxe package worth your while, and he does in the DVD's commentary track, where we see him sitting in front of a movie screen (à la "Mystery Science Theater 3000") dispensing hilarious anecdotes about the film-making process while smoking a cigar.—*MW*

### NEW & NOTEWORTHY

#### BEN'S BROTHER

**Beta Male Fairytales**  
**Producers:** Martin Terefe,  
*Jamie Hartman*  
*Relentless/Virgin*

**Release Date:** Dec. 4

Ben's Brother frontman Jamie Hartman says he titled the debut by his London-based pop/rock outfit "Beta Male Fairytales" because he always felt like he was living in the shadow of his cricket-star sibling. But Ben isn't the only guy casting a shadow over "Beta Male"—these 13 tracks also bear the influence of such triple-A radio heavyweights as the Fray, Travis and Five for Fighting, whose mellow acoustic tunecraft seems to have provided the template for Hartman's writing about being a dreamer who has trouble falling asleep. Highlights include closer "Stuttering," whose truth-in-advertising vocal hook actually earned a spot on Madison Avenue: It's currently helping to hawk Dentyne Ice.—*MW*

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Alexandra Cahill, Clover Hope, Gary Graff, Kerri Mason, Gail Mitchell, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel, Mikael Wood

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

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

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

### AC

#### KELLY KING

**I Don't Wanna Sing That Song (4:28)**

**Producers:** Charles Calello,  
*Zach Zisken*

**Writers:** S. Crooks, J. Rich,  
*R. Rosen*

**Publisher:** Warner Bros.  
*CMG*

▶ She looks a bit like Celine Dion in pictures, she sounds somewhat like Mariah Carey—but ultimately Kelly King stands on her own with single "I Don't Wanna Sing That Song." Touring with Michael Bolton, the Nashville-bred and current New Yorker King was taken under the wing of Charles Calello, nominated for 30 Grammy Awards and responsible for hits by Neil Diamond, Barbra Streisand, Frankie Valli and Frank Sinatra. The lovely, melodic song opens with a captivating falsetto hook that carries throughout, alongside a chugging midtempo ballad full of ingratiating heartache: "I just want to cry for all I'm worth, I don't wanna feel all right/All I wanna to do is hurt tonight." King's vocal is totally pro, beautifully layered and oh-so-ready for radio. AC is slovenly in embracing new artists; if Kelly Sweet was 2007's breakthrough, then the new year is the time to crown the next King.—*CT*

### DANCE

#### ERIKA JAYNE

**Stars (6:47)**

**Producers:** Peter Rafelson,  
*Eric Kupper*

**Writers:** P. Rafelson,  
*E. Kupper*

**Publisher:** not listed  
*RM*

▶ Budding dance artist Erika Jayne follows sexually charged debut "Roller Coaster," which topped Billboard's Hot Dance Club Play chart in July, with the more frothy "Stars," already catapulting into the stratosphere on dancefloors. Written and produced by Peter Rafelson (Madonna, Berlin, Britney Spears, Stevie Nicks) and Eric Kupper (Frankie Knuckles' "The Whistle Song," Billie Ray Martin)—superstar names in the community—the track also has bragging rights with remixes

from the fashionistas Moto Blanco, Mike Rizzo, Escape/Vicious, Steve Mac, Tony Moran and Cagedbaby, enough re-rubs to carry the track from midnight to dawn. Jayne is among the rare dance artists who will actually have an album to carry her hits: Look for "Beautiful Mess" in '08.—*CT*

### ROCK

#### ANBERLIN

**The Unwinding Cable Car (4:17)**

**Producer:** Aaron Sprinkle

**Writers:** Stephen Christian,  
*Joseph Milligan*

**Publishers:** Noise in National  
*Music/Thirsty Moon Piver,*  
*ASCAP*

*Tooth & Nail Records*

Anberlin backs off from the vigorous pacing that rules its stellar "Cities" album for midtempo single "The Unwinding Cable Car." The recording's pristine tone makes every guitar note resonate and every drumbeat a tight slap, with Stephen Christian's impassioned but mellow voice the multitracked focal point. Even when Anberlin takes it easy on the tempo, its intensity remains evident in its lyrics—which center on trust and betrayal—and the song's persistent timing.

### SPOON

**Don't You Evah (3:36)**

**Producers:** Mike McCarthy, Britt Daniel, Jim Eno

**Writers:** J. Tepper, M. Tepper,  
*D. Vockins*

**Publisher:** Beat Beat Beat, ASCAP  
*Merge Records*

Spoon's Britt Daniel was right to compare "The Underdog," the first single off "Ga Ga Ga Ga Ga," to a fiesta. Dominated by a horn section, the exuberant Jon Brion-produced track is a staple at triple A and modern rock radio. "Don't You Evah," the Austin-based band's follow-up, further demonstrates its versatility and not-quite-pop craftsmanship. Produced by Daniel, drummer Jim Eno and Mike McCarthy, the song is a more understated, funkier affair than "Underdog." Although written by former tour mates the Natural History for an unreleased album, it bears the distinctive Spoon stamp: rawer elements—like inclusion of in-studio snippets—are part of an overall approach that embraces precision and eclecticism. The bass-driven "Don't You Evah" opens with an inside joke among producers, but unfolds slowly with perfectly placed bursts of guitar and tambourine.—*AC*



### CHRISTMAS

"Cable Car" will do fine for evening programming on rock outlets, and AC stations should also slip it into their playlists. The track is a solid bet, but we're copping a plea to Tooth & Nail on bended knee: Let "Dismantle/Repair" be next at bat. It's a fervent monster straining to be unleashed as a single.—*CLT*

### CHRISTMAS

Among the holiday singles at radio now are:

#### CHRISTOPHER CROSS

**The Best Christmas (4:10)**  
*Christopher Cross Records*

#### KIMBERLEY LOCKE

**Frosty the Snowman (2:25)**  
*Curb*

#### DARYL HALL & JOHN OATES

**Take Christmas Back (4:49)**  
*DKE/Icon/U-Watch/Dream On*

#### KELLIE PICKLER

**Santa Baby (3:13)**  
*BNA*

#### JOSH GROBAN & FAITH HILL

**The First Noel (4:33)**  
*Reprise*

#### ANNE MURRAY

**Winter Wonderland (3:14)**  
*Manhattan*

#### MELISSA ETHERIDGE

**Christmas in America (4:21)**  
*Island*

#### JOSS STONE

**All I Want for Christmas (3:13)**  
*Virgin*

#### EMMY ROSSUM

**Carol of the Bells (2:38)**  
*Geffen*

### CASCADA

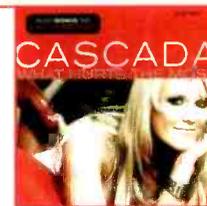
**What Hurts the Most (3:38)**

**Producers:** L. Manuel Reuter,  
*Yann Pfeiffer*

**Writers:** S. Robson, J. Steele

**Publishers:** varicus  
*Robbins*

For all of the dancefloor fairy dust cast by Cascada's delectable output—"Everytime We Touch," "Truly Madly Deeply," "Miracle"—the German Eurodance trio of Natalie Horler, DJ Manian and Yann Pfeiffer (this year's World Music Award winner as that nation's best-selling act) reaches a new inspirational peak with a cover of ubiquitous "What Hurts the Most," which in 2006 took Rascal Flatts to No. 1 at country and AC and No. 6 on The Billboard Hot 100. Like "Everytime We Touch," which propelled Cascada into top 40's top 10 in '06, this track is remixed into a frothy uptempo anthem, complete with requisite percussive thump and an exulted vocal (with 12 mixes in all) that leaves the lyric's potential heartbreak in the dust. The first single from upcoming sophomore full-length "Perfect Day" has already topped out at No. 5 in Sweden. Wouldn't it be wondrous if American programmers renewed their vow in 2008 to put variety on the airwaves—or do we really need a fifth entry in the top 10 from T-Pain?—*CT*



COUNTRY BY KEN TUCKER

# From The Heart

BILLBOARD EXCLUSIVE

## Hallmark To Exclusively Sell New McEntire Release

Reba McEntire's new "Love Revival" will be sold exclusively at Hallmark Gold Crown stores in January and February, making her the latest in a string of top artists to release holiday-related albums through the retailer, Billboard has learned. Josh Groban, Michael Bublé and Martina McBride have put out Valentine's Day sets, while George Strait, Michael McDonald and James Taylor have done Christmas releases. Barry Manilow's "In the Swing of Christmas" is currently available at the independently owned stores.

Ann Herrick, VP of strategic music alliances for Kansas City, Mo.-based Hallmark, says that artists targeted for the projects are carefully chosen. "We do pretty extensive research to determine who our artists are," she says, noting that the company surveys its core consumers and those who it would like to attract into its stores. McEntire, Herrick says, "actually came out on the top of our list."

And while McEntire agreed to participate, there was a hitch. "I said, 'I'd love to,'" she recalls, "but the problem is, I didn't have that many love songs that I've recorded during my 31-year



career, believe it or not." Cliff Williams, who works for McEntire, went through her back catalog and found what they were looking for.

The set includes McEntire's 1993 duet with Vince Gill, "The Heart Won't Lie," which spent two weeks at No. 1 on Billboard's Hot Country Songs chart. The title cut is an amped-up gospel-style piano thumper that first appeared on her 2003 set "Room to Breathe." "Somebody," a 2004 No. 1, is also included.

In addition, the album contains four songs recorded exclusively for Hallmark, among

them a stellar version of Restless Heart's 1987 No. 1 single "I'll Still Be Loving You." "That's one of my all-time favorite songs," McEntire says.

Also included are three songs—"Bad for My Own Good," "With You I Am" and "Big Blue Sky"—that McEntire had considered, but never wound up using, for previous projects. She produced the new songs with Tony Brown.

In addition to focused in-store marketing, Hallmark will utilize national TV, network radio and direct-to-database marketing to promote the album's availability.

At the 3,700 Hallmark Gold Crown stores nationwide, "Love Revival" will be priced at \$7.95 with the purchase of three Hallmark cards.

The collaboration with Hallmark "really targets the mood," McEntire says. "If you go into Hallmark and are looking for romantic, sentimental, seasonal music, then you're going to find it there."



## NATIONAL ANTHEMS: CRITICS' POLLS AND PRICING CAMPAIGN BOOST INDIE ROCKERS' SALES

Album sales industry-wide are down 12% this week, from the week containing Black Friday. But Brooklyn indie rock band the National's latest album, "Boxer," shoots up 45% and has a 51% gain in digital sales, according to Nielsen SoundScan. The album, which was released in May on Beggars Banquet, sold 2,000 copies in the week ending Dec. 2 and has sold 69,000 in total.

Beggars Group CEO Lesley Bleakley attributes the jump to a recently launched competitive pricing campaign and the band's appearance on a number of year-end critics' polls. Paste magazine selected "Boxer" as the year's best album and put the band on the cover of its December issue, which hit newsstands Nov. 26, and Stylus magazine put the record at No. 5 on its list. In addition, British publication Uncut placed the album at No. 34.

"We anticipated the timing of the year-end polls," Bleakley says, "and made sure to coincide them with the timing of the price cut."

This isn't the first time the National has done well in critics' polls. Its 2005 album, "Alligator," came in at No. 38 on that year's Village Voice's Pazz and Jop critics' poll, with 321 out of 795 critics picking it as among the year's 10 best. —Cortney Harding

## CHRISTIAN ARTIST PLUMB CROSSES OVER TO TOP OF THE DANCE CHART

Mixing church and beats has paid off for Christian artist Plumb, whose "In My Arms" (Curb) shoots to the top (6-1) of Hot Dance Airplay this issue, becoming her first No. 1 on a Billboard chart.

"We're always looking for ways to expose any of our artists to a bigger format," Curb

VP of A&R Bryan Stewart says. "I love dance music, and I'm her A&R person, so it ends up happening a lot. We've remixed everything from LeAnn Rimes to Tim McGraw."

Plumb, whose real name is Tiffany Arbuckle Lee, first hit the Christian album chart 10 years ago. She writes grey melodies in the Evanescence vein, but has an expressive, warm voice

that recalls Sarah McLachlan. The track, a mother's cautionary lullaby (she's pregnant with her third child), appears in ballad form on her sixth album, "Blink," which debuted at No. 23 in October on the Top Christian Albums chart.

It's not Plumb's first dance format success: "Cut," another ballad off her 2006 "Chaotic Resolve" set, hit No. 5 on Hot Dance Airplay.

"With a lot of dance music, the lyrics are more generic, where Plumb's really writing about people's stories," Stewart says. "People relate to her lyrics." —Kerri Mason and Gary Trust



PLUMB

POP BY CRISTINA BLACK

# KYLIE'S KOMMUNITY

## Pop Star's New Social Networking Platform Unites Fans Over Their Phones

Kylie Minogue fans now have a new way to indulge their obsessions—via mobile phone. Created by London firm New Visions Mobile in partnership with Minogue's U.K. label Parlophone and combining universal handset access with the concept of an Internet fan community, Kylie Konnect may well be the first artist-based social networking platform of its kind.

Kyliekonnect.com launched Nov. 2 to coincide with the digital release of her single "2 Hearts." The site has drawn more than 10,000 users. The Australian pop star's new album, "X," meanwhile, enters the U.K. album chart at No. 4 this week on the strength of 82,000 copies sold.

At press time, a U.S. release had not yet been scheduled. Minogue's last regular-issue studio album, "Body Language," hit No. 42 on The Billboard 200 and has sold 170,000 copies stateside, according to Nielsen SoundScan. Her biggest U.S. release, 2002's "Fever," has scanned 1.1 million copies and reached No. 3.

After joining kyliekonnect.com, members can create a profile, write blogs, upload photos, download content and connect with other fans all over the world by mobile phone or Web browser. Minogue, a community member herself, maintains her own Kylie Konnect profile where fans can ac-

cess regularly updated news items, blog posts and a photo gallery.

"The people that buy our music cluster very quickly around releases," EMI U.K. senior VP of digital Simon Gunning says. "What we want to do is bring those clusters into connected communities." Gunning says it's too early to say how Kylie Konnect is affecting album sales, and the label is still making plans for utilizing the new fan club. "The next step is to find a way to reward the consumers and give them incentive to stay inside the community."

For now, Parlophone will keep the site updated with exclusive features and content, including music, video, news, tour information and contests. Kylie Konnect furthers the concept of the Lily Allen Loyalty Club, a mobile-access fan site that Parlophone and New Visions launched in 2006, which offers members points toward exclusive prizes.

New Visions business development director Julia McNally says the benefits of artist-based mobile networking are potentially great, if still largely theoretical.

"There's an opportunity here for the labels to sell content directly to the fans," McNally says, contrasting the new model with existing deals where labels license mobile networks to distribute content for them. "The application could be transferred to any artist, club or event where the mobile phone might be used as a marketing tool."



MINOGUE

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

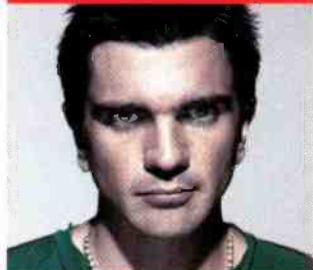


## LET ME ROLL IT

>> Paul McCartney's vinyl EP "Amoeba's Secret"—recorded during his in-store stint June 27 at Amoeba's Hollywood location and sold only in independent stores—enters Top Tastemakers at No. 15. The core-panel chart garners sales data from indie stores and regional chains.

## HER HOLIDAY

>> It's Kimberley Locke's most wonderful time of the year again, as "Frosty the Snowman" becomes her third Adult Contemporary No. 1 in three years; all three are holiday titles. It also marks the 100th song to top the chart since it switched to Nielsen BDS data in July 1993.



## NEW CHAMP

>> Juanes' "Me Enamora" holds at No. 1 for a 12th straight week on Hot Latin Songs, the longest reign atop the list in 2007. He moves ahead of Enrique Iglesias' "Dimelo," which led the page for 11 nonconsecutive weeks.

# CHART BEAT

>>When Garth Brooks' "More Than a Memory" entered Hot Country Songs at No. 1, it became the first song in the history of this chart to debut at the top. Now, Fred Bronson reveals the song may be setting another unique record. Since "More" has never fallen out of the top 10 and is in its 14th week on the tally, it could become the first song in this chart's existence to spend its entire run inside the top 10. The full explanation can be found in Chart Beat online.

>>Bronson also congratulates the folks at Curb Records for their first No. 1 on Hot Dance Airplay, courtesy of Plumb (see story, page 38).

>>Plus, there's chart news about Justin Timberlake's latest achievement.

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

Billboard

# CHARTS



## Over the Counter

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

# Post-Turkey Blues; Groban Approaches Elvis

In case you're wondering, 2000 is when a certain holiday tide turned. Since then, the fourth quarter has been less fun for merchants who sell music.

Although it marked the fattest year of album sales tracked in Nielsen SoundScan history, including the biggest sales week ever measured during the Christmas frame, 2000 was also a year when a troubling trend began.

Prior to that year, volume would spike during Thanksgiving week and then continue to build each week from then through the Christmas stanza. Even in years when the week after Thanksgiving was void of top 10 starts by new releases on The Billboard 200—as was the case in each year from 1995 to 1997 and again in 1999—volume for the post-turkey frame managed to eclipse the album sales clocked during the November holiday's frenzy.

But, in every year from 2000 on, the week after Thanksgiving represents a speed bump on the way to the Christmas week's peak, a streak maintained by the numbers posted on Market Watch, seen below on this page.

Even in 2003, when the week after Thanksgiving brought a then-career-high frame of 618,000 for Alicia Keys as "The Diary of Alicia Keys" bowed at

No. 1, or a year later when 368,000 made a No. 1 start for Jay-Z and Linkin Park's "Collision Course," volume lagged behind the holiday week's pace.

One cause for the shift has to be the increased focus on Black Friday sales, which finds discount-driven music sellers like Wal-Mart and Circuit City slashing some high-profile releases to as little as \$5. With those kinds of sales spiking Thanksgiving-week traffic, a step down in volume becomes inevitable, especially in a week like that chronicled this issue, when the Hot Shot Debut starts as low as No. 50.

**THE HIGHEST BOUGH:** Celine Dion, Christina Aguilera, Garth Brooks, Harry Connick Jr., Whitney Houston and Sarah McLachlan. That's just a few of the multiplatinum artists whose Christmas albums failed to reach No. 1 on The Billboard 200 between 1994, when Kenny G's "Miracles—The Holiday Album" rang the bell, and last week, when Josh Groban's "Noel" became the first since then to do so.

Groban returned to "The Oprah Winfrey Show" in the same week he visited "Good Morning America" and NBC's "Christmas From Rockefeller Center" special, while ABC used his treatment

of "I'll Be Home for Christmas" to accompany a montage of messages from troops stationed in Iraq. All that TV exposure generates Greatest Gainer honors with an increase of 134,000.

More than that, Groban's new total of 539,000 copies represents one of the largest weeks logged by a holiday album since Nielsen SoundScan set up shop in 1991. Kenny G's "Miracles" topped Groban's current total for three weeks, the largest of those being 819,000. No other Christmas album in SoundScan history clocked a week as large as Groban's sum.

If he holds on to No. 1 next week—

as Nielsen SoundScan's Dec. 5 Building chart strongly suggests—his "Noel" will be the first to lead Billboard's album chart for three consecutive weeks since Elvis Presley's "Elvis' Christmas Album" did so in the last three issues of 1957.

Finally, Groban's half-million-plus week brings volume for the top 100 holiday albums to 1.92 million, the best frame for that category since the week ending Dec. 14, 2003 (1.96 million), when Connick's "Hark! The Herald Angels" led with 129,000

**GLOBAL EXPANSION:** Billboard.biz broadens its international scope with the addition of digital tracks charts from a dozen European markets, provided by Nielsen SoundScan International.

Joining the Web site's weekly menu are lists from Belgium, Denmark, Finland, France, Greece, Ireland, Italy, the Netherlands, Norway, Portugal, Spain and Sweden, which will be updated each Thursday with the rest of Billboard's charts.

In the magazine, Hits of the World will soon be redesigned so that we can rotate one of the new charts each week to complement the Euro Digital Tracks log.



GROBAN

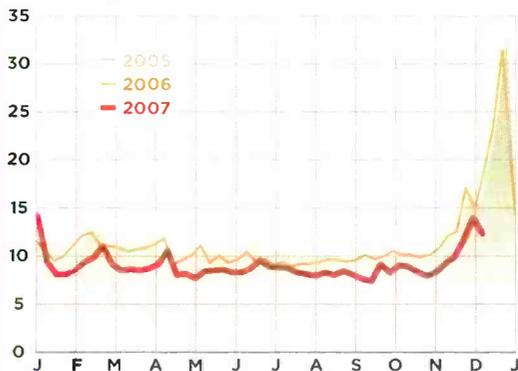
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

|                     | ALBUMS     | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|------------|-----------------|----------------|
| This Week           | 12,265,000 | 1,033,000       | 15,173,000     |
| Last Week           | 13,961,000 | 1,063,000       | 16,742,000     |
| Change              | -12.1%     | -2.8%           | -9.4%          |
| This Week Last Year | 14,757,000 | 759,000         | 11,351,000     |
| Change              | -16.9%     | 36.1%           | 33.7%          |

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

### Weekly Album Sales (Million Units)



### Year-To-Date

|                           | 2006                 | 2007                 | CHANGE       |
|---------------------------|----------------------|----------------------|--------------|
| <b>OVERALL UNIT SALES</b> |                      |                      |              |
| Albums                    | 500,471,000          | 428,018,000          | -14.5%       |
| Digital Tracks            | 513,992,000          | 750,615,000          | 46.0%        |
| Store Singles             | 3,438,000            | 2,015,000            | -41.4%       |
| <b>Total</b>              | <b>1,017,901,000</b> | <b>1,180,648,000</b> | <b>16.0%</b> |
| Albums w/TEA*             | 551,870,200          | 503,079,500          | -8.8%        |

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

### ALBUM SALES



### SALES BY ALBUM FORMAT

|          |             |             |        |
|----------|-------------|-------------|--------|
| CD       | 469,646,000 | 381,949,000 | -18.7% |
| Digital  | 28,935,000  | 44,867,000  | 55.1%  |
| Cassette | 1,051,000   | 261,000     | -75.2% |
| Other    | 839,000     | 941,000     | 12.2%  |

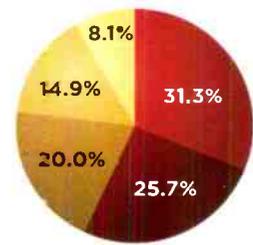
For week ending Dec. 2, 2007. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen  
SoundScan

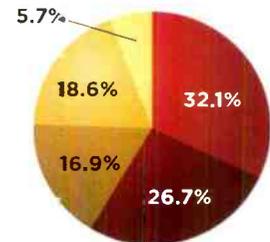
### Distributors' Market Share: 11/05/07-12/02/07

● UMG ● Sony BMG ● WMG ● Indies ● EMI

#### Total Albums



#### Current Albums



# THE Billboard 200

WEEK ENDING: **DEC 15 2007**

| THIS WEEK | LAST WEEK      | WEEKS ON CHART | ARTIST                                   | Title   | CERT. | PEAK POSITION |
|-----------|----------------|----------------|--|---|-------|---------------|
| 1         | 1              | 2              | <b>#1 GREATEST GAINER</b><br>JOSH GROBAN | Noel  | 2     | 1             |
| 2         | 5              | 6              | EAGLES                                   | Long Road Out Of Eden   | 3     | 1             |
| 3         | 2              | 1              | ALICIA KEYS                              | As I Am   | 1     | 1             |
| 4         | 3              | 4              | VARIOUS ARTISTS                          | NOW 26  | 1     | 1             |
| 5         | 4              | 5              | GARTH BROOKS                             | The Ultimate Hits   | 1     | 1             |
| 6         | 6              | 14             | SOUNDTRACK                               | High School Musical 2   | 2     | 1             |
| 7         | 12             | 15             | MILEY CYRUS                              | Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus                  | 2     | 1             |
| 8         | 8              | 3              | CELINE DION                              | Taking Chances  | 1     | 1             |
| 9         | 7              | 9              | CARRIE UNDERWOOD                         | Carnival Ride   | 1     | 1             |
| 10        | 21             | 19             | MANNHEIM STEAMROLLER                     | Christmas Song  | 1     | 10            |
| 11        | 9              | 10             | CHRIS BROWN                              | Exclusive   | 4     | 1             |
| 12        | 13             | 16             | TAYLOR SWIFT                             | Taylor Swift  | 1     | 8             |
| 13        | 16             | 7              | LED ZEPPELIN                             | Mothership  | 1     | 1             |
| 14        | 20             | 21             | RASCAL FLATTS                            | Still Feels Good  | 1     | 1             |
| 15        | 24             | 31             | JONAS BROTHERS                           | Jonas Brothers  | 1     | 1             |
| 16        | 18             | 18             | COLBIE CAILLAT                           | Coco  | 1     | 5             |
| 17        | 14             | 8              | JAY-Z                                    | American Gangster   | 1     | 1             |
| 18        | 10             | 2              | JORDIN SPARKS                            | Jordin Sparks   | 1     | 10            |
| 19        | 11             | 2              | KEITH URBAN                              | Greatest Hits   | 1     | 11            |
| 20        | 25             | 22             | SUGARLAND                                | Enjoy The Ride  | 2     | 4             |
| 21        | 23             | 20             | REBA MCENTIRE                            | Reba Duets  | 1     | 1             |
| 22        | 36             | 47             | SOUNDTRACK                               | Hannah Montana  | 3     | 1             |
| 23        | 44             | 48             | TOBY KEITH                               | A Classic Christmas   | 1     | 23            |
| 24        | 30             | 25             | ROBERT PLANT / ALISON KRAUSS             | Raising Sand  | 1     | 1             |
| 25        | 22             | 11             | DANE COOK                                | Rough Around The Edges: Live From Madison Square Garden         | 1     | 11            |
| 26        | 75             | 85             | <b>PACE SETTER</b><br>JUSTIN TIMBERLAKE  | FutureSex/LoveSounds  | 3     | 1             |
| 27        | 28             | 17             | JAMES TAYLOR                             | One Man Band  | 1     | 17            |
| 28        | 27             | 26             | KEYSHIA COLE                             | Just Like You   | 1     | 2             |
| 29        | 26             | 38             | FERGIE                                   | The Dutchess  | 2     | 2             |
| 30        | 37             | 24             | ANDREA BOCELLI                           | The Best Of Andrea Bocelli: Vivere                              | 1     | 9             |
| 31        | 35             | 46             | SOUNDTRACK                               | High School Musical   | 4     | 1             |
| 32        | 45             | 43             | VARIOUS ARTISTS                          | Disney Channel Holiday  | 1     | 32            |
| 33        | 29             | 13             | GEORGE STRAIT                            | 22 More Hits  | 1     | 13            |
| 34        | 47             | 42             | VARIOUS ARTISTS                          | Stockings By The Fire   | 1     | 34            |
| 35        | 17             | 2              | ONEREPUBLIC                              | Dreaming Out Loud   | 1     | 17            |
| 36        | 32             | 29             | SOULJA BOY TELL'EM                       | souljaboytellem.com   | 1     | 1             |
| 37        | 33             | 49             | DAUGHTRY                                 | Daughtry  | 3     | 1             |
| 38        | 43             | 39             | NICKELBACK                               | All The Right Reasons   | 7     | 1             |
| 39        | 48             | 2              | SOUNDTRACK                               | Enchanted   | 1     | 39            |
| 40        | 50             | 77             | SOUNDTRACK                               | Hairspray   | 1     | 1             |
| 41        | 41             | 23             | BRITNEY SPEARS                           | Blackout  | 1     | 1             |
| 42        | 54             | 59             | LARRY THE CABLE GUY                      | Christmastime In Larryland                                      | 1     | 42            |
| 43        | 57             | 40             | PAUL POTTS                               | One Chance  | 1     | 23            |
| 44        | 49             | 32             | JOSH TURNER                              | Everything Is Fine  | 1     | 1             |
| 45        | 34             | 28             | KID ROCK                                 | Rock N Roll Jesus   | 1     | 1             |
| 46        | 88             | 2              | TAYLOR SWIFT                             | Sounds Of The Season: The Taylor Swift Holiday Collection (EP)  | 1     | 46            |
| 47        | 19             | 10             | BEYONCE                                  | B'Day   | 3     | 1             |
| 48        | 39             | 34             | KANYE WEST                               | Graduation  | 2     | 1             |
| 49        | 40             | 44             | KENNY CHESNEY                            | Just Who I Am: Poets & Pirates                                  | 1     | 1             |
| 50        | HOT SHOT DEBUT |                | PITBULL                                  | The Boatlift  | 1     | 50            |
| 51        | NEW            | 1              | MUDVAYNE                                 | By The People, For The People                                   | 1     | 51            |
| 52        | 55             | 37             | BRUCE SPRINGSTEEN                        | Magic   | 1     | 1             |
| 53        | 65             | 2              | SOUNDTRACK                               | This Christmas  | 1     | 53            |
| 54        | 46             | 12             | THE KILLERS                              | Sawdust   | 1     | 2             |
| 55        | 59             | 52             | LINKIN PARK                              | Minutes To Midnight   | 2     | 1             |
| 56        | 15             | 2              | MERCYME                                  | All That Is Within Me   | 1     | 15            |
| 57        | 78             | 87             | KIDZ BOP KIDS                            | The Coolest Kidz Bop Christmas Ever!                            | 1     | 57            |
| 58        | 51             | 27             | BOYZ II MEN                              | Motown: A Journey Through Hitsville USA                         | 1     | 27            |
| 59        | 72             | 84             | MICHAEL W. SMITH                         | It's A Wonderful Christmas                                      | 1     | 59            |
| 60        | 58             | 70             | PARAMORE                                 | RIOT!   | 1     | 15            |
| 61        | 38             | 64             | CASTING CROWNS                           | The Altar And The Door  | 1     | 1             |
| 62        | 68             | 72             | CARRIE UNDERWOOD                         | Some Hearts   | 6     | 1             |
| 63        | 64             | 45             | MATCHBOX TWENTY                          | Exile On Mainstream   | 1     | 1             |
| 64        | 52             | 50             | TIMBALAND                                | Timbaland Presents Shock Value                                  | 1     | 1             |
| 65        | 83             | 71             | MICHAEL BUBLE                            | Call Me Irresponsible   | 1     | 1             |
| 66        | 67             | 51             | J. HOLIDAY                               | Back Of My Lac'   | 1     | 1             |
| 67        | 70             | 68             | MAROON 5                                 | It Won't Be Soon Before Long                                    | 1     | 1             |
| 68        | 62             | 66             | 50 CENT                                  | Curtis  | 1     | 2             |
| 69        | 71             | 63             | FOO FIGHTERS                             | Echoes, Silence, Patience & Grace                               | 1     | 1             |
| 70        | 96             | 80             | ERIC CLAPTON                             | Complete Clapton  | 1     | 1             |
| 71        | 53             | 76             | RIHANNA                                  | Good Girl Gone Bad  | 1     | 2             |
| 72        | 74             | 61             | BON JOVI                                 | Lost Highway  | 1     | 1             |
| 73        | 56             | 78             | VARIOUS ARTISTS                          | WOW Hits 2008   | 1     | 56            |
| 74        | 76             | 91             | AVRIL LAVIGNE                            | The Best Damn Thing   | 1     | 1             |
| 75        | 63             | 33             | GOO GOO DOLLS                            | Greatest Hits Volume One The Singles                            | 1     | 33            |
| 76        | 79             | 56             | SEETHER                                  | Finding Beauty In Negative Spaces                               | 1     | 1             |
| 77        | 89             | 81             | BRAD PAISLEY                             | 5th Gear  | 1     | 3             |
| 78        | 152            | 192            | VARIOUS ARTISTS                          | WOW Gospel Christmas  | 1     | 78            |
| 79        | 170            | 2              | ELLIOTT YAMIN                            | Sounds Of The Season: The Elliott Yamin Holiday Collection (EP) | 1     | 79            |
| 80        | 42             | 2              | FREEWAY                                  | Free At Last  | 1     | 42            |
| 81        | 110            | 127            | ELVIS PRESLEY                            | Home For The Holidays   | 1     | 81            |
| 82        | 142            | 2              | VARIOUS ARTISTS                          | Hear Something New: Christmas                                   | 1     | 82            |
| 83        | 80             | 67             | VAN MORRISON                             | Still On Top - The Greatest Hits                                | 1     | 48            |
| 84        | 92             | 55             | SANTANA                                  | Ultimate Santana  | 1     | 8             |
| 85        | NEW            | 1              | VARIOUS ARTISTS                          | Christmas Number 1's  | 1     | 85            |
| 86        | 102            | 69             | LEANN RIMES                              | Family  | 1     | 1             |
| 87        | 91             | 95             | THE NAKED BROTHERS BAND                  | The Naked Brothers Band (Soundtrack)                            | 1     | 23            |
| 88        | 84             | 57             | JILL SCOTT                               | The Real Thing: Words And Sounds Vol. 3                         | 1     | 4             |
| 89        | 82             | 86             | AMY WINEHOUSE                            | Back To Black   | 1     | 6             |
| 90        | 81             | 58             | AVENGED SEVENFOLD                        | Avenged Sevenfold   | 1     | 4             |
| 91        | 98             | 90             | FINGER ELEVEN                            | Them Vs. You Vs. Me   | 1     | 31            |
| 92        | 119            | 119            | MANNHEIM STEAMROLLER                     | Christmas: Traditions   | 1     | 92            |
| 93        | 61             | 2              | AMY WINEHOUSE                            | Frank   | 1     | 61            |
| 94        | 129            | 143            | TRANS-SIBERIAN ORCHESTRA                 | Trans-Siberian Orchestra (EP)                                   | 1     | 94            |
| 95        | 105            | 136            | VARIOUS ARTISTS                          | Disney's Karaoke Series: Hannah Montana                         | 1     | 95            |
| 96        | 97             | 145            | RELIENT K                                | Let It Snow Baby...Let It Reindeer                              | 1     | 96            |
| 97        | 85             | 60             | VARIOUS ARTISTS                          | NOW Party Hits!   | 1     | 80            |
| 98        | 69             | 41             | WISIN & YANDEL                           | Wisin Vs. Yandel: Los Extraterrestres                           | 1     | 14            |
| 99        | 108            | 2              | SOUNDTRACK                               | August Rush   | 1     | 99            |
| 100       | 94             | 74             | GARY ALLAN                               | Living Hard   | 1     | 3             |

The album shifts 539,000 this week (up 33%) following trio of TV appearances

At No. 2, the Eagles fly with 313,000 and a 70% spike after "60 Minutes" profile on Nov. 20 (see Between the Bullets, page 48).

The set zooms with a 120% increase after it was reissued last week with additional tracks and a DVD.

Mannheim Steamroller (No. 10) collects its third top 10 album as its latest jumps by 24% in the march towards Christmas.

Mudvayne's latest debuts at No. 51 with 22,000. A fan-directed odds'n'sods collection, it includes a cover of the Police's "King of Pain."

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|               |                     |                 |               |                    |             |            |                                   |               |                 |                              |
|---------------|---------------------|-----------------|---------------|--------------------|-------------|------------|-----------------------------------|---------------|-----------------|------------------------------|
| 50 CENT       | ANGELS AND AIRWAVES | THE BEATLES     | JIM BRICKMAN  | CASTING CROWNS     | MILEY CYRUS | SARA EVANS | GAITHER VOCAL BAND                | JARS OF CLAY  | KID ROCK        | JOHN MAYER                   |
| AC/DC         | RODNEY ATKINS       | BEYONCE         | BROOKS & DUNN | CELIC WOMAN        |             |            | AND ERNIE HAASE & SIGNATURE SOUND | JAY-Z         | ANNIE LENNOX    | REBA MCENTIRE                |
| YOLANDA ADAMS | AVENGED SEVENFOLD   | BIG & RICH      | GARTH BROOKS  | THE CHEETAH GIRLS  |             |            | J. HOLIDAY                        | J. HOLIDAY    | LINKIN PARK     | TIM MCGRAW                   |
| AKON          | AVENTURA            | JAMES BLUNT     | CHRIS BROWN   | KENNY CHESNEY      |             |            | HOLLYWOOD                         | SEAN KINGSTON | DIANA KRALL     | MERCYME                      |
| JASON ADEAN   |                     | ANDREA BOCELLI  | MICHAEL BUBLE | ERIC CLAPTON       |             |            | JONAS BROTHERS                    | ALISON KRAUSS | LITTLE BIG TOWN | M.I.A.                       |
| GARY ALLAN    |                     | BON JOVI        | BUCKCHERRY    | COHELO AND CAMBRIA |             |            | JUANES                            |               |                 | CHRISTIE MICHELLE            |
| ALTER BRIDGE  |                     | CHRIS BOTTI     | JIMMY BUFFETT | KEYSHIA COLE       |             |            |                                   |               |                 | JONI MITCHELL                |
| ALY & AJ      |                     | BOYS LIKE GIRLS |               | DANE COOK          |             |            |                                   |               |                 | MONTGOMERY GENTRY            |
|               |                     | BOYZ II MEN     |               | BILLY RAY CYRUS    |             |            |                                   |               |                 | SARAH MOORE/MICHELLE LINDAHL |
|               |                     |                 |               |                    |             |            |                                   |               |                 |                              |

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| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST              | Title   | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---------------------|---|-------|---------------|
| 101       | 87        | 30             | TRISHA YEARWOOD     | Heaven, Heartache And The Power Of Love             |       | 30            |
| 102       | 86        | 140            | FALL OUT BOY        | Infinity On High                                    |       | 1             |
| 103       | 120       | 146            | KIDZ BOP KIDS       | Kidz Bop 12   |       | 1             |
| 104       | 177       | 166            | JIM BRICKMAN        | Homecoming  |       | 96            |
| 105       | 100       | 54             | ARETHA FRANKLIN     | Jewels In The Crown: Duets With The Queen           |       | 54            |
| 106       | 143       | 92             | CHRIS BOTTI         | Italia  |       | 27            |
| 107       | 101       | 103            | VARIOUS ARTISTS     | NOW 25  |       | 1             |
| 108       | 104       | 112            | RASCAL FLATTS       | Me And My Gang                                      |       | 4             |
| 109       | 93        | 35             | SEAL                | System  |       | 35            |
| 110       | 115       | 153            | JOHN MAYER          | Continuum   |       | 2             |
| 111       | 133       | 93             | MARIE OSMOND        | Marie Osmond's Magic Of Christmas                   |       | 93            |
| 112       | 114       | 148            | VARIOUS ARTISTS     | Disney's Karaoke Series: High School Musical 2      |       | 112           |
| 113       | 118       | 104            | PINK                | I'm Not Dead  |       | 1             |
| 114       | 117       | 94             | SARA EVANS          | Greatest Hits                                       |       | 1             |
| 115       | 106       | 79             | SOUNDTRACK          | Across The Universe: Deluxe Edition                 |       | 24            |
| 116       | 109       | 98             | JAMES BLUNT         | All The Lost Souls                                  |       | 1             |
| 117       | 121       | 105            | FLYLEAF             | Flyleaf   |       | 57            |
| 118       | 147       | 188            | JOSH GROBAN         | Awake   |       | 1             |
| 119       | 153       | 107            | JOHN FOGERTY        | Revival   |       | 14            |
| 120       | 60        | -              | RBD                 | Empezar Desde Cero                                  |       | 60            |
| 121       | 131       | 135            | TIM MCGRAW          | Let It Go   |       | 1             |
| 122       | 107       | 82             | FEIST               | The Reminder  |       | 16            |
| 123       | 123       | 137            | FAITH HILL          | The Hits  |       | 12            |
| 124       | 103       | 53             | ANGELS AND AIRWAVES | I-Empire  |       | 1             |
| 125       | 154       | 126            | VARIOUS ARTISTS     | Disney's Holiday Celebration 2007                   |       | 125           |
| 126       | 112       | 83             | SERJ TANKIAN        | Elect The Dead                                      |       | 1             |
| 127       | 138       | 144            | SEAN KINGSTON       | Sean Kingston                                       |       | 1             |
| 128       | 127       | 124            | THREE DAYS GRACE    | One - X   |       | 1             |
| 129       | 140       | 102            | EDDIE VEDDER        | Into The Wild (Soundtrack)                          |       | 11            |
| 130       | 179       | -              | JARS OF CLAY        | Christmas Songs                                     |       | 130           |
| 131       | 136       | 190            | RANDY TRAVIS        | Songs Of The Season                                 |       | 131           |
| 132       | 150       | -              | ASHLEY TISDALE      | Headstrong  |       | 1             |
| 133       | 126       | 75             | LITTLE BIG TOWN     | A Place To Land                                     |       | 24            |
| 134       | 122       | 108            | PLIES               | The Real Testament                                  |       | 1             |
| 135       | 90        | -              | SOUNDTRACK          | Hairspray: Collector's Edition                      |       | 90            |
| 136       | 77        | -              | NINE INCH NAILS     | Y34RZ3R0R3M1X3D                                     |       | 77            |
| 137       | 31        | 177            | TIM MCGRAW          | Greatest Hits Vol 2: Reflected                      |       | 2             |
| 138       | 173       | -              | BILLY RAY CYRUS     | Home At Last  |       | 20            |
| 139       | 149       | 110            | BROOKS & DUNN       | Cowboy Town   |       | 13            |
| 140       | 169       | 120            | DIANA KRALL         | The Very Best Of Diana Krall                        |       | 19            |
| 141       | 175       | 130            | ALISON KRAUSS       | A Hundred Miles Or More: A Collection               |       | 1             |
| 142       | 145       | 115            | RODNEY ATKINS       | If You're Going Through Hell                        |       | 3             |
| 143       | 182       | -              | VARIOUS ARTISTS     | Disney's Karaoke Series: High School Musical        |       | 143           |
| 144       | 132       | 97             | AVENTURA            | Kings Of Bachata: Sold Out At Madison Square Garden |       | 97            |
| 145       | 146       | 113            | TREY SONGZ          | Trey Day  |       | 9             |
| 146       | 111       | 62             | CASSIDY             | B.A.R.S. The Barry Adrian Reese Story               |       | 10            |
| 147       | 157       | 88             | NEIL YOUNG          | Chrome Dreams II                                    |       | 1             |
| 148       | 137       | 152            | BOYS LIKE GIRLS     | Boys Like Girls                                     |       | 55            |
| 149       | 148       | 114            | QUEEN LATIFAH       | Trav'lin' Light                                     |       | 13            |
| 150       | 128       | 89             | JUANES              | La Vida... Es Un Ratico                             |       | 13            |



In this post-Thanksgiving week, where most titles decrease in sales, a small increase like Mamilow's 4% jump yields a big chart climb.



The singer is the latest to gain from MTV's 52/52 campaign. The album re-enters with a 102% boost and its best sales week since September.

Celtic Woman has inspired many followers, including albums and acts with such names as Celtic Women, Celtic Sisters and this budget-priced album by Celtic Ladies.



At No. 174, Patti LaBelle's new holiday set is her 19th solo album to chart, stretching back to her 1977 self-titled set.

Soundtrack to the hit videogame "Halo 3" bows with 5,000. The album was composed by Martin O'Donnell and Michael Salvatori and produced by Nile Rodgers.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | Title   | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|---|-------|---------------|
| 151       | RE-ENTRY  | 53             | THE BEATLES  | Love  |       | 4             |
| 152       | 111       | 109            | CHRISSETTE MICHELE   | I Am  |       | 29            |
| 153       | 132       | 122            | GEORGE STRAIT  | It Jst Comes Natural  |       | 3             |
| 154       | RE-ENTRY  | 3              | JIMMY BUFFETT  | Jimmy Buffett Live In Anguilla                                |       | 54            |
| 155       | 130       | 111            | JONI MITCHELL  | Shine   |       | 14            |
| 156       | 135       | 99             | COMMON   | Finding Forever   |       | 1             |
| 157       | 131       | 116            | DWIGHT YOAKAM  | Dwight Sings Buck   |       | 42            |
| 158       | 116       | 36             | DURAN DURAN  | Duran Duran's Red Carpet Massacre                             |       | 36            |
| 159       | 200       | 163            | BARRY MANILOW  | The Greatest Songs Of The Seventies                           |       | 4             |
| 160       | 73        | -              | AC/DC  | Sight & Sound Collection                                      |       | 73            |
| 161       | 159       | 175            | AKON   | Konvicted   |       | 2             |
| 162       | 99        | 141            | T.I.   | T.I. Vs T.I.P.  |       | 1             |
| 163       | 151       | 121            | DETHKLOK   | The Dethalbum (Soundtrack)                                    |       | 21            |
| 164       | 192       | -              | TOBY KEITH   | Big Dog Daddy   |       | 1             |
| 165       | 165       | 116            | COHEED AND CAMBRIA   | No World For Tomorrow   |       | 1             |
| 166       | 1         | 134            | POINT OF GRACE   | How You Live  |       | 56            |
| 167       | RE-ENTRY  | 9              | M.I.A.   | Kala  |       | 18            |
| 168       | 190       | -              | VARIOUS ARTISTS  | Ma y Did You Know?  |       | 168           |
| 169       | 1-4       | 101            | BACKSTREET BOYS  | Unbreakable   |       | 1             |
| 170       | NEW       | 1              | SARAH MOORE/MICHELLE AMATO/MICHELLE LINDAHL                        | Celtic Ladies Christmas (Tin)                                 |       | 170           |
| 171       | 164       | 96             | DAVID GRAY   | Greatest Hits   |       | 86            |
| 172       | RE-ENTRY  | 63             | BUCKCHERRY   | 15  |       | 41            |
| 173       | RE-ENTRY  | 33             | CELTIC WOMAN   | A New Journey   |       | 1             |
| 174       | NEW       | 1              | PATTI LABELLE  | Miss Patti's Christmas  |       | 174           |
| 175       | 163       | 69             | PLAIN WHITE T'S  | Every Second Counts   |       | 10            |
| 176       | RE-ENTRY  | 30             | KT TUNSTALL  | Drastic Fantastic   |       | 1             |
| 177       | 125       | 59             | BOB DYLAN  | Dylan   |       | 36            |
| 178       | RE-ENTRY  | 4              | SOUNDTRACK   | I'm Not There   |       | 95            |
| 179       | NEW       | 1              | YOLANDA ADAMS  | What A Wonderful Time   |       | 179           |
| 180       | 168       | 70             | MIRANDA LAMBERT  | Crazy Ex-Girlfriend   |       | 6             |
| 181       | 166       | 160            | CHRIS TOMLIN   | See The Morning   |       | 15            |
| 182       | 178       | 171            | CRAIG MORGAN   | Little Bit Of Life  |       | 57            |
| 183       | 157       | -              | ALY & AJ   | Insomniatic   |       | 15            |
| 184       | 171       | 123            | BABY BASH  | Cyclone   |       | 30            |
| 185       | RE-ENTRY  | 7              | THE CHEETAH GIRLS  | TCG   |       | 49            |
| 186       | RE-ENTRY  | 18             | KELLIE PICKLER   | Small Town Girl   |       | 1             |
| 187       | RE-ENTRY  | 2              | GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND               | Together  |       | 91            |
| 188       | NEW       | 1              | KT TUNSTALL  | Sounds Of The Season: The KT Tunstall Holiday Collection (EP) |       | 188           |
| 189       | 154       | 178            | JASON ALDEAN   | Relentless  |       | 4             |
| 190       | NEW       | 1              | MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE WITH SISSEL | Spirit Of The Season  |       | 190           |
| 191       | 174       | 128            | JIMMY EAT WORLD  | Chase This Light  |       | 5             |
| 192       | 161       | 139            | ANNIE LENNOX   | Songs Of Mass Destruction                                     |       | 9             |
| 193       | RE-ENTRY  | 25             | BIG & RICH   | Between Raising Hell And A Amazing Grace                      |       | 6             |
| 194       | RE-ENTRY  | 18             | MONTGOMERY GENTRY  | Some People Change  |       | 23            |
| 195       | 184       | 172            | LIFEHOUSE  | Who We Are  |       | 14            |
| 196       | 189       | 125            | ALTER BRIDGE   | Blackbird   |       | 13            |
| 197       | 175       | 176            | MARCO ANTONIO SOLIS  | La Mejor... Coleccion   |       | 82            |
| 198       | RE-ENTRY  | 5              | LUCIANO PAVAROTTI  | Pavarotti Forever   |       | 137           |
| 199       | RE-ENTRY  | 21             | CLAY WALKER  | Fall  |       | 15            |
| 200       | NEW       | 1              | SOUNDTRACK   | Halo 3  |       | 200           |

|  |    |                   |     |                |     |                 |     |                   |     |                        |     |                       |     |                          |     |   |     |                   |     |                 |     |                 |     |
|--|----|-------------------|-----|----------------|-----|-----------------|-----|-------------------|-----|------------------------|-----|-----------------------|-----|--------------------------|-----|---|-----|-------------------|-----|-----------------|-----|-----------------|-----|
| CRAIG MORGAN   | E2 | NICKELBACK        | 38  | KELLIE PICKLER | 186 | QUEEN LATIFAH   | 149 | SANTANA           | 84  | BRUCE SPRINGSTEEN      | 52  | EDITION               | 135 | THREE DAYS GRACE         | 128 | HOLIDAY                                       | 32  | HEAR SOMETHING    | 82  | CLAY WALKER     | 199 |                 |     |
| MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE WITH SISSEL | E3 | NINE INCH NAILS   | 136 | PITBULL        | 50  | PLAIN WHITE T'S | 175 | JILL SCOTT        | 88  | GEORGE STRAIT          | 33  | HALO 3                | 200 | JUSTIN TUBERLAK          | 26  | OSNEY'S HOLIDAY                               | 125 | COUNTRY CHRISTMAS | 82  | KANYE WEST      | 48  |                 |     |
| VAN MORRISON   | E3 | ONEREPUBLIC       | 35  | ROBERT PLANT   | 175 | RASCAL FLATTS   | 14  | SEAL              | 109 | HANNAH MONTANA         | 22  | HIGH SCHOOL MUSICAL 2 | 31  | TIMBAL AND               | 64  | DISNEY'S KARAOKE SERIES: HANNAH MONTANA       | 95  | MARY DO YOU KNOW? | 168 | KANYE WEST      | 48  |                 |     |
| MUDVAYNE   | E1 | MARIE OSMOND      | 111 | ALISON KRAUSS  | 24  | RBD             | 120 | SEETHER           | 76  | HIGH SCHOOL MUSICAL 2  | 31  | ASHLEY TISDALE        | 132 | TRANS-SIBERIAN ORCHESTRA | 94  | NOW 25  | 107 | AMY WINEHOUSE     | 59  | WISIN & YANDEL  | 98  |                 |     |
|  |    | BRAD PAISLEY      | 77  | PLIES          | 134 | RIHANNA         | 96  | MICHAEL W. SMITH  | 59  | DELUXE EDITION         | 115 | AUGUST RUSH           | 99  | RANDY TRAVIS             | 131 | CHRISTMAS NUMBER 1'S                          | 85  | NOW 26            | 107 | NDW PARTY HITS! | 4   | ELLIJOTT YAMIN  | 79  |
|  |    | PARAMORE          | 60  | POINT OF GRACE | 166 | LEANN RIMES     | 86  | SOLIS             | 197 | ACROSS THE UNIVERSE    | 24  | ENCHANTED             | 39  | CHRIS TOMLIN             | 181 | OSNEY'S KARAOKE SERIES: HIGH SCHOOL MUSICAL 2 | 112 | WOW HITS 2008     | 73  | CHRISTMAS       | 143 | TRISHA YEARWOOD | 101 |
|  |    | LUCIANO PAVAROTTI | 198 | PAUL POTTS     | 43  |                 |     | SOUJIA BOY TELLEM | 36  | HAIRSPRAY              | 40  | SERJ TANKIAN          | 126 | KT TUNSTALL              | 176 |   |     | WOW HITS 2008     | 73  | DWIGHT YOAKAM   | 157 | NEIL YOUNG      | 147 |
|  |    |                   |     | ELVIS PRESLEY  | 81  |                 |     | BRITNEY SPEARS    | 41  | HAIRSPRAY: COLLECTOR'S | 90  | JAMES TAYLOR          | 27  | JCSH TURNER              | 44  |   |     |                   |     | TRISHA YEARWOOD | 101 |                 |     |



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# Billboard HOT 100

DEC 15 2007

## HOT 100 AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                   | ARTIST (IMPRINT / PROMOTION LABEL)                          |
|-----------|-----------|---------------|-------------------------|---|
| 1         | 1         | 13            | <b>#1</b> NO ONE        | ALICIA KEYS (IMB/K/RMG)                                     |
| 2         | 2         | 12            | KISS KISS               | CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                       |
| 3         | 3         | 12            | APOLOGIZE               | TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE) |
| 4         | 4         | 12            | GOOD LIFE               | KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)          |
| 5         | 5         | 13            | HATE THAT I LOVE YOU    | RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)                      |
| 6         | 6         | 12            | BUBBLY                  | COLBIE CAILLAT (UNIVERSAL REPUBLIC)                         |
| 7         | 10        | 7             | LOW                     | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)                    |
| 8         | 13        | 10            | CAN'T HELP BUT WAIT     | TREY SONGZ (SONG BOOK ATLANTIC)                             |
| 9         | 11        | 15            | CYCLONE                 | BABY BASH FEAT. T-PAIN (ARISTA/RMG)                         |
| 10        | 18        | 7             | CLUMSY                  | FERGIE (WILL. I. AM/A&M/INTERSCOPE)                         |
| 11        | 7         | 19            | BED                     | J. HOLIDAY (MUSIC LINE/CAPITOL)                             |
| 12        | 17        | 18            | PARALYZER               | FINGER ELEVEN (WIND-UP)                                     |
| 13        | 9         | 12            | DUFFLE BAG BOY          | PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/DJMG)            |
| 14        | 8         | 25            | THE WAY I ARE           | TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)                   |
| 15        | 16        | 26            | UNTIL THE END OF TIME   | JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)            |
| 16        | 26        | 7             | HYPNOTIZED              | PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)          |
| 17        | 12        | 14            | SHAWTY IS A 10          | THE-DREAM (DEF JAM/DJMG)                                    |
| 18        | 14        | 21            | CRANK THAT (SOULJA BOY) | SOULJA BOY TELLEEM (COLLIPARK/INTERSCOPE)                   |
| 19        | 15        | 20            | STRONGER                | KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)                       |
| 20        | 20        | 15            | OVER YOU                | DAUGHTRY (RCA/RMG)  |
| 21        | 19        | 15            | BABY DON'T GO           | FABOLOUS FEAT. JEMMINE DUPRI (DESERT STORM/DEF JAM/DJMG)    |
| 22        | 23        | 9             | SHOULDA LET YOU GO      | KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)               |
| 23        | 21        | 21            | WHO KNEW                | PINK (LAFACE/ZOMBA)   |
| 24        | 25        | 14            | DON'T BLINK             | KENNY CHESNEY (BNA)   |
| 25        | 27        | 7             | TATTOO                  | JORDIN SPARKS (19/JIVE/ZOMBA)                               |

1,311 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

## ADULT TOP 40™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                        | ARTIST (IMPRINT / PROMOTION LABEL)                          | HIT PREDICT |
|-----------|-----------|---------------|------------------------------|---|-------------|
| 1         | 1         | 22            | <b>#1</b> BUBBLY             | COLBIE CAILLAT (UNIVERSAL REPUBLIC)                         | ☆           |
| 2         | 2         | 24            | WHO KNEW                     | FINK (LAFACE/ZOMBA)   | ☆           |
| 3         | 3         | 18            | OVER YOU                     | DAUGHTRY (RCA/RMG)  | ☆           |
| 4         | 4         | 20            | HOW FAR WE'VE COME           | MATCHBOX TWENTY (MELISMA/ATLANTIC)                          | ☆           |
| 5         | 5         | 18            | WAKE UP CALL                 | MAROON 5 (A&M/OCTONE/INTERSCOPE)                            | ☆           |
| 6         | 6         | 9             | APOLOGIZE                    | TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE) | ☆           |
| 7         | 7         | 12            | INTO THE NIGHT               | SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)                     | ☆           |
| 8         | 3         | 19            | PARALYZER                    | FINGER ELEVEN (WIND-UP)                                     | ☆           |
| 9         | 3         | 19            | PICTURES OF YOU              | THE LAST GOODNIGHT (VIRGIN)                                 | ☆           |
| 10        | 1         | 31            | FIRST TIME                   | LIFEHOUSE (GIRLFREN)  | ☆           |
| 11        | 0         | 26            | BIG GIRLS DON'T CRY          | FERGIE (WILL. I. AM/A&M/INTERSCOPE)                         | ☆           |
| 12        | 12        | 18            | HER EYES                     | PAT MONAHAN (COLUMBIA)                                      | ☆           |
| 13        | 14        | 15            | LOVE SONG                    | SARA BAREILLES (EPIC)                                       | ☆           |
| 14        | 13        | 20            | DREAMING WITH A BROKEN HEART | JOHN MAYER (AWAKE/COLUMBIA)                                 | ☆           |
| 15        | 15        | 31            | HEY THERE DELILAH            | PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)                        | ☆           |
| 16        | 17        | 8             | SORRY                        | BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)                     | ☆           |
| 17        | 16        | 11            | LOST HIGHWAY                 | BON JOVI (MERCURY/ISLAND/DJMG)                              | ☆           |
| 18        | 18        | 6             | SHADOW OF THE DAY            | LINKIN PARK (WARNER BROS.)                                  | ☆           |
| 19        | 19        | 19            | CALLING YOU                  | BLUE OCTOBER (UNIVERSAL MOTOWN)                             | ☆           |
| 20        | 20        | 11            | BREATHE IN BREATHE OUT       | MAT KEARNEY (HOLLYWOOD AWAKE/COLUMBIA)                      | ☆           |
| 21        | 22        | 4             | WHATEVER IT TAKES            | LIFEHOUSE (GEFFEN)  | ☆           |
| 22        | 24        | 4             | TATTOO                       | JORDIN SPARKS (19/JIVE/ZOMBA)                               | ☆           |
| 23        | 23        | 5             | THE WAY I AM                 | INGRID MICHAELSON (CABIN 24 ORIGINAL SIGNAL/RED)            | ☆           |
| 24        | 21        | 13            | THE GREAT ESCAPE             | BOYS LIKE GIRLS (COLUMBIA)                                  | ☆           |
| 25        | 27        | 3             | TEARDROPS ON MY GUITAR       | TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)               | ☆           |

## ADULT CONTEMPORARY™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                                   | ARTIST (IMPRINT / PROMOTION LABEL)                          | HIT PREDICT |
|-----------|-----------|---------------|---|---|-------------|
| 1         | 10        | 3             | <b>#1</b> FROSTY THE SNOWMAN            | KIMBERLEY LOCKE (CURB/REPRISE)                              | ☆           |
| 2         | 13        | 3             | DO YOU HEAR WHAT I HEAR                 | CARRIE UNDERWOOD (BNA/ARISTA NASHVILLE)                     | ☆           |
| 3         | 15        | 2             | I'LL BE HOME FOR CHRISTMAS              | JOSH GROBAN (143/REPRISE)                                   | ☆           |
| 4         | 1         | 23            | BIG GIRLS DON'T CRY                     | FERGIE (WILL. I. AM/A&M/INTERSCOPE)                         | ☆           |
| 5         | 3         | 1E            | BUBBLY                                  | COLBIE CAILLAT (UNIVERSAL REPUBLIC)                         | ☆           |
| 6         | 2         | 30            | HOME                                    | DAUGHTRY (RCA/RMG)  | ☆           |
| 7         | 4         | 21            | HEY THERE DELILAH                       | PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)                        | ☆           |
| 8         | 5         | 22            | WAIT FOR YOU                            | ELLIOTT YAMIN (HICKORY RED)                                 | ☆           |
| 9         | 6         | 33            | THE SWEET ESCAPE                        | GWEN STEFANI FEAT. AKON (INTERSCOPE)                        | ☆           |
| 10        | 8         | 33            | BEFORE HE CHEATS                        | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)              | ☆           |
| 11        | 7         | 2E            | (YOU WANT TO) MAKE A MEMORY             | BON JOVI (MERCURY/ISLAND/DJMG)                              | ☆           |
| 12        | 17        | 2             | COMING HOME FOR CHRISTMAS               | JIM BRICKMAN WITH RICHIE MCENALD (SLG)                      | ☆           |
| 13        | 12        | 17            | WHO KNEW                                | PINK (LAFACE/ZOMBA)   | ☆           |
| 14        | 19        | 2             | WINTER WONDERLAND                       | WYNONNA (CURB/REPRISE)                                      | ☆           |
| 15        | 14        | 1             | TAKING CHANCES                          | CELINE DION (COLUMBIA)                                      | ☆           |
| 16        | 11        | 1E            | HOW LONG                                | EAGLES (EPIC)   | ☆           |
| 17        | -         | 1             | MISTLETOE                               | COLBIE CAILLAT (UNIVERSAL REPUBLIC)                         | ☆           |
| 18        | 21        | 5             | APOLOGIZE                               | TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE) | ☆           |
| 19        | 16        | 1E            | BAND OF GOLD                            | KIMBERLEY LOCKE (CURB/REPRISE)                              | ☆           |
| 20        | 18        | 15            | FIRE AND RAIN                           | KENNY "BABYFACE" EDMONDS (MERCURY/DJMG)                     | ☆           |
| 21        | 20        | 7             | DREAMING WITH A BROKEN HEART            | JOHN MAYER (AWAKE/COLUMBIA)                                 | ☆           |
| 22        | -         | -             | WHITE CHRISTMAS                         | DAVE KOZ FEAT. KELLY SWEET (CAPITOL)                        | ☆           |
| 23        | -         | -             | HAVE YOURSELF A MERRY, LITTLE CHRISTMAS | BARRY MANILOW (HALLMARK)                                    | ☆           |
| 24        | 22        | 13            | LOST                                    | FAITH HILL (WARNER BROS. (NASHVILLE)/WARNER BROS.)          | ☆           |
| 25        | 23        | 12            | SOMEBODY'S ME                           | ENRIQUE IGLESIAS (INTERSCOPE)                               | ☆           |

## HOT DIGITAL SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE   | ARTIST (IMPRINT / PROMOTION LABEL)                          | CERT. |
|-----------|-----------|---------------|---|---|-------|
| 1         | 2         | 4             | <b>#1</b> LOW                                 | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)                    | ●     |
| 2         | 1         | 12            | NO ONE  | ALICIA KEYS (IMB/K/RMG)                                     | ●     |
| 3         | 3         | 18            | APOLOGIZE                                     | TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)                   | ●     |
| 4         | 4         | 7             | KISS KISS                                     | CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                       | ●     |
| 5         | 6         | 7             | CLUMSY  | FERGIE (WILL. I. AM/A&M/INTERSCOPE)                         | ●     |
| 6         | 5         | 21            | CRANK THAT (SOULJA BOY)                       | SOULJA BOY TELLEEM (COLLIPARK/INTERSCOPE)                   | ●     |
| 7         | 8         | 10            | TATTOO  | JORDIN SPARKS (JIVE/ZOMBA)                                  | ●     |
| 8         | 9         | 21            | PARALYZER                                     | FINGER ELEVEN (WIND-UP)                                     | ●     |
| 9         | 7         | 20            | BUBBLY  | COLBIE CAILLAT (UNIVERSAL REPUBLIC)                         | ●     |
| 10        | 24        | 18            | ALL I WANT FOR CHRISTMAS IS YOU               | MARIAH CAREY (COLUMBIA)                                     | ●     |
| 11        | 10        | 19            | CYCLONE                                       | BABY BASH FEAT. T-PAIN (ARISTA/RMG)                         | ●     |
| 12        | 14        | 7             | LOVE LIKE THIS                                | NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)   | ●     |
| 13        | 11        | 13            | HOW FAR WE'VE COME                            | MATCHBOX TWENTY (MELISMA/ATLANTIC)                          | ●     |
| 14        | 16        | 5             | TAKE YOU THERE                                | SEAN KINGSTON (BELUGA HEIGHTS/EPIC)                         | ●     |
| 15        | 17        | 15            | SWEETEST GIRL (DOLLAR BILL)                   | WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)          | ●     |
| 16        | 13        | 14            | I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) | GOOD CHARLOTTE (DAYLIGHT/EPIC)                              | ●     |
| 17        | 12        | 19            | STRONGER                                      | KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)                       | ●     |
| 18        | 19        | 9             | INTO THE NIGHT                                | SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)                     | ●     |
| 19        | 15        | 12            | HATE THAT I LOVE YOU                          | RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)                      | ●     |
| 20        | 41        | 5             | PIECE OF ME                                   | BRITNEY SPEARS (JIVE/ZOMBA)                                 | ●     |
| 21        | 21        | 26            | THE WAY I ARE                                 | TIMBALAND FEAT. Keri Hilson (MOSLEY/BLACKGROUND/INTERSCOPE) | ●     |
| 22        | 20        | 10            | OUR SONG                                      | TAYLOR SWIFT (BIG MACHINE)                                  | ●     |
| 23        | 22        | 9             | I'M SO HOOD                                   | DJ KHALED (TERROR SQUAD/KOCH)                               | ●     |
| 24        | 18        | 12            | GOOD LIFE                                     | KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)          | ●     |
| 25        | 42        | 2             | MISTLETOE                                     | COLBIE CAILLAT (UNIVERSAL REPUBLIC)                         | ●     |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                             | ARTIST (IMPRINT / PROMOTION LABEL)                                 | CERT. |
|-----------|-----------|---------------|-----------------------------------|--|-------|
| 26        | 35        | 3             | JUST FINE                         | MARY J. BLIGE (MTRIARCH/GEFFEN)                                    | ●     |
| 27        | -         | 1             | UNTIL THE END OF TIME             | JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)                   | ●     |
| 28        | 28        | 7             | HYPNOTIZED                        | PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)                 | ●     |
| 29        | 72        | 2             | SAY                               | JOHN MAYER (AWAKE/COLUMBIA)  | ●     |
| 30        | 25        | 32            | ROCKSTAR                          | NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)                              | ●     |
| 31        | 32        | 4             | GET BACK IN HERE                  | DJ FELLA FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/DJMG) | ●     |
| 32        | 68        | 10            | CHRISTMAS EVE (SARAJEVO 12/24)    | TRANS-SIBERIAN ORCHESTRA (LAVA/ATLANTIC)                           | ●     |
| 33        | 23        | 15            | OVER YOU                          | DAUGHTRY (RCA/RMG)   | ●     |
| 34        | 33        | 3             | TAKING CHANCES                    | CELINE DION (COLUMBIA)   | ●     |
| 35        | 31        | 8             | STAY                              | SUGARLAND (MERCURY (NASHVILLE))                                    | ●     |
| 36        | 43        | 3             | SHADOW OF THE DAY                 | LINKIN PARK (WARNER BROS.)   | ●     |
| 37        | -         | 1             | WITH YOU                          | CHRIS BROWN (JIVE/ZOMBA)   | ●     |
| 38        | 27        | 10            | GIMME MORE                        | BRITNEY SPEARS (JIVE/ZOMBA)  | ●     |
| 39        | 26        | 33            | BIG GIRLS DON'T CRY               | FERGIE (WILL. I. AM/A&M/INTERSCOPE)                                | ●     |
| 40        | 38        | 10            | DUFFLE BAG BOY                    | PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/DJMG)                   | ●     |
| 41        | 58        | 2             | THIS CHRISTMAS                    | CHRIS BROWN (JIVE/ZOMBA)   | ●     |
| 42        | 37        | 21            | MISERY BUSINESS                   | PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)                           | ●     |
| 43        | 36        | 17            | AYO TECHNOLOGY                    | 50 CENT (SHADY/AFTERMATH/INTERSCOPE)                               | ●     |
| 44        | -         | 10            | ROCKIN' AROUND THE CHRISTMAS TREE | BRENDA LEE (DECCA/MCA/UMI)   | ●     |
| 45        | 48        | 32            | TEARDROPS ON MY GUITAR            | TAYLOR SWIFT (BIG MACHINE)   | ●     |
| 46        | 29        | 4             | WALL TO WALL                      | CHRIS BROWN (JIVE/ZOMBA)   | ●     |
| 47        | 34        | 16            | WAKE UP CALL                      | MAROON 5 (A&M/OCTONE/INTERSCOPE)                                   | ●     |
| 48        | -         | 1             | WORK THAT                         | MARY J. BLIGE (MTRIARCH/GEFFEN)                                    | ●     |
| 49        | -         | 3             | JINGLE BELL ROCK                  | BOBBY HELMS (DECCA/MCA/UMI)  | ●     |
| 50        | -         | 1             | GO GIRL                           | PHIBULL FEAT. TRINA & YOUNG BOSS (FAMOUS ARTISTS/TVT)              | ●     |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                                 | ARTIST (IMPRINT / PROMOTION LABEL)                    | CERT. |
|-----------|-----------|---------------|---------------------------------------|---|-------|
| 51        | 45        | 9             | SHAWTY IS DA SH! (10)                 | THE-DREAM (DEF JAM/DJMG)                              | ●     |
| 52        | 49        | 3             | LIKE YOU'LL NEVER SEE ME AGAIN        | ALICIA KEYS (IMB/K/RMG)                               | ●     |
| 53        | 59        | 2             | THAT'S HOW YOU KNOW                   | AMY ADAMS (WALT DISNEY)                               | ●     |
| 54        | -         | 7             | CHRISTMAS CANON                       | TRANS-SIBERIAN ORCHESTRA (ATLANTIC/LAVA)              | ●     |
| 55        | 30        | 4             | MUSIC IS MY HOT HOT SEX               | SSS (SUB POP)   | ●     |
| 56        | 57        | 10            | READY, SET, DON'T GO                  | BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY)        | ●     |
| 57        | 63        | 2             | SAY (ALL I NEED)                      | ONEREPUBLIC (IMDISLEY/INTERSCOPE)                     | ●     |
| 58        | -         | 1             | DON'T SHOOT ME SANTA                  | THE KILLERS (ISLAND/DJMG)                             | ●     |
| 59        | -         | 1             | LET IT SNOW, LET IT SNOW, LET IT SNOW | MICHAEL BUBLE (143/REPRISE)                           | ●     |
| 60        | 47        | 9             | SOULJA GIRL                           | SOULJA BOY TELLEEM FEAT. I-15 (COLLIPARK/INTERSCOPE)  | ●     |
| 61        | 46        | 3E            | HEY THERE DELILAH                     | PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)                  | ●     |
| 62        | -         | 1             | ALMOST LOVER                          | A FINE FRENZY (VIRGIN)                                | ●     |
| 63        | 55        | 7             | MY DRINK N' MY 2 STEP                 | CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)        | ●     |
| 64        | 40        | 14            | SO SMALL                              | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)            | ●     |
| 65        | 39        | 1             | S.O.S.                                | JONAS BROTHERS (HOLLYWOOD)                            | ●     |
| 66        | -         | 1             | WHITE CHRISTMAS                       | BING CROSBY (MCA/UMI)                                 | ●     |
| 67        | 75        | 7             | FAKE IT                               | SEETHER (WIND-UP)                                     | ●     |
| 68        | 44        | 23            | UMBRELLA                              | RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)                | ●     |
| 69        | -         | 1             | LOVE SONG                             | SARA BAREILLES (EPIC)                                 | ●     |
| 70        | 69        | 2             | CRUSHCRUSHCRUSH                       | PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)              | ●     |
| 71        | 54        | 21            | WHO KNEW                              | PINK (LAFACE/ZOMBA)                                   | ●     |
| 72        | 61        | 11            | DO IT WELL                            | JENNIFER LOPEZ (EPIC)                                 | ●     |
| 73        | -         | 9             | FELIZ NAVIDAD                         | JOSE FELICIANO (RCA/RMG)                              | ●     |
| 74        | -         | 3             | POP BOTTLES                           | BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) | ●     |
| 75        | 62        | 17            | BLEED IT OUT                          | LINKIN PARK (WARNER BROS.)                            | ●     |

## MODERN ROCK™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE  | ARTIST (IMPRINT / PROMOTION LABEL)          | HIT PREDICT |
|-----------|-----------|---------------|--|---|-------------|
| 1         | 1         | 8             | <b>#1</b> THE PRETENDER                                  | FOD FIGHTERS (ROSWELL/RCA/RMG)              | ☆           |
| 2         | 2         | 4             | FAKE IT  | SEETHER (WIND-UP)                           | ☆           |
| 3         | 3         | 12            | EMPTY WALLS  | SERJ TANKIAN (SERJICAL STRIKE/REPRISE)      | ☆           |
| 4         | 4         | 14            | BIG CASINO   | JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)      | ☆           |
| 5         | 9         | 9             | SHADOW OF THE DAY  | LINKIN PARK (WARNER BROS.)                  | ☆           |
| 6         | 8         | 20            | I GET IT   | CHEVELLE (EPIC)                             | ☆           |
| 7         | 5         | 25            | BLEED IT OUT   | LINKIN PARK (WARNER BROS.)                  | ☆           |
| 8         | 6         | 42            | PARALYZER  | FINGER ELEVEN (WIND-UP)                     | ☆           |
| 9         | 7         | 28            | NEVER TOO LATE   | THREE DAYS GRACE (JIVE/ZOMBA)               | ☆           |
| 10        | 10        | 15            | YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD) | THE WHITE STRIPES (THIRD MANN/WARNER BROS.) | ☆           |
| 11        | 12        | 13            | EVERYTHING'S MAGIC                                       | ANGELS AND AIRWAVES (SURE/TONE/GEFFEN)      | ☆           |
| 12        | 11        | 19            | WELL THOUGHT OUT TWINKLES                                | SILVERSN PICKUPS (DANGERBIRD)               | ☆           |
| 13        | 14        | 8             | HARD SUN   | EDDIE VEDDER (MONKEY WRENCH/J/RMG)          | ☆           |
| 14        | 15        | 9             | ALMOST EASY  | AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)   | ☆           |
| 15        | 21        | 6             | LONG ROAD TO RUIN  | FOD FIGHTERS (ROSWELL/RCA/RMG               |             |

# DEC 15 2007 POP Billboard

## POP 100

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE   | ARTIST (IMPRINT / PROMOTION LABEL)                                      |
|-----------|-----------|----------------|---|---|
| 1         | 1         | 23             | <b>#1</b> APOLOGIZE                           | TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)             |
| 2         | 2         | 12             | NO ONE  | ALICIA KEYS (MBK/J/RMG)   |
| 3         | 8         | 8              | KISS KISS                                     | CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                                   |
| 4         | 6         | 1              | LOW   | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)                                |
| 5         | 3         | 29             | BUBBLY  | COLBIE CAILLAT (UNIVERSAL REPUBLIC)                                     |
| 6         | 5         | 11             | CLUMSY  | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                                       |
| 7         | 7         | 15             | HATE THAT I LOVE YOU                          | RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)                                 |
| 8         | 8         | 14             | TATTOO  | JORDIN SPARKS (19/JIVE/ZOMBA)   |
| 9         | 9         | 26             | PARALYZER                                     | FINGER ELEVEN (WIND-UP)   |
| 10        | 12        | 29             | THE WAY I ARE                                 | TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)             |
| 11        | 11        | 10             | CYCLONE                                       | BABY BASH FEAT. T-PAIN (ARISTA/RMG)                                     |
| 12        | 10        | 21             | CRANK THAT (SOULJA BOY)                       | SOULJA BOY TELL'EM FEAT. I-15 (COLLIPARK/INTERSCOPE)                    |
| 13        | 1         | 19             | STRONGER                                      | KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)                                  |
| 14        | 16        | 9              | LOVE LIKE THIS                                | NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)               |
| 15        | 14        | 19             | OVER YOU                                      | DAUGHTRY (RCA/RMG)  |
| 16        | 17        | 18             | I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) | GOOD CHARLOTTE (DAYLIGHT/EPIC)  |
| 17        | 15        | 17             | HOW FAR WE'VE COME                            | MATCHBOX TWENTY (MELISMA/ATLANTIC)                                      |
| 18        | 19        | 12             | GOOD LIFE                                     | KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)                     |
| 19        | 23        | 24             | MISERY BUSINESS                               | PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)                                |
| 20        | 18        | 19             | AYO TECHNOLOGY                                | 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFRIMATH/INTERSCOPE) |
| 21        | 24        | 8              | TAKE YOU THERE                                | SEAN KINGSTON (BELUGA HEIGHTS/EPIC)                                     |
| 22        | 21        | 19             | WAKE UP CALL                                  | MAROON 5 (A&M/OCTONE/INTERSCOPE)  |
| 23        | 22        | 35             | WHO KNEW                                      | PINK (LAFACE/ZOMBA)   |
| 24        | 20        | 45             | ROCKSTAR                                      | NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)                                   |
| 25        | 33        | 5              | PIECE OF ME                                   | BRITNEY SPEARS (JIVE/ZOMBA)   |
| 26        | 37        | 24             | TEARDROPS ON MY GUITAR                        | TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)                           |
| 27        | 28        | 16             | SWEETEST GIRL (DOLLAR BILL)                   | WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)                      |
| 28        | 27        | 19             | BED   | J. HOLIDAY (MUSIC LINE/CAPITOL)   |
| 29        | 25        | 33             | BIG GIRLS DON'T CRY                           | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                                       |
| 30        | 29        | 10             | INTO THE NIGHT                                | SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)                                 |
| 31        | 26        | 14             | GIMME MORE                                    | BRITNEY SPEARS (JIVE/ZOMBA)   |
| 32        | 31        | 25             | LOVESTONED                                    | JUSTIN TIMBERLAKE (JIVE/ZOMBA)  |
| 33        | 35        | 6              | SHADOW OF THE DAY                             | LINKIN PARK (WARNER BROS.)  |
| 34        | 30        | 17             | S.O.S.  | JONAS BROTHERS (HOLLYWOOD)  |
| 35        | 37        | 12             | BABY DON'T GO                                 | FABULOUS FEAT. JERMAINE DUPRI (DESSERT STORM/DEF JAM/IDJMG)             |
| 36        | 71        | 10             | UNTIL THE END OF TIME                         | JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)                        |
| 37        | 43        | 1              | TAKING CHANCES                                | CELINE DION (COLUMBIA)  |
| 38        | 34        | 10             | I'M LIKE A LAWYER... (ME & YOU)               | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)                             |
| 39        | 44        | 4              | GET BUCK IN HERE                              | DE FELLI FEAT. ODDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)      |
| 40        | 42        | 9              | HYPNOTIZED                                    | PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)                      |
| 41        | 40        | 10             | I'M SO HOOD                                   | DJ KHALED (TERROR SQUAD/KDCH)   |
| 42        | 38        | 10             | OUR SONG                                      | TAYLOR SWIFT (BIG MACHINE)  |
| 43        | 26        | 30             | FIRST TIME                                    | LIFEHOUSE (GEFFEN)  |
| 44        | 56        | 2              | MISTLETOE                                     | COLBIE CAILLAT (UNIVERSAL REPUBLIC)                                     |
| 45        | 3         | 4              | WALL TO WALL                                  | CHRIS BROWN (JIVE/ZOMBA)  |
| 46        | 41        | 1              | BEAUTIFUL GIRLS                               | SEAN KINGSTON (BELUGA HEIGHTS/EPIC)                                     |
| 47        | 49        | 4              | JUST FINE                                     | MARY J. BLIGE (MATRIARCH/GEFFEN)  |
| 48        | 45        | 11             | SHAWTY IS A 10                                | THE-DREAM (DEF JAM/IDJMG)   |
| 49        | 57        | 5              | CALABRIA 2008                                 | ENUR FEAT. NATASJA (ULTRA)  |
| 50        | 33        | 2              | SAY   | JOHN MAYER (AWARE/COLUMBIA)   |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                             | ARTIST (IMPRINT / PROMOTION LABEL)                          |
|-----------|-----------|----------------|-----------------------------------|---|
| 51        | 59        | 3              | DON'T STOP THE MUSIC              | RIHANNA (SRP/DEF JAM/IDJMG)                                 |
| 52        | 54        | 5              | SEE YOU AGAIN                     | MILEY CYRUS (WALT DISNEY/HOLLYWOOD)                         |
| 53        | 53        | 14             | NEVER TOO LATE                    | THREE DAYS GRACE (JIVE/ZOMBA)                               |
| 54        | 51        | 9              | SOULJA GIRL                       | SOULJA BOY TELL'EM FEAT. I-15 (COLLIPARK/INTERSCOPE)        |
| 55        | 52        | 1              | DUFFLE BAG BOY                    | PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)           |
| 56        | -         | 1              | WITH YOU                          | CHRIS BROWN (JIVE/ZOMBA)                                    |
| 57        | 47        | 9              | STAY                              | SUGARLAND (MERCURY (NASHVILLE))                             |
| 58        | 68        | 2              | THIS CHRISTMAS                    | CHRIS BROWN (JIVE/ZOMBA)                                    |
| 59        | 60        | 6              | HERO/HEROINE                      | BOYS LIKE GIRLS (COLUMBIA)                                  |
| 60        | 50        | 26             | WHEN YOU'RE GONE                  | AVRIL LAVIGNE (RCA/RMG)                                     |
| 61        | 43        | 26             | BARTENDER                         | T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)            |
| 62        | -         | 1              | WORK THAT                         | MARY J. BLIGE (MATRIARCH/GEFFEN)                            |
| 63        | 58        | 10             | HE SAID SHE SAID                  | ASHLEY TISDALE (WARNER BROS.)                               |
| 64        | -         | 1              | GO GIRL                           | PITBULL FEAT. TRINA & YOUNG BOSS (FAMOUS ARTISTS/TVT)       |
| 65        | 62        | 3              | LIKE YOU'LL NEVER SEE ME AGAIN    | ALICIA KEYS (MBK/J/RMG)                                     |
| 66        | 76        | 5              | GIRLFRIEND                        | BOW WOW & OMARION (T.U.G./COLUMBIA)                         |
| 67        | 69        | 2              | THAT'S HOW YOU KNOW               | AMY ADAMS (WALT DISNEY)                                     |
| 68        | 46        | 5              | MUSIC IS MY HOT HOT SEX           | CSS (SUB POP)   |
| 69        | 67        | 12             | READY, SET, DON'T GO              | BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET) |
| 70        | 78        | 2              | SAY (ALL I NEED)                  | ONEREPUBLIC (MOSLEY/INTERSCOPE)                             |
| 71        | 61        | 8              | MY DRINK N' MY 2 STEP             | CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)              |
| 72        | 94        | 2              | FLASHING LIGHTS                   | KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)          |
| 73        | -         | 1              | DON'T SHOOT ME SANTA              | THE KILLERS (ISLAND/IDJMG)                                  |
| 74        | 64        | 2              | HOT                               | AVRIL LAVIGNE (RCA/RMG)                                     |
| 75        | 93        | 2              | SORRY                             | BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)                     |
| 76        | -         | 1              | ALMOST LOVER                      | A FINE FRENZY (VIRGIN)                                      |
| 77        | 84        | 6              | LOVE SONG                         | SARA BAREILLES (EPIC)                                       |
| 78        | 55        | 14             | SO SMALL                          | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)                  |
| 79        | -         | 1              | WON'T GO HOME WITHOUT YOU         | MAROON 5 (A&M/OCTONE/INTERSCOPE)                            |
| 80        | 82        | 3              | SHE SAID, I SAID (TIME WE LET GO) | NLT (T.U.G./Geffen)   |
| 81        | 80        | 3              | CRUSHCRUSHCRUSH                   | PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)                    |
| 82        | 86        | 8              | FAKE IT                           | SEETHER (WIND-UP)   |
| 83        | 63        | 14             | PICTURES OF YOU                   | THE LAST GOODNIGHT (VIRGIN)                                 |
| 84        | 65        | 24             | LET IT GO                         | KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)   |
| 85        | 66        | 26             | SHUT UP AND DRIVE                 | RIHANNA (SRP/DEF JAM/IDJMG)                                 |
| 86        | 70        | 15             | DO IT WELL                        | JENNIFER LOPEZ (EPIC)                                       |
| 87        | 91        | 5              | POP BOTTLES                       | BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)       |
| 88        | 75        | 18             | BLEED IT OUT                      | LINKIN PARK (WARNER BROS.)                                  |
| 89        | 74        | 28             | PARTY LIKE A ROCKSTAR             | SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)                       |
| 90        | 81        | 17             | THE PRETENDER                     | FOO FIGHTERS (ROSWELL/RCA/RMG)                              |
| 91        | 72        | 19             | ME LOVE                           | SEAN KINGSTON (BELUGA HEIGHTS/EPIC)                         |
| 92        | -         | 1              | STOP AND STARE                    | ONEREPUBLIC (MOSLEY/INTERSCOPE)                             |
| 93        | 73        | 12             | 1234                              | FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)                       |
| 94        | 79        | 12             | DON'T BLINK                       | KENNY CHESNEY (BNA)   |
| 95        | 88        | 8              | FREAKY GURL                       | GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)                        |
| 96        | 96        | 10             | THE WAY I AM                      | INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)            |
| 97        | -         | 1              | NO AIR                            | JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)         |
| 98        | -         | 1              | SUFFOCATE                         | J. HOLIDAY (MUSIC LINE/CAPITOL)                             |
| 99        | 77        | 20             | SORRY, BLAME IT ON ME             | AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)                 |
| 100       | 85        | 10             | TAKE ME THERE                     | RASCAL FLATTS (LYRIC STREET)                                |

## POP 100 AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE   | ARTIST (IMPRINT / PROMOTION LABEL)                                      | HIT PREDICTOR |
|-----------|-----------|----------------|---|---|---------------|
| 1         | 1         | 14             | <b>#1</b> APOLOGIZE                           | TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)             | ☆             |
| 2         | 3         | 8              | NO ONE  | ALICIA KEYS (MBK/J/RMG)   |               |
| 3         | 2         | 12             | BUBBLY  | COLBIE CAILLAT (UNIVERSAL REPUBLIC)                                     | ☆             |
| 4         | 4         | 14             | HATE THAT I LOVE YOU                          | RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)                                 | ☆             |
| 5         | 5         | 8              | KISS KISS                                     | CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                                   | ☆             |
| 6         | 7         | 11             | CLUMSY  | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                                       | ☆             |
| 7         | 6         | 29             | THE WAY I ARE                                 | TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)             |               |
| 8         | 9         | 13             | PARALYZER                                     | FINGER ELEVEN (WIND-UP)   |               |
| 9         | 10        | 14             | TATTOO  | JORDIN SPARKS (19/JIVE/ZOMBA)   | ☆             |
| 10        | 8         | 18             | STRONGER                                      | KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)                                  |               |
| 11        | 11        | 9              | OVER YOU                                      | DAUGHTRY (RCA/RMG)  | ☆             |
| 12        | 12        | 13             | CYCLONE                                       | BABY BASH FEAT. T-PAIN (ARISTA/RMG)                                     |               |
| 13        | 14        | 10             | GOOD LIFE                                     | KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)                     |               |
| 14        | 16        | 7              | LOVE LIKE THIS                                | NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)               | ☆             |
| 15        | 23        | 5              | LOW   | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)                                |               |
| 16        | 19        | 9              | MISERY BUSINESS                               | PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)                                | ☆             |
| 17        | 14        | 20             | AYO TECHNOLOGY                                | 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFRIMATH/INTERSCOPE) | ☆             |
| 18        | 17        | 14             | I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) | GOOD CHARLOTTE (DAYLIGHT/EPIC)  |               |
| 19        | 18        | 17             | HOW FAR WE'VE COME                            | MATCHBOX TWENTY (MELISMA/ATLANTIC)                                      | ☆             |
| 20        | 15        | 27             | WHO KNEW                                      | PINK (LAFACE/ZOMBA)   | ☆             |
| 21        | 20        | 17             | WAKE UP CALL                                  | MAROON 5 (A&M/OCTONE/INTERSCOPE)  |               |
| 22        | 20        | 14             | CRANK THAT (SOULJA BOY)                       | SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)                               | ☆             |
| 23        | 25        | 25             | ROCKSTAR                                      | NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)                                   | ☆             |
| 24        | 24        | 10             | BED   | J. HOLIDAY (MUSIC LINE/CAPITOL)   |               |
| 25        | -         | 4              | TEARDROPS ON MY GUITAR                        | TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)                           | ☆             |

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

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                             | ARTIST (IMPRINT / PROMOTION LABEL)                          | HIT PREDICTOR |
|-----------|-----------|----------------|-----------------------------------|---|---------------|
| 26        | 27        | 7              | TAKE YOU THERE                    | SEAN KINGSTON (BELUGA HEIGHTS/EPIC)                         | ☆             |
| 27        | 28        | 26             | LOVESTONED                        | JUSTIN TIMBERLAKE (JIVE/ZOMBA)                              | ☆             |
| 28        | 31        | 3              | PIECE OF ME                       | BRITNEY SPEARS (JIVE/ZOMBA)                                 |               |
| 29        | 28        | 31             | BIG GIRLS DON'T CRY               | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                           |               |
| 30        | 30        | 3              | BABY DON'T GO                     | FABULOUS FEAT. JERMAINE DUPRI (DESSERT STORM/DEF JAM/IDJMG) |               |
| 31        | 34        | 3              | SWEETEST GIRL (DOLLAR BILL)       | WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)          |               |
| 32        | 28        | 14             | GIMME MORE                        | BRITNEY SPEARS (JIVE/ZOMBA)                                 |               |
| 33        | 30        | 10             | S.O.S.                            | JONAS BROTHERS (HOLLYWOOD)                                  |               |
| 34        | 32        | 9              | I'M LIKE A LAWYER... (ME & YOU)   | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)                 | ☆             |
| 35        | 40        | 4              | CALABRIA 2008                     | ENUR FEAT. NATASJA (ULTRA)                                  |               |
| 36        | -         | 1              | INTO THE NIGHT                    | SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)                     | ☆             |
| 37        | 42        | 1              | SHADOW OF THE DAY                 | LINKIN PARK (WARNER BROS.)                                  | ☆             |
| 38        | 35        | 23             | FIRST TIME                        | LIFEHOUSE (GEFFEN)  |               |
| 39        | 43        | 3              | HERO/HEROINE                      | BOYS LIKE GIRLS (COLUMBIA)                                  |               |
| 40        | 41        | 3              | SHE SAID, I SAID (TIME WE LET GO) | NLT (T.U.G./Geffen)   |               |
| 41        | 36        | 19             | BEAUTIFUL GIRLS                   | SEAN KINGSTON (BELUGA HEIGHTS/EPIC)                         |               |
| 42        | 48        | 2              | DON'T STOP THE MUSIC              | RIHANNA (SRP/DEF JAM/IDJMG)                                 |               |
| 43        | 37        | 26             | WHEN YOU'RE GONE                  | AVRIL LAVIGNE (RCA/RMG)                                     | ☆             |
| 44        | 45        | 1              | NEVER TOO LATE                    | THREE DAYS GRACE (JIVE/ZOMBA)                               | ☆             |
| 45        | 38        | 22             | BARTENDER                         | T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)            |               |
| 46        | 49        | 3              | SEE YOU AGAIN                     | MILEY CYRUS (WALT DISNEY/HOLLYWOOD)                         |               |
| 47        | -         | 1              | WON'T GO HOME WITHOUT YOU         | MAROON 5 (A&M/OCTONE/INTERSCOPE)                            |               |
| 48        | 46        | 1              | UNTIL THE END OF TIME             | JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)            | ☆             |
| 49        | 47        | 14             | LET IT GO                         | KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)   |               |
| 50        | -         | 1              | FLASHING LIGHTS                   | KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)          |               |

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## HOT SINGLES SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE  | ARTIST (IMPRINT / PROMOTION LABEL)                         |
|-----------|-----------|----------------|--|--|
| 1         | 20        | 5              | <b>#1</b> CHRISTMAS OH CHRISTMAS                         | HEARTBREAK BOYS (MURKIN STARR ENTERPRISES/IMPACT)          |
| 2         | 1         | 21             | WHAT TIME IS IT  | HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)                   |
| 3         | 2         | 45             | REDNECK 12 DAYS OF CHRISTMAS: HERE'S YOUR SIGN CHRISTMAS | JEFF FOXWORTHY/BILL ENGvall (WARNER BROS. (NASHVILLE/WRN)) |
| 4         | 3         | 12             | FOUNDATIONS  | KATE NASH (FICTION/GEFFEN)                                 |
| 5         | 39        | 3              | INSIDE OUT   | TEMAR UNDERWOOD (KINGS MOUNTAIN)                           |
| 6         | 5         | 3              | GIMME MORE   | BRITNEY SPEARS (JIVE/ZOMBA)                                |
| 7         | 15        | 48             | OICHE CHIUM (SILENT NIGHT)                               | ENYA (REPRISE)   |
| 8         | 10        | 38             | LET ME SEE SOMETHING                                     | A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)          |
| 9         | 17        | 5              | I'M WIT IT   | FASHO (JMG)  |
| 10        | -         | 1              | COUNTRY BONER  | PUSCIFIER (PUSCIFIER)                                      |
| 11        | -         | 3              | KNOCK DOWN THE WALLS                                     | CHUBBY CHECKER (TEEC)                                      |
| 12        | 12        | 28             | ONLY THE WORLD   | MANDISA (SPARROW)  |
| 13        | 21        | 2              | I GET IT IN  | CHAOS THA COMMUNITY SERVA (FAM FIRST)                      |
| 14        | 6         | 4              | BLACK TIDE   | BLACK TIDE (INTERSCOPE)                                    |
| 15        | 8         | 2              | LET GO   | PAUL VAN DYK FEATURING REA GARVEY (MUTE)                   |
| 16        | 11        | 30             | BEAUTIFUL LIAR   | BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)                   |
| 17        | 13        | 3              | MORE THAN A LOVE SONG                                    | PRYSLIEZ FEAT. DWELE (KING APE)                            |
| 18        | 14        | 11             | SHAWTY IS A 10   | THE-DREAM (DEF JAM/IDJMG)                                  |
| 19        | -         | 1              | THE MARCH  | KY-MANI MARLEY (REALITY/A&D)                               |
| 20        | 22        | 67             | KOOL AID   | LIL' BASS FEAT. JT MONEY (PIPELINE)                        |
| 21        | 16        | 39             | ROCKY TOP  | THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE)                 |
| 22        | 18        | 67             | EVERY DAY IS EXACTLY THE SAME                            | NINE INCH NAILS (NOTHING/INTERSCOPE)                       |
| 23        | 30        | 9              | SHE'S HOT  | ROGUE SOULJAHZ (STICO & DA BANDIT) (IMAGINATION)           |
| 24        | 27        | 147            | WE WILL BECOME SILHOUETTES: BE STILL MY HEART            | THE POSTAL SERVICE (SUB POP)                               |
| 25        | 23        | 2              | MY HOMETOWN: SANTA CLAUS IS COMIN' TO TOWN               | BRUCE SPRINGSTEEN (COLUMBIA)                               |

## HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

| ARTIST/TITLE (Score) | Chart Rank |
|----------------------|------------|
| <b></b>              |            |

## Billboard R&amp;B/HIP-HOP

DEC  
15  
2007TOP  
R&B/HIP-HOP ALBUMS™

| THIS WEEK | LAST WEEK      | WEEKS ON CHART | ARTIST  | Title   | CERT. | PEAK POSITION |
|-----------|----------------|----------------|---|---|-------|---------------|
| 1         | 1              | 3              | <b>#1</b> ALICIA KEYS<br>3 WKS<br>IMB/KJ 11513*/RMG (18.98)                                     | As I Am   |       | 1             |
| 2         | 2              | 5              | JAY-Z<br>ROC-A-FELLA/DEF JAM 010229/DJMG (13.98)  | American Gangster   |       | 1             |
| 3         | 4              | 4              | CHRIS BROWN<br>JIVE 12049/ZOMBA (18.98) ⊕   | Exclusive   |       | 2             |
| 4         | 4              | 10             | KEYSHIA COLE<br>CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)                                   | Just Like You   | ●     | 1             |
| 5         | 11             | 3              | VARIOUS ARTISTS<br>EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98) | NOW 26  |       | 1             |
| 6         | 29             | 64             | <b>GREATEST GAINER</b> JUSTIN TIMBERLAKE<br>JIVE 88062*/ZOMBA (18.98) ⊕                         | FutureSex/LoveSounds  | ●     | 1             |
| 7         | 11             | 2              | SOUNDTRACK<br>JIVE 19075/ZOMBA (18.98)  | This Christmas  |       | 1             |
| 8         | 13             | 10             | J. HOLIDAY<br>MUSIC LINE 11805*/CAPITOL (12.98)   | Back Of My Lac'   |       | 1             |
| 9         | 5              | 2              | FREEWAY<br>ROC-A-FELLA/DEF JAM 004853*/DJMG (13.98)   | Free At Last  |       | 5             |
| 10        | 10             | 6              | BOYZ II MEN<br>DECCA 009444 (17.98)   | Motown: A Journey Through Hitsville USA                         |       | 6             |
| 11        | 7              | 12             | KANYE WEST<br>ROC-A-FELLA/DEF JAM 009541/DJMG (13.98)   | Graduation  | ●     | 1             |
| 12        | 14             | 2              | SOULJA BOY TELL'EM<br>COLLIPARK/INTERSCOPE 009962*/IGA (13.98)                                  | souljaboytellem.com   |       | 4             |
| 13        | HOT SHOT DEBUT | 1              | PITBULL<br>FAMOUS ARTISTS 2960*/TVT (18.98)   | The Boatlift  |       | 13            |
| 14        | 1              | 10             | JILL SCOTT<br>HIDDEN BEACH 00050 (18.98) ⊕  | The Real Thing: Words And Sounds Vol. 3                         |       | 2             |
| 15        | 9              | 59             | BEYONCÉ<br>COLUMBIA 88020*/SONY MUSIC (18.98)   | B'Day   | ●     | 1             |
| 16        | 4              | 24             | CHRISSETTE MICHELE<br>DEF JAM 008774/DJMG (10.98)   | I Am  |       | 5             |
| 17        | 17             | 13             | 50 CENT<br>SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)                                       | Curtis  |       | 2             |
| 18        | 7              | 3              | ARETHA FRANKLIN<br>ARISTA 78668/RMG (18.98)   | Jewels In The Crown: Duets With The Queen                       |       | 7             |
| 19        | 7              | 9              | TREY SONGZ<br>SONG BOOK/ATLANTIC 135740/AG (18.98)  | Trey Day  |       | 2             |
| 20        | 40             | 46             | VARIOUS ARTISTS<br>VERITY/WORD-CURB/EMI CMG 95761/EMI GOSPEL (20.98)                            | WOW Gospel Christmas  |       | 20            |
| 21        | 23             | 21             | PLIES<br>BIG GATES/SUP-N-SLIDE/ATLANTIC 185340/AG (18.98)                                       | The Real Testament  |       | 2             |
| 22        | 18             | 11             | CASSIDY<br>FULL SURFACE/J 18699*/RMG (15.98)  | B.A.R.S. The Barry Adrian Reese Story                           |       | 1             |
| 23        | 1              | 35             | TIMBALAND<br>MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)                                  | Timbaland Presents Shock Value                                  |       | 3             |
| 24        | 12             | 26             | RIHANNA<br>SRP/DEF JAM 008968*/DJMG (13.98)   | Good Girl Gone Bad  |       | 3             |
| 25        | 24             | 7              | ANGIE STONE<br>STAX 30146/CONCORD (18.98)   | The Art Of Love & War   |       | 1             |
| 26        | 62             | 42             | <b>PACE SETTER</b> PATTI LABELLE<br>DEF SOUL CLASSICS 008871/DJMG (13.98)                       | Miss Patti's Christmas  |       | 26            |
| 27        | 30             | 24             | CHAKA KHAN<br>BURGUNDY 09022/SONY BMG (17.98)   | Funk This   |       | 1             |
| 28        | 33             | 22             | WILL DOWNING<br>PEAK 30221/CONCORD (18.98)  | After Tonight   |       | 1             |
| 29        | 17             | 4              | SOUNDTRACK<br>DEF JAM 010200/DJMG (13.98)   | American Gangster   |       | 1             |
| 30        | 1              | 2              | MARVIN SAPP<br>VERITY 09433/ZOMBA (17.98)   | Thirsty   |       | 30            |
| 31        | 1              | 18             | COMMON<br>G.O.O.D./GEFFEN 009382*/IGA (13.98)   | Finding Forever   | ●     | 1             |
| 32        | NEW            | 1              | ELLIOTT YAMIN<br>NBC 70011 EX/HICKORY (6.98)  | Sounds Of The Season: The Elliott Yamin Holiday Collection (EP) |       | 32            |
| 33        | 1              | 10             | QUEEN LATIFAH<br>FLAVOR UNIT/VERVE 009203/VG (13.98)  | Trav'lin' Light   |       | 1             |
| 34        | 39             | 26             | JAGGED EDGE<br>SO SO DEF/ISLAND URBAN 009493/DJMG (13.98)                                       | Baby Makin' Project   |       | 3             |
| 35        | 46             | 4              | YOLANDA ADAMS<br>COLUMBIA 09432/SONY MUSIC (18.98)  | What A Wonderful Time   |       | 35            |
| 36        | 1              | 5              | PLAYAZ CIRCLE<br>DTP/DEF JAM 010083/DJMG (13.98)  | Supply & Demand   |       | 1             |
| 37        | 44             | 31             | DJ KHALED<br>TERROR SQUAD 4229/KOCH (17.98)   | We The Best   |       | 1             |
| 38        | 1              | 2              | MIKE JONES<br>ICE AGE/SWISHHOUSE/ASYLUM 368764/WARNER BROS. (15.98 CO/DVD) ⊕                    | The American Dream (EP)   |       | 28            |
| 39        | 57             | 64             | VARIOUS ARTISTS<br>SONY BMG CUSTOM MARKETING GROUP 19530/TIME LIFE (14.98)                      | Love's Holiday: A Gospel Christmas                              |       | 39            |
| 40        | 34             | 38             | AMY WINEHOUSE<br>UNIVERSAL REPUBLIC 008428*/UMRG (10.98)  | Back To Black   | ●     | 1             |
| 41        | 52             | 4              | VARIOUS ARTISTS<br>CAPITOL 02273 (18.98)  | Slow Jams For Christmas   |       | 41            |
| 42        | 16             | 33             | T.I.<br>GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)  | T.I. Vs T.I.P.  | ●     | 1             |
| 43        | 25             | 34             | NE-YO<br>DEF JAM 008697*/DJMG (13.98)   | Because Of You  | ●     | 1             |
| 44        | 51             | 53             | SEAN KINGSTON<br>BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)                              | Sean Kingston   |       | 3             |
| 45        | 41             | 6              | HURRICANE CHRIS<br>POLO GROUNDS/J 18697/RMG (15.98)   | 51/50 Ratchet   |       | 4             |
| 46        | 35             | 13             | BONE THUGS-N-HARMONY<br>RUTHLESS 8808 (13.98)   | T.H.U.G.S.  |       | 3             |
| 47        | 50             | 9              | SOUNDTRACK<br>ATLANTIC 30772/AG (18.98)   | Tyler Perry's Why Did I Get Married?                            |       | 7             |
| 48        | 26             | 2              | AMY WINEHOUSE<br>UNIVERSAL REPUBLIC 008926*/UMRG (13.98)  | Frank   |       | 26            |
| 49        | 38             | 10             | GORILLA ZOE<br>BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)                                    | Welcome To The Zoo  |       | 8             |
| 50        | 42             | 5              | PROJECT PAT<br>HYPNOTIZE MINDS 5023/KOCH (17.98)  | Waikin' Bank Roll   |       | 6             |
| 51        | 1              | 3              | THE ISLEY BROTHERS FEATURING RONALD ISLEY<br>DEF SOUL CLASSICS 009913/DJMG (13.98)              | I'll Be Home For Christmas                                      |       | 51            |
| 52        | 47             | 26             | T-PAIN<br>KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)  | Epiphany  |       | 1             |
| 53        | 49             | 5              | BABY BASH<br>ARISTA 05784/RMG (17.98)   | Cyclone   |       | 11            |
| 54        | 53             | 55             | AKON<br>KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕                             | Konvicted   | ●     | 2             |
| 55        | 58             | 14             | LEDISI<br>VERVE 008909/AG (10.98)   | Lost & Found  |       | 10            |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | Title                             | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|-----------------------------------|-------|---------------|
| 56        | 40        | 14             | ROBIN THICKE<br>STAR TRAK/INTERSCOPE 006146*/IGA (13.98)  | The Evolution Of Robin Thicke     | ●     | 1             |
| 57        | 56        | 45             | GUCCI MANE<br>BIG CAT 4030/TOMMY BOY (13.98 CO/DVD) ⊕   | Trap-A-Thon                       |       | 1             |
| 58        | 52        | 28             | R. KELLY<br>JIVE 08537/ZOMBA (18.98)  | Double Up                         | ●     | 1             |
| 59        | 61        | 44             | UGK<br>UGK/JIVE 05633/ZOMBA (18.98) ⊕   | Underground Kingz                 |       | 1             |
| 60        | 1         | 29             | TANK<br>BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)  | Sex Love & Pain                   |       | 1             |
| 61        | 54        | 104            | LIL WAYNE<br>CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)                                   | Tha Carter II                     | ●     | 1             |
| 62        | NEW       | 1              | COMMON<br>LEGACY 19338/RELATIVITY (13.98)   | Thisisme Then: The Best Of Common |       | 62            |
| 63        | 59        | 39             | VARIOUS ARTISTS<br>EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10767/CAPITOL (18.98) | NOW Party Hist!                   |       | 1             |
| 64        | 76        | 14             | YUNG LOC<br>BLOCK/BAD BOY SOUTH 157180*/AG (18.98)  | Hustlanomic\$                     |       | 1             |
| 65        | 76        | 63             | FANTASIA<br>J 78962/RMG (18.98)   | Fantasia                          | ●     | 1             |
| 66        | 64        | 20             | VARIOUS ARTISTS<br>UNIVERSAL EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)                             | NOW 25                            | ●     | 1             |
| 67        | 69        | 43             | TALIB KWELI<br>BLACKSMITH 277244*/WARNER BROS. (13.98)  | Eardrum                           |       | 1             |
| 68        | 1         | 8              | JENNIFER LOPEZ<br>EPIC 97754/SONY MUSIC (18.98) ⊕   | Brave                             |       | 1             |
| 69        | 8         | 86             | MARY J. BLIGE<br>MTRIARCH/GEFFEN 005722*/IGA (13.98/8.98)                                       | The Breakthrough                  | ●     | 1             |
| 70        | 61        | 67             | LUTHE VANDROSS<br>LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)                                    | The Ultimate Luther Vandross      |       | 1             |
| 71        | 67        | 35             | NAS<br>ILL WILL/COLUMBIA 09550/SONY MUSIC (18.98)   | Greatest Hits                     |       | 20            |
| 72        | 74        | 6              | TRAE<br>G-MAAB/RAP-A-LOT 4 LIFE 307388/ASYLUM (17.98)   | Life Goes On                      |       | 1             |
| 73        | 70        | 74             | VARIOUS ARTISTS<br>MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)                                 | Forever Soul R&B                  |       | 1             |
| 74        | 68        | 68             | BIRDMAN & LIL WAYNE<br>CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)                         | Like Father, Like Son             | ●     | 1             |
| 75        | 71        | 49             | FABOLOUS<br>DESERT STAR/DEF JAM 008162*/DJMG (13.98)  | From Ncthin' To Somethin'         | ●     | 1             |

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

TOP  
BLUES ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | Title                                 | CERT. |
|-----------|-----------|----------------|---|---------------------------------------|-------|
| 1         | 1         | 4              | <b>#1</b> STEVIE RAY VAUGHAN & FRIENDS<br>4 WKS<br>LEGACY/EPIC 87321/SONY BMG | Solos, Sessions & Encores             |       |
| 2         | 3         | 49             | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE<br>LEGACY/EPIC 81511/SONY BMG           | The Real Deal: Greatest Hits Vol. 1   |       |
| 3         | 2         | 15             | JOE BONA MASSA<br>J & R ADVENTUR S 60283                                      | Sloe Gin                              |       |
| 4         | 1         | 0              | ANA POPOVIC<br>ELECTO GROOVE 301/DELTA GROOVE                                 | Still Making History                  |       |
| 5         | 1         | 0              | SOUNDTRACK<br>NEW WEST 6105   | Black Snake Moan                      |       |
| 6         | 10        | 10             | BETTIE LAVETTE<br>ANT - 86873*/EPM/APH  | The Scene Of The Crime                |       |
| 7         | 86        | 86             | THE DEREK TRUCKS BAND<br>COLUMBIA 92844/SONY MUSIC                            | Songlines                             |       |
| 8         | 7         | 45             | KENNY WAYNE SHEPHERD<br>REPRISE 49294*/WARNER BROS. ⊕                         | 10 Days Out: Blues From The Backroads |       |
| 9         | 15        | 15             | OMAR KENT DYKES & JIMMIE VAUGHAN<br>RUF 1122                                  | On The Jimmy Reed Highway             |       |
| 10        | 9         | 4              | DION<br>THE ORCHARD/VERVE FORECAST 010173/VG                                  | Son Of Skip James                     |       |
| 11        | 10        | 90             | ETTA JAMES<br>HIP-3/CHRONICLES 004010/UME                                     | The Definitive Collection             |       |
| 12        | 12        | 12             | KEB' MO'<br>ONE HAVEN/EPIC 77621/RED INK                                      | Suitcase                              |       |
| 13        | 11        | 17             | ROBBEN FORD<br>CONCORD 23023*   | Truth                                 |       |
| 14        | RE-ENTRY  | 14             | FLOYD TAYLOR<br>MALACO 7531   | You Still Got It                      |       |
| 15        | 15        | 19             | TAB BENOIT WITH LOUISIANA'S LEROUX<br>TELARC BLUES 85654/TELARC               | Power Of The Pontchartrain            |       |

BETWEEN THE BULLETS rgeorge@billboard.com

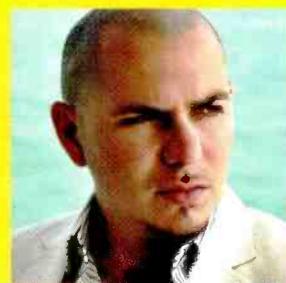
## R&amp;B LIST VOID OF TOP 10 STARTS

For the 12th time this year, the week's top debut falls short of the top 10 on Hot R&B/Hip-Hop Albums. Pitbull's "The Boatlift" lands at

Pitbull set, "El Mariel." With four weeks left in the year, the chart has already matched the number of weeks in '06 without top 10 debuts.

No. 13, also marking the first time he misses the top 10.

"Money Is Still a Major Issue" offered his highest grade at No. 4 in 2005. Sales of 22,000 copies place "Boatlift" at No. 50 on The Billboard 200, down more than 50% from the opening sum of last year's



This one occurs during the holiday drive, while the last such frame last year came in September. But relief is on the way, as the coming weeks will see debuts from Wyclef Jean, Ghostface Killah, Wu-Tang Clan and Mary J. Blige.

—Raphael George

# DEC 15 2007 R&B/HIP-HOP Billboard

| HOT R&B/HIP-HOP AIRPLAY™ |           |               |   |             |
|--------------------------|-----------|---------------|---|-------------|
| THIS WEEK                | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                               | HIT PREDICT |
| 1                        | 1         | 15            | <b>NO ONE</b><br>ALICIA KEYS (MBK/J/RMG)                                  | ☆           |
| 2                        | 4         | 17            | CAN'T HELP BUT WAIT<br>TREY SONGZ (SONG BOOK/ATLANTIC)                    | ☆           |
| 3                        | 16        | 16            | KISS KISS<br>CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                        | ☆           |
| 4                        | 3         | 13            | GOOD LIFE<br>KANYE WEST FEAT. T-PAIN (RDC-A-FELLA/DEF JAM/IDJMG)          | ☆           |
| 5                        | 37        | 13            | UNTIL THE END OF TIME<br>JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA) | ☆           |
| 6                        | 13        | 13            | SHOULDA LET YOU GO<br>KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)       | ☆           |
| 7                        | 10        | 10            | JUST FINE<br>MARY J. BLIGE (MTRIARCH/GEFFEN)                              | ☆           |
| 8                        | 20        | 20            | DUFFLE BAG BOY<br>PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)       | ☆           |
| 9                        | 1         | 1             | LIKE YOU'LL NEVER SEE ME AGAIN<br>ALICIA KEYS (MBK/J/RMG)                 | ☆           |
| 10                       | 9         | 17            | I'M SO HOOD<br>DJ KHALED (TERROR SQUAD/KOCH)                              | ☆           |
| 11                       | 22        | 22            | SHAWTY IS A 10<br>THE-DREAM (DEF JAM/IDJMG)                               | ☆           |
| 12                       | 17        | 17            | SUFFOCATE<br>J. HOLIDAY (MUSIC LINE/CAPITOL)                              | ☆           |
| 13                       | 25        | 25            | BED<br>J. HOLIDAY (MUSIC LINE/CAPITOL)                                    | ☆           |
| 14                       | 14        | 14            | SOULJA GIRL<br>SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)                 | ☆           |
| 15                       | 15        | 8             | ROC BOYS (AND THE WINNER IS)...<br>JAY-Z (RDC-A-FELLA/DEF JAM/IDJMG)      | ☆           |
| 16                       | 20        | 20            | MY DRINK N' MY 2 STEP<br>CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)   | ☆           |
| 17                       | 6         | 6             | FLASHING LIGHTS<br>KANYE WEST FEAT. DWELE (RDC-A-FELLA/DEF JAM/IDJMG)     | ☆           |
| 18                       | 20        | 12            | POP BOTTLES<br>BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)      | ☆           |
| 19                       | 27        | 7             | INDEPENDENT<br>WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM)             | ☆           |
| 20                       | 33        | 11            | HATE THAT I LOVE YOU<br>RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)           | ☆           |
| 21                       | 16        | 28            | LET IT GO<br>KEYSHIA COLE (IMANI/GEFFEN)                                  | ☆           |
| 22                       | 21        | 36            | TEACHME<br>MUSIQ SOULCHILD (ATLANTIC)                                     | ☆           |
| 23                       | 29        | 14            | CRYING OUT FOR ME<br>MARIO (3RD STREET/J/RMG)                             | ☆           |
| 24                       | 19        | 31            | SHAWTY<br>PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)                      | ☆           |
| 25                       | 30        | 5             | GIRLFRIEND<br>BOW WOW & OMARION (T.U.G./COLUMBIA)                         | ☆           |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                                     | HIT PREDICT |
|-----------|-----------|---------------|---|-------------|
| 26        | 32        | 32            | NEVER<br>JAHEIM (DIVINE MILL/ATLANTIC)  | ☆           |
| 27        | 18        | 40            | WHEN I SEE U<br>FANTASIA (J/RMG)  | ☆           |
| 28        | 41        | 41            | SENSUAL SEDUCTION<br>SNOOP DOGG (DDGGYSTYLE/GEFFEN)                             | ☆           |
| 29        | 46        | 5             | I REMEMBER<br>KEYSHIA COLE (IMANI/GEFFEN)                                       | ☆           |
| 30        | 26        | 17            | ANGEL<br>CHAKA KHAN (BURGUNDY/COLUMBIA)   | ☆           |
| 31        | 22        | 31            | DO YOU<br>NE-YO (DEF JAM/IDJMG)   | ☆           |
| 32        | 21        | 21            | HATE ON ME<br>JILL SCOTT (HIDDEN BEACH)   | ☆           |
| 33        | 36        | 12            | HYPNOTIZED<br>PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)                | ☆           |
| 34        | 23        | 19            | BABY<br>ANGIE STONE FEAT. BETTY WRIGHT (STAX/CDCORD)                            | ☆           |
| 35        | 25        | 25            | CRANK THAT (SOULJA BOY)<br>SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)           | ☆           |
| 36        | 40        | 40            | LOW<br>FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)                                 | ☆           |
| 37        | 28        | 28            | HOOD FIGGA<br>GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)                        | ☆           |
| 38        | 31        | 25            | FREAKY GURL<br>GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)                             | ☆           |
| 39        | 10        | 8             | GIVIN' ME A RUSH<br>TYRA B (WARNER BROS.)                                       | ☆           |
| 40        | 33        | 15            | MY LOVE<br>JOE (JIVE/ZOMBA)   | ☆           |
| 41        | 26        | 26            | IF I HAVE MY WAY<br>CHRISTINE MICHELE (DEF JAM/IDJMG)                           | ☆           |
| 42        | 43        | 16            | HEARTBREAKER<br>TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)                   | ☆           |
| 43        | 37        | 32            | INT'L PLAYERS ANTHEM (I CHOOSE YOU)<br>UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA) | ☆           |
| 44        | 44        | 35            | CAN U BELIEVE<br>ROBIN THICKE (STAR TRAK/INTERSCOPE)                            | ☆           |
| 45        | 1         | 1             | DEY KNOW<br>SHAWTY LO (D4L/ASYLUM)  | ☆           |
| 46        | 49        | 8             | PUT YOU UP ON GAME<br>ARETHA FRANKLIN WITH FANTASIA (J/RMG)                     | ☆           |
| 47        | 47        | 34            | MAKE ME BETTER<br>FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)             | ☆           |
| 48        | 48        | 13            | WOMAN<br>RAHEEM DEVAUGHN (JIVE/ZOMBA)   | ☆           |
| 49        | 45        | 17            | BABY DON'T GO<br>FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)     | ☆           |
| 50        | 50        | 4             | FLY LIKE ME<br>CHINGY FEAT. AMERIE (DTP/DEF JAM/IDJMG)                          | ☆           |

| ADULT R&B™ |           |               |   |             |
|------------|-----------|---------------|---|-------------|
| THIS WEEK  | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                               | HIT PREDICT |
| 1          | 1         | 14            | <b>NO ONE</b><br>ALICIA KEYS (MBK/J/RMG)                                  | ☆           |
| 2          | 18        | 18            | ANGEL<br>CHAKA KHAN (BURGUNDY/COLUMBIA)                                   | ☆           |
| 3          | 4         | 37            | TEACHME<br>MUSIQ SOULCHILD (ATLANTIC)                                     | ☆           |
| 4          | 3         | 20            | BABY<br>ANGIE STONE FEAT. BETTY WRIGHT (STAX/CDCORD)                      | ☆           |
| 5          | 5         | 17            | MY LOVE<br>JOE (JIVE/ZOMBA)   | ☆           |
| 6          | 6         | 14            | UNTIL THE END OF TIME<br>JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA) | ☆           |
| 7          | 7         | 28            | IF I HAVE MY WAY<br>CHRISTINE MICHELE (DEF JAM/IDJMG)                     | ☆           |
| 8          | 3         | 34            | CAN U BELIEVE<br>ROBIN THICKE (STAR TRAK/INTERSCOPE)                      | ☆           |
| 9          | 15        | 4             | LIKE YOU'LL NEVER SEE ME AGAIN<br>ALICIA KEYS (MBK/J/RMG)                 | ☆           |
| 10         | 12        | 9             | PUT YOU UP ON GAME<br>ARETHA FRANKLIN WITH FANTASIA (J/RMG)               | ☆           |
| 11         | 11        | 23            | HATE ON ME<br>JILL SCOTT (HIDDEN BEACH)                                   | ☆           |
| 12         | 16        | 8             | JUST FINE<br>MARY J. BLIGE (MTRIARCH/GEFFEN)                              | ☆           |
| 13         | 14        | 7             | NEVER<br>JAHEIM (DIVINE MILL/ATLANTIC)                                    | ☆           |
| 14         | 10        | 40            | WHEN I SEE U<br>FANTASIA (J/RMG)  | ☆           |
| 15         | 9         | 9             | HEARTBREAKER<br>TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)             | ☆           |
| 16         | 13        | 19            | ALRIGHT<br>LEDISI (VERVE FORECAST/VERVE)                                  | ☆           |
| 17         | 18        | 10            | AFTER TONIGHT<br>WILL DOWNING (PEAK/CDCORD)                               | ☆           |
| 18         | 20        | 12            | I APOLOGIZE<br>ANN NESBY (IT'S TIME CHILD/SHANACHIE)                      | ☆           |
| 19         | 21        | 8             | DO YOU FEEL ME<br>ANTHONY HAMILTON (DEF JAM/IDJMG)                        | ☆           |
| 20         | 20        | 20            | BRUISED BUT NOT BROKEN<br>JOSS STONE (VIRGIN/CAPITOL)                     | ☆           |
| 21         | 1         | 1             | DECLARATION (THIS IS IT!)<br>KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)          | ☆           |
| 22         | 17        | 17            | STOP BREAKING MY HEART<br>RAHSAAN PATTERSON (ARTISTRY)                    | ☆           |
| 23         | 6         | 6             | MY LOVE<br>JILL SCOTT (HIDDEN BEACH)                                      | ☆           |
| 24         | 0         | 0             | WOMAN<br>RAHEEM DEVAUGHN (JIVE/ZOMBA)                                     | ☆           |
| 25         | 0         | 0             | I REMEMBER<br>KEYSHIA COLE (IMANI/GEFFEN)                                 | ☆           |

| HOT R&B/HIP-HOP SINGLES SALES™ |           |               |   |
|--------------------------------|-----------|---------------|---|
| THIS WEEK                      | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                                     |
| 1                              | 5         | 38            | <b>INSIDE OUT</b><br>TEMAR UNDERWOOD (KINGS MOUNTAIN)                           |
| 2                              | 3         | 5             | I'M WIT IT<br>FASHO' (JMG)  |
| 3                              | 10        | 10            | SHAKE THAT BODY<br>PI FEAT. ELEPHANT MAN (TRACK PUSHA)                          |
| 4                              | 9         | 9             | SHE'S HOT<br>ROGUE SOULJAHZ (STICO & OA BANDIT) (IMAGINATION)                   |
| 5                              | 9         | 9             | BIG GIRL (NOW)<br>SILVA JAGUAR (RPM)  |
| 6                              | 2         | 3             | MORE THAN A LOVE SONG<br>PRYSLEZZ FEAT. DWELE (KING APE)                        |
| 7                              | 1         | 28            | OOH WEE<br>AYANNA (ELESE)   |
| 8                              | 11        | 11            | BOSS STATUS<br>KUZ (AVENUE ENTERTAINMENT)                                       |
| 9                              | 22        | 22            | THROW SOME D'S<br>RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)               |
| 10                             | 10        | 22            | I GET IT IN<br>CHAOS THA COMMUNITY SERVA (FAM FIRST)                            |
| 11                             | 11        | 11            | BOUNCE IT, SHAKE IT<br>MEEKO (FENIX/RPM)  |
| 12                             | 37        | 37            | CALL ON ME<br>JANET & NELLY (VIRGIN)  |
| 13                             | 7         | 7             | I REMEMBER...<br>MELISSA MORGAN (LU ANN/ORPHEUS)                                |
| 14                             | 1         | 4             | UNTIL YOU COME BACK TO ME<br>CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN) |
| 15                             | 14        | 16            | BED<br>J. HOLIDAY (MUSIC LINE/CAPITOL)  |
| 16                             | 13        | 3             | NO ONE<br>ALICIA KEYS (MBK/J/RMG)   |
| 17                             | 3         | 3             | BLUE MAGIC<br>JAY-Z (RDC-A-FELLA/DEF JAM/IDJMG)                                 |
| 18                             | 18        | 22            | LISTEN<br>BEYONCE (MUSIC WORLD/COLUMBIA)  |
| 19                             | 8         | 65            | KOOL AID<br>LIL' BASS FEAT. JT MONEY (PIPELINE)                                 |
| 20                             | 12        | 24            | BEAUTIFUL LIAR<br>BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)                      |
| 21                             | 18        | 18            | STRONG ARM<br>J-MIZZ (12/STREET PRIDE)  |
| 22                             | 3         | 3             | FALLEN IN LOVE<br>DARLENE MCCOY (EMI GOSPEL)                                    |
| 23                             | 23        | 9             | I'M GETTIN MONEY<br>SOSA FEAT. JIM JONES (JUNGLE)                               |
| 24                             | 6         | 6             | DEY DON'T KNOW<br>PLATINUM SOULS (PLATINUM SOULS)                               |
| 25                             | 16        | 22            | GET ME BODIED<br>BEYONCE (MUSIC WORLD/COLUMBIA)                                 |

| RHYTHMIC AIRPLAY™ |           |               |   |             |
|-------------------|-----------|---------------|---|-------------|
| THIS WEEK         | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)   | HIT PREDICT |
| 1                 | 1         | 12            | <b>KISS KISS</b><br>CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)                                   | ☆           |
| 2                 | 2         | 12            | NO ONE<br>ALICIA KEYS (MBK/J/RMG)   | ☆           |
| 3                 | 3         | 12            | LOW<br>FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)   | ☆           |
| 4                 | 4         | 12            | GOOD LIFE<br>KANYE WEST FEAT. T-PAIN (RDC-A-FELLA/DEF JAM/IDJMG)                            | ☆           |
| 5                 | 12        | 12            | HYPNOTIZED<br>PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)                            | ☆           |
| 6                 | 6         | 9             | APOLOGIZE<br>TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)                    | ☆           |
| 7                 | 24        | 24            | CYCLONE<br>BABY BASH FEAT. T-PAIN (ARISTA/RMG)  | ☆           |
| 8                 | 17        | 17            | BABY DON'T GO<br>FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)                 | ☆           |
| 9                 | 14        | 9             | DUFFLE BAG BOY<br>PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)                         | ☆           |
| 10                | 15        | 15            | HATE THAT I LOVE YOU<br>RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)                             | ☆           |
| 11                | 20        | 20            | CRANK THAT (SOULJA BOY)<br>SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)                       | ☆           |
| 12                | 10        | 16            | BED<br>J. HOLIDAY (MUSIC LINE/CAPITOL)  | ☆           |
| 13                | 13        | 8             | SOULJA GIRL<br>SOULJA BOY TELLE'EM FEAT. I-15 (COLLIPARK/INTERSCOPE)                        | ☆           |
| 14                | 14        | 14            | SHAWTY IS A 10<br>THE-DREAM (DEF JAM/IDJMG)   | ☆           |
| 15                | 7         | 7             | GIRLFRIEND<br>BOW WOW & OMARION (T.U.G./COLUMBIA)   | ☆           |
| 16                | 18        | 16            | GET BUCK IN HERE<br>DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG) | ☆           |
| 17                | 16        | 12            | UNTIL THE END OF TIME<br>JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)                   | ☆           |
| 18                | 6         | 6             | CAN'T HELP BUT WAIT<br>TREY SONGZ (SONG BOOK/ATLANTIC)                                      | ☆           |
| 19                | 5         | 5             | WHAT IS IT<br>BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)                                    | ☆           |
| 20                | 17        | 22            | STRONGER<br>KANYE WEST (RDC-A-FELLA/DEF JAM/IDJMG)  | ☆           |
| 21                | 21        | 21            | SWEETEST GIRL (DOLLAR BILL)<br>WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)           | ☆           |
| 22                | 10        | 10            | FREAKY GURL<br>GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)   | ☆           |
| 23                | 23        | 23            | ROC BOYS (AND THE WINNER IS)...<br>JAY-Z (RDC-A-FELLA/DEF JAM/IDJMG)                        | ☆           |
| 24                | 21        | 17            | HOOD FIGGA<br>GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)                                    | ☆           |
| 25                | 25        | 25            | MY DRINK N' MY 2 STEP<br>CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)                     | ☆           |

## HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

| ARTIST/Title/LABEL/(Score)   | Chart Rank |
|--|------------|
| <b>R&amp;B/HIP-HOP AIRPLAY</b>   |            |
| TREY SONGZ Can't Help But Wait ATLANTIC (75.0)                                       | 2          |
| KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (89.0)                      | 6          |
| MARY J. BLIGE Just Fine GEFFEN (70.0)  | 7          |
| ALICIA KEYS Like You'll Never See Me Again RMG (78.6)                                | 9          |
| J. HOLIDAY Suffocate CAPITOL (76.5)  | 12         |
| SOULJA BOY TELLE'EM FEAT. I-15 Soulja Girl INTERSCOPE (65.8)                         | 14         |
| JAY-Z Roc Boys (And The Winner Is)... IDJMG (65.5)                                   | 15         |
| KANYE WEST FEAT. DWELE Flashing Lights IDJMG (73.5)                                  | 17         |
| BIRDMAN FEAT. LIL WAYNE Pop Bottles UNIVERSAL MOTOWN (67.5)                          | 18         |
| RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8)                                | 20         |
| MARIO Crying Out For Me RMG (86.3)   | 23         |
| BOW WOW & OMARION Girlfriend COLUMBIA (75.0)   | 25         |
| KEYSHIA COLE I Remember GEFFEN (80.9)  | 29         |
| TYRA B Givin' Me A Rush WARNER BROS. (66.4)  | 39         |
| ☆ LYFE JENNINGS Cops Up COLUMBIA (75.7)  | 70         |
| DEAR JAYNE Rain CAPITOL (81.4)   | -          |
| <b>RHYTHMIC AIRPLAY</b>  |            |
| ALICIA KEYS No One RMG (74.0)  | 2          |
| TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (81.9)                              | 6          |
| BOW WOW & OMARION Girlfriend COLUMBIA (75.5)   | 15         |
| DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Buck In Here ROCK HILL (70.2) | 16         |
| TREY SONGZ Can't Help But Wait ATLANTIC (75.0)                                       | 18         |
| CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (67.4)                           | 25         |
| SEAN KINGSTON Take You There EPIC (69.5)   | 26         |
| KANYE WEST FEAT. DWELE Flashing Lights IDJMG (65.7)                                  | 27         |
| FERGIE Clumsy INTERSCOPE (68.2)  | 28         |
| DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLIES I'm So Hood KOCH (71.4)       | 29         |
| J. HOLIDAY Suffocate CAPITOL (74.5)  | 31         |
| KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (86.3)                      | 32         |
| ALICIA KEYS Like You'll Never See Me Again RMG (77.7)                                | 33         |

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# Billboard R&B/HIP-HOP

DEC 15 2007

## HOT R&B/HIP-HOP SONGS™

| THIS WEEK | LAST WEEK      | WEEKS ON CHART | TITLE   | Artist   | IMPRINT / PROMOTION LABEL              | CERT. | PEAK POSITION |
|-----------|----------------|----------------|---|--|--|-------|---------------|
| 1         | 1              | 15             | <b>#1</b> NO ONE<br><small>(A. KEYS, K. BROTHERS, DIRTY HARRY (A. KEYS, K. BROTHERS, JR., G. M. HARRY))</small>   | Alicia Keys  | MBK/JRMG                               | 1     | 1             |
| 2         | 4              | 17             | CAN'T HELP BUT WAIT<br><small>(J. AUSTIN, M. S. ERIKSEN, T. HERMANSEN)</small>  | Trey Songz   | SONG BOOK/ATLANTIC                     | 2     | 2             |
| 3         | 2              | 17             | KISS KISS<br><small>(C. BROWN, F. NAJM)</small>   | Chris Brown Featuring T-Pain                               | JIVE/ZOMBA                             | 3     | 3             |
| 4         | 3              | 13             | GOOD LIFE<br><small>(K. WEST, A. DAVIS, F. R. NAJM, J. LEGEND, Q. JONES III, J. INGRAM)</small>   | Kanye West Featuring T-Pain                                | ROC-A-FELLA/DEF JAM/IDJMG              | 3     | 3             |
| 5         | 5              | 37             | UNTIL THE END OF TIME<br><small>(J. TIMBERLAKE, DANJA (J. TIMBERLAKE, T. V. MOSLEY, F. N. HILLS))</small>   | Justin Timberlake Duet With Beyoncé                        | JIVE/ZOMBA                             | 3     | 3             |
| 6         | 7              | 13             | SHOULDA LET YOU GO<br><small>(R. JERKINS (K. COLE, R. JERKINS))</small>   | Keyshia Cole Introducing Amina                             | IMANI/GEFFEN                           | 6     | 6             |
| 7         | 10             | 11             | JUST FINE<br><small>(C. STEWART, JAZZE PHA (M. J. BLIGE, C. A. STEWART, PALEXANDER, T. NASH))</small>   | Mary J. Blige  | MATRIARCH/GEFFEN                       | 7     | 7             |
| 8         | 6              | 29             | DUFFLE BAG BOY<br><small>(M-16 (E. CONYERS, T. PEPPE, D. CARTER, J. BANKS))</small>   | Playaz Circle Featuring Lil Wayne                          | DT/DEF JAM/IDJMG                       | 4     | 4             |
| 9         | 12             | 6              | <b>GREATEST GAINER/AIRPLAY</b> LIKE YOU'LL NEVER SEE ME AGAIN<br><small>(A. KEYS, K. BROTHERS (A. KEYS, K. BROTHERS, JR.))</small>                                      | Alicia Keys  | MBK/JRMG                               | 9     | 9             |
| 10        | 9              | 10             | I'M SO HOOD<br><small>(DJ KHALED FEATURING T-PAIN, TRICK DADDY, RICK ROSS &amp; PLIES)</small>  | DJ Khaled Featuring T-Pain, Trick Daddy, Rick Ross & Plies | TERROR SQUAD/KOCH                      | 9     | 9             |
| 11        | 8              | 22             | SHAWTY IS A 10<br><small>(L. O. S. (C. MCKINNEY, T. NASH, J. D. JACKSON))</small>   | The-Dream  | DEF JAM/IDJMG                          | 6     | 6             |
| 12        | 17             | 9              | SUFFOCATE<br><small>(C. STEWART (C. A. STEWART, T. NASH))</small>   | J. Holiday   | MUSIC LINE/CAPITOL                     | 12    | 12            |
| 13        | 11             | 25             | BED<br><small>(L. O. S. (T. NASH, C. MCKINNEY))</small>   | J. Holiday   | MUSIC LINE/CAPITOL                     | 1     | 1             |
| 14        | 14             | 11             | SOULJA GIRL<br><small>(LOS VEGAS (D. WAY, M. CROOKS, C. THORNTON))</small>  | Soulja Boy Tell'em Featuring I-15                          | COLL/PARK/INTERSCOPE                   | 13    | 13            |
| 15        | 15             | 8              | ROC BOYS (AND THE WINNER IS) ...<br><small>(DIDDY, SEAN C. (S. C. CARTERS, COMBS D. MATTHEWS, L. COPPIN, T. BRENECK, D. GUY, M. DELLER, L. MOH, E. S. B. MANN))</small> | Jay-Z  | ROC-A-FELLA/DEF JAM/IDJMG              | 15    | 15            |
| 16        | 13             | 20             | MY DRINK N' MY 2 STEP<br><small>(SWIZZ BEATZ, A. FROST (B. REESE, K. DEAN, D. DAVIS))</small>   | Cassidy Featuring Swizz Beatz                              | FULL SURFACE/JRMG                      | 11    | 11            |
| 17        | 16             | 36             | FLASHING LIGHTS<br><small>(K. WEST, E. HUDSON (K. WEST, E. HUDSON))</small>   | Kanye West Featuring Dwele                                 | ROC-A-FELLA/DEF JAM/IDJMG              | 11    | 11            |
| 18        | 20             | 12             | POP BOTTLES<br><small>(S. MORALES, R. DIAZ (D. CARTER, S. MORALES, R. DIAZ))</small>  | Birdman Featuring Lil Wayne                                | CASH MONEY/UNIVERSAL MOTOWN            | 18    | 18            |
| 19        | 27             | 35             | INDEPENDENT<br><small>(MOUSE ON THE TRACK (W. GRADNEY, M. VERNELL III, T. HATCH))</small>   | Webbie, Lil' Phat & Lil' Boosie                            | TRILL/ASYLUM                           | 19    | 19            |
| 20        | 33             | 11             | HATE THAT I LOVE YOU<br><small>(S. SMITH, T. E. HERMANSEN, M. S. ERIKSEN)</small>   | Rihanna Featuring Ne-Yo                                    | SRP/DEF JAM/IDJMG                      | 20    | 20            |
| 21        | 16             | 28             | LET IT GO<br><small>(M. ELLIOTT, LAMB (K. COLE, M. ELLIOTT, C. LAMB, K. JONES, J. KNIGHT, M. TUME))</small>   | Keyshia Cole Featuring Missy Elliott & Lil' Kim            | IMANI/GEFFEN                           | 1     | 1             |
| 22        | 21             | 38             | TEACHEME<br><small>(I. BARIAS, C. HAGGINS (C. HAGGINS, C. WILLIAMS, I. BARIAS, J. SMITH, R. BOWLAND, A. BLACKSTONE, N. TYKE))</small>                                   | Musiq Soulchild  | ATLANTIC                               | 2     | 2             |
| 23        | 29             | 14             | CRYING OUT FOR ME<br><small>(POLOW DA DON (J. JONES, J. CAMERON, E. WILLIAMS))</small>  | Mario  | 3RD STREET/JRMG                        | 23    | 23            |
| 24        | 19             | 31             | SHAWTY<br><small>(DRUMMA BOY/KEYSAYNE (A. WASHINGTON, C. GHOLSON, F. MILES, F. NAJM, W. WHITE, V. WHITE, E. DEL BARRIO))</small>  | Plies Featuring T-Pain                                     | SLIP-N-SLIDE/ATLANTIC                  | 2     | 2             |
| 25        | 30             | 37             | GIRLFRIEND<br><small>(D. VITO, CHEESE (S. G. MOSS, O. GRANOBERRY, R. RICHARD, J. WILLIAMS, T. NASH))</small>  | Bow Wow & Omarion  | T.U.G./COLUMBIA                        | 26    | 26            |
| 26        | 32             | 29             | NEVER<br><small>(D. FARRIS (D. FARRIS, D. FARRIS, E. CHISOLM))</small>  | Jahiem   | DIVINE MILL/ATLANTIC                   | 26    | 26            |
| 27        | 18             | 40             | WHEN I SEE U<br><small>(MIDI MAFIA, MZMERIQ (S. WATTERS, L. BIANCANIELLO, K. RISTO, W. NUGENT, J. SEWELL-ULEPIC, E. NURI))</small>                                      | Fantasia   | JRMG                                   | 1     | 1             |
| 28        | 42             | 55             | SENSUAL SEDUCTION<br><small>(S. REDD (C. BROADUS, D. STEWART))</small>  | Snoop Dogg   | DOBGYSTY/GEFFEN                        | 28    | 28            |
| 29        | 46             | 46             | I REMEMBER<br><small>(G. G. CURTIS, SR. (K. COLE, G. G. CURTIS))</small>  | Keyshia Cole   | IMANI/GEFFEN                           | 29    | 29            |
| 30        | 26             | 17             | ANGEL<br><small>(JIMMY JAM, T. LEWIS (C. KHAN, J. Q. WRIGHT))</small>   | Chaka Khan   | BURGUNDY/COLUMBIA                      | 26    | 26            |
| 31        | 22             | 31             | DO YOU<br><small>(THE HEAVYWEIGHTS, NE-YO (S. SMITH, M. SPARKMAN, M. ALLEN))</small>  | Ne-Yo  | DEF JAM/IDJMG                          | 3     | 3             |
| 32        | 35             | 21             | HATE ON ME<br><small>(A. BLACKSTONE (J. SCOTT, A. BLACKSTONE, S. MCKIE))</small>  | Jill Scott   | HIDDEN BEACH                           | 24    | 24            |
| 33        | 36             | 12             | HYPNOTIZED<br><small>(A. THIAM (A. WASHINGTON, A. THIAM))</small>   | Plies Featuring Akon                                       | BIG GATES/SLIP-N-SLIDE/ATLANTIC        | 33    | 33            |
| 34        | 23             | 24             | BABY<br><small>(CO T-5 STAR (A. STONE, C. TATUM, K. NORTON, C. MAYFIELD))</small>   | Angie Stone Featuring Betty Wright                         | STAX/CONCORD                           | 22    | 22            |
| 35        | 25             | 25             | CRANK THAT (SOULJA BOY)<br><small>(SOULJA BOY (D. WAY))</small>   | Soulja Boy Tell'em   | COLL/PARK/INTERSCOPE                   | 13    | 13            |
| 36        | 40             | 52             | LOW<br><small>(DJ MONTAY (T. DILLARD, M. HUMPHREY, F. NAJM))</small>  | Flo Rida Featuring T-Pain                                  | POE BOY/ATLANTIC                       | 36    | 36            |
| 37        | 28             | 28             | HOOD FIGGA<br><small>(CHRIS FLAME DEE, JAY DANA (A. MATHIS, C. USSERY))</small>   | Gorilla Zoe  | BLOCK/BAD BOY SOUTH/ATLANTIC           | 13    | 13            |
| 38        | 31             | 23             | FREAKY GURL<br><small>(CYBER SAPP (R. DAVIS, K. SAPP))</small>  | Gucci Mane   | BIG CAT/ASYLUM/ATLANTIC                | 19    | 19            |
| 39        | 49             | 8              | GIVIN' ME A RUSH<br><small>(PRETTY BOY, B. YOUNG (P. LOR, J. BETTIS, S. PORCARO, T. BOLLING, B. YOUNG, O. WATSON))</small>  | Tyra B   | WARNER BROS                            | 39    | 39            |
| 40        | 38             | 15             | MY LOVE<br><small>(B. M. COX, G. G. CURTIS, SR., K. DEAN (B. M. COX, J. AUSTIN, K. DEAN, G. G. CURTIS))</small>   | Joe  | JIVE/ZOMBA                             | 18    | 18            |
| 41        | 34             | 26             | IF I HAVE MY WAY<br><small>(D. STEWART, R. RANDOLPH (K. RANDOLPH, D. STEWART, C. PAYNE))</small>  | Christette Michele   | DEF JAM/IDJMG                          | 24    | 24            |
| 42        | 43             | 16             | HEARTBREAKER<br><small>(TODDIE E. JACKSON (TANK MACKIN, JR., D. THOMAS, E. DAWKINS, A. DIXON, E. JACKSON))</small>  | Tank   | GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN | 31    | 31            |
| 43        | 37             | 32             | INT'L PLAYERS ANTHEM (I CHOOSE YOU)<br><small>(JUICY J.D. PAUL (C. BUTLER, B. FREEMAN, J. HOUSTON, P. BEAUREGARD, A. BENJAMIN, A. PATTON, W. HUTCH))</small>            | UGK Featuring OutKast                                      | UGK/JIVE/ZOMBA                         | 12    | 12            |
| 44        | 44             | 35             | CAN U BELIEVE<br><small>(THICKE PRO J (R. THICKE, R. DANIELS))</small>  | Robin Thicke   | STAR TRAK/INTERSCOPE                   | 13    | 13            |
| 45        | 51             | 61             | DEY KNOW<br><small>(BALIS BEATS (C. WALKER))</small>  | Shawty Lo  | D4L/ASYLUM                             | 45    | 45            |
| 46        | 49             | 53             | PUT YOU UP ON GAME<br><small>(THE UNDERDOGS (H. MASON, JR., D. THOMAS, S. RUSSELL, A. DIXON, K. HARPER, L. JACKSON))</small>  | Aretha Franklin With Fantasia                              | JRMG                                   | 46    | 46            |
| 47        | 47             | 34             | MAKE ME BETTER<br><small>(TIMBALAND (D. J. JACKSON, T. V. MOSLEY, S. SMITH))</small>  | Fabulous Featuring Ne-Yo                                   | DESERT STORM/DEF JAM/IDJMG             | 34    | 34            |
| 48        | 48             | 13             | WOMAN<br><small>(C. THOMPSON (R. S. DEVAUGHN, C. THOMPSON))</small>   | Raheem DeVaughn  | JIVE/ZOMBA                             | 34    | 34            |
| 49        | 41             | 48             | GET ME BODIED<br><small>(SWIZZ BEATZ, R. KNOWLES, S. GARRETT (R. KNOWLES, K. DEAN, S. GARRETT, M. RIDICK, A. BEYNCE, S. KNOWLES))</small>                               | Beyoncé  | MUSIC WORLD/COLUMBIA                   | 10    | 10            |
| 50        | 45             | 39             | BABY DON'T GO<br><small>(J. DUPRI (J. D. JACKSON, J. DUPRI, F. R. NAJM, V. BELL))</small>   | Fabulous Featuring Jermaine Dupri                          | DESERT STORM/DEF JAM/IDJMG             | 23    | 23            |
| 51        | 5              | 4              | FLY LIKE ME<br><small>(L. T. MOE (C. BRIDGES, T. WHITE, B. CALLOWAY, T. MOORE))</small>   | Chingy Featuring Amerie                                    | DT/DEF JAM/IDJMG                       | 51    | 51            |
| 52        | 39             | 12             | I WANT YOU<br><small>(WILL I AM (L. R. LYNN, W. ADAMS, G. MCDANIELS))</small>   | Common   | G.O.O.D./GEFFEN                        | 32    | 32            |
| 53        | 56             | 6              | STILL WILL<br><small>(DJ KHALIL (C. J. JACKSON, JR., K. ABDUL-RAHMAN, A. THIAM, B. HONEYCUTT))</small>  | 50 Cent Featuring Akon                                     | SHADY/AFTERMATH/INTERSCOPE             | 52    | 52            |
| 54        | 54             | 65             | BLOW YA MIND<br><small>(SWIZZ BEATZ (D. STYLES, K. DEAN))</small>   | Styles P Featuring Swizz Beatz                             | KOCH                                   | 54    | 54            |
| 55        | HOT SHOT DEBUT | 1              | WITH YOU<br><small>(STARGATE (J. AUSTIN, M. S. ERIKSEN, T. HERMANSEN, E. LIND, A. BJORKLUND))</small>   | Chris Brown  | JIVE/ZOMBA                             | 55    | 55            |

Jumps into runner-up position but remains 19 million impressions behind Keys at No. 1. Also debuts at No. 38 on Adult R&B.



With Nos. 1 and 9, Alicia Keys is the first woman since May 2006 to have at least two songs in the top 10 in the same week. Nine male acts matched her feat in the same span.



At. No. 19 with newcomer Lil' Phat, frequent collaborators Webbie and Lil' Boosie break top 20 barrier faster than any of their previous singles.

Tamia's latest is assisted by retail single. Title also bows at No. 34 on Adult R&B, and "Between Friends" re-enters Top R&B Albums at No. 100.



With 20 first-week spins from WKYS Washington, D.C., Chingy rises 60-51 and boosts airplay by 1 million impressions.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE  | Artist  | IMPRINT / PROMOTION LABEL         | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|---|-----------------------------------|-------|---------------|
| 56        | 62        | 2              | HONEY<br><small>(9TH WONDER (E. BADU, P. OOUTHIT, F. BASKETT, C. MCDONALD, D. SHIELDS))</small>  | Erykah Badu   | UNIVERSAL MOTOWN                  | 56    | 56            |
| 57        | 58        | 60             | GET IT BIG<br><small>(MR. ROGERS, STUNT N. DOZIER (J. HIGH, PHARRIS, A. LEWIS))</small>  | Trap Starz Clik   | HIGH 4 LIFE/UNIVERSAL REPUBLIC    | 54    | 54            |
| 58        | 57        | 68             | LOST IN LOVE<br><small>(J. R. HUTSON (L. HUTSON JR., A. BUNDY, T. CLAYTON))</small>  | I-15  | ZONE 4/INTERSCOPE                 | 57    | 57            |
| 59        | 55        | 13             | THE HAND CLAP<br><small>(PHUNK DAWG (E. G. WILLIAMS, C. DOOLEY, S. MORGAN))</small>  | Hurricane Chris Featuring Big Poppa   | POLO GROUNDS/JRMG                 | 45    | 45            |
| 60        | 59        | 3              | IN MY BEDROOM<br><small>(S. TAYLOR (S. TAYLOR, MISCHKE))</small>   | B5  | BAD BOY/ATLANTIC                  | 59    | 59            |
| 61        | 65        | 2              | THIS CHRISTMAS<br><small>(B. M. COX, K. DEAN (D. HATHAWAY, N. MCKINNON))</small>   | Chris Brown   | JIVE/ZOMBA                        | 61    | 61            |
| 62        | 56        | 14             | WATCH MY SHOES<br><small>(MOUSE ON THE TRACK (J. ALLEN, S. MARTIN, M. VERNELL III))</small>  | 3deep   | TRILL/ASYLUM                      | 56    | 56            |
| 63        | 53        | 20             | ALRIGHT<br><small>(R. RIDEOUT, L. YOUNG (L. YOUNG, R. RIDEOUT))</small>  | Ledisi  | VERVE FORECAST/VERVE              | 52    | 52            |
| 64        | 71        | 2              | UMMA DO ME<br><small>(DRUMMA BOY (R. HILL, JR., C. GHOLSON))</small>   | Rocko   | ROCKY ROAD/ISLAND URBAN/IDJMG     | 64    | 64            |
| 65        | 69        | 72             | DECLARATION (THIS IS IT!)<br><small>(K. FRANKLIN (K. C. LOGGINS, M. H. MCDONALD))</small>  | Kirk Franklin   | GOSPO CENTRIC/ZOMBA               | 65    | 65            |
| 66        | NEW       | 1              | GIRL YOU KNOW<br><small>(NOTT Z (B. JORDAN, D. LAMB, T. NEVEVERSON))</small>   | Scarface  | J. PRINCE/RAP-A-LOT 4 LIFE/ASYLUM | 66    | 66            |
| 67        | 66        | 2              | BE OK<br><small>(WILLI AM, K. HARRIS (C. PAYNE, W. ADAMS, K. HARRIS, B. MARLEY))</small>   | Christette Michele Featuring will.i.am  | DEF JAM/IDJMG                     | 66    | 66            |
| 68        | 72        | 2              | I WON'T TELL<br><small>(LV. SEAN C. (J. A. CARTEGENA, L. COPPIN, D. MATTHEWS, M. WINANS, N. GRYMERS))</small>  | Fat Joe Featuring J. Holiday  | TERROR SQUAD/IMPERIAL/CAPITOL     | 68    | 68            |
| 69        | 67        | 71             | AFTER TONIGHT<br><small>(R. RIDEOUT, W. DOWNING (R. RIDEOUT, W. DOWNING))</small>  | Will Downing  | PEAK/CONCORD                      | 69    | 69            |
| 70        | NEW       | 1              | COPS UP<br><small>(NOT LISTED (NOT LISTED))</small>  | Lyfe Jennings   | COLUMBIA                          | 70    | 70            |
| 71        | 85        | 79             | SCREWED UP<br><small>(MR. LEE (T. THOMPSON, D. CARTER, L. WILLIAMS))</small>   | Trae Featuring Lil' Wayne   | G-MAAB/RAP-A-LOT 4 LIFE/ASYLUM    | 71    | 71            |
| 72        | NEW       | 1              | MY DOUGIE<br><small>(NOT LISTED (NOT LISTED))</small>  | Lil' Will   | UNAUTHORIZED/ASYLUM               | 72    | 72            |
| 73        | 78        | 75             | GOT 2 BE DOWN<br><small>(THICKE, PRO J (R. THICKE, J. GASS, F. EVANS))</small>   | Robin Thicke Featuring Faith Evans  | STAR TRAK/INTERSCOPE              | 73    | 73            |
| 74        | 64        | 18             | BRUISED BUT NOT BROKEN<br><small>(R. SAADIB (D. WARREN))</small>   | Joss Stone  | VIRGIN/CAPITOL                    | 55    | 55            |
| 75        | 74        | 66             | DO YOU FEEL ME<br><small>(H. SHOCKLEE (D. WILLIAMS))</small>   | Anthony Hamilton  | DEF JAM/IDJMG                     | 61    | 61            |
| 76        | 70        | 73             | CYCLONE<br><small>(J. SMITH (R. BRYANT, J. H. SMITH, F. R. NAJM, C. LOVE))</small>   | Baby Bash Featuring T-Pain  | ARISTA/RMG                        | 70    | 70            |
| 77        | 63        | 64             | BOTTLE POPPIN'<br><small>(D. PRINCE (J. ROBINSON, A. MATHIS, D. PRINCE, C. USSERY))</small>  | Yung Joc Featuring Gorilla Zoe  | BLOCK/BAD BOY SOUTH/ATLANTIC      | 59    | 59            |
| 78        | 75        | 2              | LET'S VIBE<br><small>(S. Z. CAYSON, R. M. SMITH (M. MIMS, J. T. SMITH, B. ERVIN, S. ETTINGER, D. L. PIERCE, D. E. SIMON))</small>  | Yo Gotti Featuring Pretty Ricky   | MOUTH OF THE SOUTH/TVT            | 75    | 75            |
| 79        | 79        | 76             | SPEEDIN'<br><small>(THE RUNNERS (W. ROBERTS, A. HARR, J. JACKSON, K. COSSOM, R. KELLY))</small>  | Rick Ross Featuring R. Kelly  | SLIP-N-SLIDE/DEF JAM/IDJMG        | 76    | 76            |
| 80        | 73        | 2              | 5000 ONES<br><small>(JAZZ PH. (P. B. SANDER, C. HARRIS, JR., S. COMBS, W. B. JACKSON, C. MITCHELL, R. ROBINSON, C. HARRIS, JR., E. KING, G. WHITE, C. WILLIAMS))</small> | Drama Featuring Nelly, T.I., Diddy, Yung Joc, Willie the Kid, Yung Jeezy & Twista | GRAND PULSE/ATLANTIC              | 73    | 73            |
| 81        | 68        | 74             | I APOLOGIZE<br><small>(D. DAVIS (R. GEORGE, A. NESBY))</small>   | Ann Nesby   | IT'S TIME CHILD/SANACHE           | 68    | 68            |
| 82        | 76        | 57             | ONLY ONE U<br><small>(B. M. COX (B. M. COX, T. KHAREANYE, E. LEWIS, C. NELSON, B. MUHAMMAD))</small>   | Fantasia  | JRMG                              | 36    | 36            |
| 83        | 92        | 100            | CAN WE CHILL<br><small>(E. HUDSON, NE-YO (S. SMITH, E. HUDSON))</small>  | Ne-Yo   | DEF JAM/IDJMG                     | 52    | 52            |
| 84        | 61        | 59             | STOP BREAKING MY HEART<br><small>(R. PATTERSON (R. PATTERSON, A. MTWARIRIRA))</small>  | Rahsaan Patterson   | ARTISTRY                          | 59    | 59            |
| 85        | 77        | 78             | STRONGER<br><small>(K. WEST (K. WEST, T. BANGALTER, G. DE HOMEM-CHRISTO, E. BIRDSONG))</small>   | Kanye West  | ROC-A-FELLA/DEF JAM/IDJMG         | 30    | 30            |
| 86        | 82        | 81             | SUPERSTAR<br><small>(SOUNDTRAKK (W. JACO, SOUNDTRAKK))</small>   | Lupe Fiasco Featuring Matthew Santos  | 1ST & 15TH/ATLANTIC               | 81    | 81            |
| 87        | 90        | 95             | HOT WUK<br><small>(MR. VEGAS, B. MURRAY (C. SMITH, B. MURRAY, W. K. THOMPSON, A. GRAY, J. HALL, N. WHITEFIELD))</small>  | Mr. Vegas   | DELICIOUS VINYL                   | 58    | 58            |
| 88        | 10        | 63             | YOU BELONG TO ME<br><small>(JIMMY JAM T. LEWIS, J. WRIGHT, B. R. AVILA, I. AVILA (M. H. MCDONALD, D. C. SIMON))</small>  | Chaka Khan Featuring Michael McDonald   | BURGUNDY                          | 63    | 63            |
| 89        | 83        | 82             | AYO TECHNOLOGY<br><small>(TIMBALAND DANJA (C. J. JACKSON, JR., T. V. MOSLEY, F. N. HILLS, J. TIMBERLAKE))</small>  | 50 Cent Featuring Justin Timberlake & Timbaland                                   | SHADY/AFTERMATH/INTERSCOPE        | 41    | 41            |
| 90        | NEW       | 1              | ALMOST<br><small>(S. CRAWFORD (S. CRAWFORD))</small>   | Tamia   | PLUS 1/IMAGE                      | 90    | 90            |
| 91        | 87        | 84             | <b>GREATEST GAINER/SALES</b> BLUE MAGIC<br><small>(THE KEPTONS (S. CRAWFORD, L. LIND, D. FOSTER, D. C. FOSTER, J. PERDUE, JONES, ROBINSON, V. KANI))</small>             | Jay-Z   | ROC-A-FELLA/DEF JAM/IDJMG         | 31    | 31            |
| 92        | 88        | 80             | BODY<br><small>(CHANNEL 7, IRV GOTTI (J. ATKINS, J. LORENZO, Z. AUERLIUS))</small>   | Ja Rule Featuring Ashley Joi  | THE INC./UNIVERSAL MOTOWN         | 71    | 71            |
| 93        | 80        | 86             | THE WAY I ARE<br><small>(TIMBALAND DANJA (T. V. MOSLEY, F. N. HILLS, K. L. HILSON, B. MUHAMMAD, C. NELSON, J. M. JALTSBY))</small>                                       | Timbaland Featuring Keri Hilson   | MCSLEY/BLACKGROUND/INTERSCOPE     | 59    | 59            |
| 94        | 99        | 100            | WADSYANAME<br><small>(R. FEEBSTAR (R. FEEBSTAR, C. HAYNES, R. BENNETT, J. L. HAILEY))</small>  | Nelly   | DEERTY/UNIVERSAL MOTOWN           | 31    | 31            |
| 95        | 66        | 83             | ALL THE ABOVE<br><small>(THE RUNNERS (D. G. HARRIS, J. JACKSON, A. HARR, K. COSSOM, R. KELLY, CLAYTON, JR., C. RIDEOUT, R. SAADIB, R. SHOCKLEE))</small>                 | Beanie Sigel Featuring R. Kelly   | ROC-A-FELLA/DEF JAM/IDJMG         | 83    | 83            |
| 96        | 96        | 92             | I'M WIT IT<br><small>(S. HALL (Q. WILLIAMS, Q. MOODY, A. WALTERS))</small>   | Fasho'  | JMG                               | 92    | 92            |
| 97        | 94        | 90             | RIDIN'<br><small>(C. STEWART (C. A. STEWART, E. DEAN, T. HALE, J. SIMS, M. HARRISON))</small>  | Mya   | UNIVERSAL MOTOWN                  | 58    | 58            |
| 98        | RE-ENTRY  | 5              | SHAKE THAT BODY<br><small>(K. BRYANT (T. HENDERSON, P</small>  |   |                                   |       |               |

# DEC 15 2007 COUNTRY Billboard

## TOP COUNTRY ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | Title  | CERT. | WEEK POSITION |
|-----------|-----------|----------------|--|--|-------|---------------|
| 1         | 2         | 5              | <b>#1 GREATEST GAINER</b> EAGLES<br>IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)<br>ERC 4500 EX (14.98) | Long Road Out Of Eden  | 3     | 1             |
| 2         | 1         | 1              | GARTH BROOKS<br>PEARL 213 (25.98 CD/DVD) ⊕   | The Ultimate Hits  | 1     | 1             |
| 3         | 3         | 3              | CARRIE UNDERWOOD<br>ARISTA ARISTA NASHVILLE 11221/RMG/SBN (18.98)  | Carnival Ride  | 1     | 1             |
| 4         | 5         | 5              | TAYLOR SWIFT<br>BIG MACHINE 120702 (18.98) ⊕   | Taylor Swift   | 1     | 1             |
| 5         | 6         | 7              | RASCAL FLATTS<br>LYRIC STREET 000384/HOLLYWOOD (18.98)   | Still Feels Good   | 1     | 1             |
| 6         | 4         | -              | KEITH URBAN<br>CAPITOL NASHVILLE 07685 (18.98) ⊕   | Greatest Hits  | 4     | 4             |
| 7         | 8         | 8              | SUGARLAND<br>MERCURY 007411/UMGN (13.98)   | Enjoy The Ride   | 2     | 2             |
| 8         | 7         | 6              | REBA MCENTIRE<br>MCA NASHVILLE 008903/UMGN (13.98)   | Reba Duets   | 1     | 1             |
| 9         | 13        | 7              | TOBY KEITH<br>SHOW DOG NASHVILLE 015 (18.98)   | A Classic Christmas  | 8     | 8             |
| 10        | 10        | 9              | ROBERT PLANT / ALISON KRAUSS<br>ROUNDER 619075* (18.98)  | Raising Sand   | 2     | 2             |
| 11        | 9         | 4              | GEORGE STRAIT<br>MCA NASHVILLE 010356/UMGN (13.98)   | 22 More Hits   | 4     | 4             |
| 12        | 15        | 14             | LARRY THE CABLE GUY<br>JACK WARNER BROS. 276156/WRN (18.98)  | Christmastime In Larryland                                     | 12    | 12            |
| 13        | 14        | 11             | JOSH TURNER<br>MCA NASHVILLE 008904/UMGN (13.98)   | Everything Is Fine   | 3     | 3             |
| 14        | 18        | -              | <b>PACE SETTER</b> TAYLOR SWIFT<br>NBC 70012 EX/BIG MACHINE (6.98)                                       | Sounds Of The Season: The Taylor Swift Holiday Collection (EP) | 14    | 14            |
| 15        | 12        | 12             | KENNY CHESNEY<br>ENA 11457/SBN (18.98)   | Just Who I Am: Poets & Pirates                                 | 1     | 1             |
| 16        | 16        | 16             | CARRIE UNDERWOOD<br>ARISTA ARISTA NASHVILLE 71197/RMG (18.98)  | Some Hearts  | 3     | 1             |
| 17        | 19        | 19             | BRAD PAISLEY<br>ARISTA NASHVILLE 07171/SBN (18.98)   | 5th Gear   | 1     | 1             |
| 18        | 28        | 43             | VARIOUS ARTISTS<br>BNA 13016/SBN (18.98)   | Hear Something Country: Christmas                              | 18    | 18            |
| 19        | 21        | 15             | LEANN RIMES<br>CURB 78994 (18.98)  | Family   | 1     | 1             |
| 20        | 20        | 17             | GARY ALLAN<br>MCA NASHVILLE 008962/UMGN (13.98)  | Living Hard  | 3     | 3             |
| 21        | 17        | 10             | TRISHA YEARWOOD<br>BIG MACHINE 020302 (18.98)  | Heaven, Heartache And The Power Of Love                        | 10    | 10            |
| 22        | 22        | 23             | RASCAL FLATTS<br>LYRIC STREET 165075/HOLLYWOOD (18.98)   | Me And My Gang   | 4     | 1             |
| 23        | 23        | 20             | SARA EVANS<br>RCA 08770/SBN (18.98)  | Greatest Hits  | 3     | 3             |
| 24        | 26        | 28             | TIM MCGRAW<br>CURB 78974 (18.98)   | Let It Go  | 1     | 1             |
| 25        | 24        | 29             | FAITH HILL<br>WARNER BROS. 44230/WRN (18.98) ⊕   | The Hits   | 3     | 3             |
| 26        | 27        | 39             | RANDY TRAVIS<br>WORD-CURB 887146/WARNER BROS. (16.98)  | Songs Of The Season  | 26    | 26            |
| 27        | 25        | 18             | LITTLE BIG TOWN<br>EQUITY 3018 (18.98)   | A Place To Land  | 10    | 10            |
| 28        | 11        | 34             | TIM MCGRAW<br>CURB 78891 (18.98)   | Greatest Hits Vol 2: Reflected                                 | 2     | 1             |
| 29        | 33        | 42             | BILLY RAY CYRUS<br>WALT DISNEY 000707 (18.98)  | Home At Last   | 3     | 3             |
| 30        | 30        | 22             | BROOKS & DUNN<br>ARISTA NASHVILLE 11163/SBN (18.98)  | Cowboy Town  | 4     | 4             |
| 31        | 34        | 27             | ALISON KRAUSS<br>ROUNDER 610555 (17.98)  | A Hundred Miles Or More: A Collection                          | 3     | 3             |
| 32        | 29        | 24             | RODNEY ATKINS<br>CURB 78945 (18.98)  | If You're Going Through Hell                                   | 1     | 1             |
| 33        | 32        | 26             | GEORGE STRAIT<br>MCA NASHVILLE 006023/UMGN (13.98)   | It Just Comes Natural  | 1     | 1             |
| 34        | 36        | 25             | DWIGHT YOAKAM<br>VIA 6129*/NEW WEST (18.98)  | Dwight Sings Buck  | 11    | 11            |
| 35        | 39        | 41             | TOBY KEITH<br>SHOW DOG NASHVILLE 005 (18.98)   | Big Dog Daddy  | 1     | 1             |
| 36        | 38        | 47             | VARIOUS ARTISTS<br>WORD-CURB 887317/WARNER BROS. (18.98)   | Mary Did You Know?   | 36    | 36            |
| 37        | 37        | 32             | MIRANDA LAMBERT<br>COLUMBIA 78932/SBN (18.98)  | Crazy Ex-Girlfriend  | 1     | 1             |
| 38        | 35        | 33             | CRAIG MORGAN<br>BROKEN BOW 7797 (18.98)  | Little Bit Of Life   | 13    | 13            |
| 39        | 46        | 38             | KELLIE PICKLER<br>BNA 01797/SBN (18.98)  | Small Town Girl  | 1     | 1             |
| 40        | 40        | 35             | JASON ALDEAN<br>BROKEN BOW 7047 (17.98)  | Relentless   | 1     | 1             |
| 41        | 43        | 31             | BIG & RICH<br>WARNER BROS. 43255/WRN (18.98)   | Between Raising Hell And Amazing Grace                         | 1     | 1             |
| 42        | 42        | 36             | MONTGOMERY GENTRY<br>COLUMBIA 94888/SBN (18.98)  | Some People Change   | 5     | 5             |
| 43        | 44        | 37             | CLAY WALKER<br>CURB 78963 (18.98)  | Fall   | 1     | 1             |
| 44        | 49        | 46             | ALAN JACKSON<br>ACR/ARISTA NASHVILLE 80281/SBN (18.98)   | Precious Memories  | 1     | 1             |
| 45        | 47        | 40             | JOSH TURNER<br>MCA NASHVILLE 004744/UMGN (13.98)   | Your Man   | 2     | 1             |
| 46        | 50        | 30             | VARIOUS ARTISTS<br>TIME LIFE 19523 (17.98)   | Songs 4 Worship: Country                                       | 20    | 20            |
| 47        | 51        | 54             | SLIDAWG AND THE REDNECK RAMBLERS<br>IMI/MADACY SPECIAL PRODUCTS 53117/MADACY (6.98)                      | A Blue Collar Christmas  | 47    | 47            |
| 48        | 52        | 58             | SLIDAWG AND THE REDNECK RAMBLERS<br>IMI/MADACY SPECIAL PRODUCTS 53116/MADACY (6.98)                      | A Redneck Christmas  | 48    | 48            |
| 49        | 41        | 51             | HANK WILLIAMS JR.<br>CURB 78881 (18.98)  | That's How They Do It In Dixie: The Essential Collection       | 3     | 3             |
| 50        | 48        | 45             | JASON MICHAEL CARROLL<br>ARISTA NASHVILLE 01487/SBN (12.98)  | Waitin' In The Country   | 1     | 1             |
| 51        | 45        | 21             | KEITH URBAN<br>CAPITOL NASHVILLE 77087 (18.98)   | Love, Pain & The Whole Crazy Thing                             | 1     | 1             |
| 52        | 31        | 44             | DIERKS BENTLEY<br>CAPITOL NASHVILLE 67320 (18.98) ⊕  | Long Trip Alone  | 1     | 1             |
| 53        | 57        | 67             | VARIOUS ARTISTS<br>SONY BMG CUSTOM MARKETING GROUP 88914 (6.98)  | Today's Country Christmas                                      | 47    | 47            |
| 54        | 53        | 48             | GARY ALLAN<br>MCA NASHVILLE 008196/UMGN (13.98)  | Greatest Hits  | 1     | 1             |
| 55        | 62        | 50             | LYLE LOVETT AND HIS LARGE BAND<br>CURB/LOST HIGHWAY 008966/UMGN (13.98) ⊕                                | It's Not Big It's Large  | 2     | 2             |

| THIS WEEK | LAST WEEK      | WEEKS ON CHART | ARTIST   | Title  | CERT. | WEEK POSITION |
|-----------|----------------|----------------|--|--|-------|---------------|
| 56        | 60             | 52             | BLAKE SHELTON<br>WARNER BROS. 44488/WRN (18.98)                          | Pure BS  | 2     | 2             |
| 57        | 59             | 71             | JOHNNY CASH<br>SUN/MADACY SPECIAL PRODUCTS 52550/MADACY (13.98 CD/DVD) ⊕ | JC: Johnny Cash  | 26    | 26            |
| 58        | 67             | 81             | KENNY ROGERS<br>CAPITOL NASHVILLE 40469/CAPITOL (18.98)                  | 21 Number Ones   | 6     | 6             |
| 59        | 61             | 53             | MARTINA MCBRIDE<br>RCA 03674/SBN (18.98)                                 | Waking Up Laughing   | 2     | 2             |
| 60        | 56             | 68             | DIAMOND RIO<br>WORD-CURB 887239/WARNER BROS. (18.98)                     | A Diamond Rio Christmas: The Star Still Shines                                 | 58    | 58            |
| 61        | 54             | 49             | SHOOTER JENNINGS<br>UNIVERSAL SOUTH 008887* (10.98)                      | The Wolf   | 12    | 12            |
| 62        | 63             | 55             | TRACY LAWRENCE<br>ROCKY COMFORT 90012 (12.98)                            | For The Love   | 5     | 5             |
| 63        | 55             | 64             | TRACE ADKINS<br>CAPITOL NASHVILLE 56731 (18.98) ⊕                        | Dangerous Man  | 1     | 1             |
| 64        | 65             | 65             | BUCKY COVINGTON<br>LYRIC STREET 002930/HOLLYWOOD (18.98)                 | Bucky Covington  | 1     | 1             |
| 65        | 58             | 69             | ALAN JACKSON<br>LEGACY ARISTA NASHVILLE 12228/SONY BMG (11.98)           | 16 Biggest Hits  | 22    | 22            |
| 66        | 66             | 59             | DIXIE CHICKS<br>COLUMBIA 80739/SONY MUSIC (18.98) ⊕                      | Taking The Long Way  | 2     | 1             |
| 67        | 71             | 62             | VARIOUS ARTISTS<br>ARISTA NASHVILLE 10922/SBN (13.98)                    | Believe: Songs Of Faith From Today's Top Country & Christian Artists           | 29    | 29            |
| 68        | 64             | 63             | LUKE BRYAN<br>CAPITOL NASHVILLE 63251 (12.98)                            | I'll Stay Me   | 2     | 2             |
| 69        | 68             | 66             | REBA MCENTIRE<br>MCA NASHVILLE CHRONICLES 007740/UME (9.98)              | The Very Best Of Reba McEntire: 20th Century Masters The Millennium Collection | 31    | 31            |
| 70        | 69             | 56             | TRISHA YEARWOOD<br>MCA NASHVILLE 008776/UMGN (13.98)                     | Greatest Hits  | 2     | 2             |
| 71        | 70             | 61             | VAN ZANT<br>COLUMBIA 06198/SBN (15.98)                                   | My Kind Of Country   | 10    | 10            |
| 72        | 72             | -              | KENNY ROGERS<br>MADACY SPECIAL PRODUCTS 52554/MADACY (13.98)             | Kenny Rogers   | 38    | 38            |
| 73        | HOT SHOT DEBUT | 1              | VARIOUS ARTISTS<br>DIRECT SOURCE SPECIAL PRODUCTS 5979 (14.98)           | Original American Classics: Country Greats                                     | 73    | 73            |
| 74        | 74             | 73             | ERIC CHURCH<br>CAPITOL NASHVILLE 60745 (18.98)                           | Sinners Like Me  | 7     | 7             |
| 75        | NEW            | 1              | THE HIT CREW<br>TURN UP THE MUSIC 3333 (5.98)                            | DJ's Choice: Blue Collar Christmas   | 75    | 75            |

## TOP BLUEGRASS ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | Title   | CERT. | WEEK POSITION |
|-----------|-----------|----------------|--|---|-------|---------------|
| 1         | 1         | 7              | <b>#1</b> SLIDAWG AND THE REDNECK RAMBLERS<br>IMI/MADACY SPECIAL PRODUCTS 53117/MADACY | A Blue Collar Christmas                       | 47    | 47            |
| 2         | 2         | 7              | SLIDAWG AND THE REDNECK RAMBLERS<br>IMI/MADACY SPECIAL PRODUCTS 53116/MADACY           | A Redneck Christmas                           | 48    | 48            |
| 3         | 4         | 20             | STEVE IVEY<br>IMI 52776/MADACY   | Best Of Bluegrass Gospel: Collector's Edition | 1     | 1             |
| 4         | 3         | 9              | MERLE HAGGARD<br>HAG 0008/MCGUIRY  | The Bluegrass Sessions                        | 1     | 1             |
| 5         | 5         | 10             | RICKY SKAGGS & THE WHITES<br>SKAGGS FAMILY 905002                                      | Salt Of The Earth                             | 1     | 1             |
| 6         | RE-ENTRY  | 6              | THE GRASCALS<br>ROUNDER 610583   | Long List Of Heartaches                       | 1     | 1             |
| 7         | 7         | 55             | NICKEL CREEK<br>SUGAR HILL 4022/WELK   | Reasons Why (The Very Best)                   | 1     | 1             |
| 8         | 6         | 66             | OLD CROW MEDICINE SHOW<br>NETTWERK 30431   | Big Iron World                                | 1     | 1             |
| 9         | 9         | 35             | STEVE IVEY<br>MADACY SPECIAL PRODUCTS 52227/MADACY                                     | Best Of Bluegrass                             | 1     | 1             |
| 10        | 10        | 24             | CHERRYHOLMES<br>SKAGGS FAMILY 2018   | Cherryholmes II: Black And White              | 1     | 1             |
| 11        | 11        | 37             | RICKY SKAGGS & BRUCE HORNSBY<br>LEGACY 06686/SONY BMG                                  | Ricky Skaggs & Bruce Hornsby                  | 1     | 1             |
| 12        | 12        | 5              | VARIOUS ARTISTS<br>CMH 9927  | The Bluegrass Gospel Tribute To Josh Turner   | 1     | 1             |
| 13        | 14        | 2              | VARIOUS ARTISTS<br>MADACY 52987  | Mountain Top Bluegrass Gospel Christmas       | 1     | 1             |
| 14        | RE-ENTRY  | 14             | MOUNTAIN HEART<br>RURAL RHYTHM 1033  | Road That Never Ends: The Live Album          | 1     | 1             |
| 15        | RE-ENTRY  | 15             | JOHN SEBASTIAN & DAVID GRISMAN<br>ACOUSTIC DISC 67                                     | Satisfied                                     | 1     | 1             |

BETWEEN THE BULLETS wjessen@billboard.com

### EAGLES, SWIFT RIDE TV HORSES

After being pushed down for two weeks by Garth Brooks' "The Ultimate Hits," the Eagles' "Long Road out of Eden" recaptures the top box on Top Country Albums (2-1).

Lifted by a "60 Minutes" profile, the 13,000-unit gain moves "Eden" 2-1 with Greatest Gainer roses on the country list while advancing 5-2 on The Billboard 200 (313,000 copies). On Hot Country Songs, lead single "How Long" reclaims

its previous peak position (25-24) in its 16th chart week.

Meanwhile, Taylor Swift's "Sounds of the Season" EP spikes 53% with Top Country Albums'

Pacesetter honor following two Nov. 28 performances on "Today" and "Christmas From Rockefeller Center" (18-14 here, and 88-46 on the big chart). Sold exclusively at Target with a \$6.99 tag, "Season" moves 24,000 copies.

—Wade Jessen



## HOT COUNTRY SONGS

| WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE   | PRODUCER (SONGWRITER)  | Artist                           | IMPRINT & NUMBER / PROMOTION LABEL | CERT. | PEAK POSITION |
|------|-----------|-------------|----------------|---|--|----------------------------------|------------------------------------|-------|---------------|
| 1    | 1         | 1           | 18             | <b>#1</b> SO SMALL                                  | M. BRIGHT (C. UNDERWOOD, L. LAIRO, H. LINDSEY)                     | Carrie Underwood                 | ARISTA/ARISTA NASHVILLE            |       | 1             |
| 2    | 2         | 3           | 1              | MORE THAN A MEMORY                                  | A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)                      | Garth Brooks                     | PEARL/BIG MACHINE                  |       | 1             |
| 3    | 3         | 2           | 1              | DON'T BLINK   | B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)                     | Kenny Chesney                    | MCA NASHVILLE                      |       | 1             |
| 4    | 5         | 7           | 24             | FIRECRACKER   | F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)                      | Josh Turner                      | MCA NASHVILLE                      |       | 4             |
| 5    | 4         | 5           | 1              | HOW 'BOUT THEM COWGIRLS                             | T. BROWN, G. STAHT (C. BEATHARD, E. M. HILL)                       | George Strait                    | MCA NASHVILLE                      |       | 4             |
| 6    | 7         | 9           | 15             | <b>GREATEST GAINER</b> OUR SONG                     | A. CHAPMAN (T. SWIFT)  | Taylor Swift                     | BIG MACHINE                        |       | 6             |
| 7    | 9         | 8           | 8              | FALL  | K. STEGALL (C. MILLS, S. LEMAIRE, S. MINDR)                        | Clay Walker                      | ASYLUM-CURB                        |       | 5             |
| 8    | 10        | 10          | 2              | WHAT DO YA THINK ABOUT THAT                         | M. WRIGHT, J. STEELE (B. JONES, A. SMITH)                          | Montgomery Gentry                | COLUMBIA                           |       | 8             |
| 9    | 6         | 6           | 40             | LIVIN' OUR LOVE SONG                                | D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)                | Jason Michael Carroll            | ARISTA NASHVILLE                   |       | 10            |
| 10   | 12        | 13          | 1              | STAY  | B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES)                  | Sugarland                        | MERCURY                            |       | 10            |
| 11   | 13        | 14          | 1              | WINNER AT A LOSING GAME                             | D. HUFF, RASCAL FLATTS (G. LEVOX, J. DEMARCUS, J. D. ROONEY)       | Rascal Flatts                    | LYRIC STREET                       |       | 11            |
| 12   | 11        | 11          | 15             | EVERYBODY   | D. HUFF, K. URBAN (R. MARX, K. URBAN)                              | Keith Urban                      | CAPITOL NASHVILLE                  |       | 11            |
| 13   | 14        | 12          | 24             | AS IF   | J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)                        | Sara Evans                       | RCA                                |       | 12            |
| 14   | 15        | 15          | 7              | NOTHIN' BETTER TO DO                                | D. HUFF (L. RIMES, D. SHERMET, D. BROWN)                           | LeAnn Rimes                      | ASYLUM-CURB                        |       | 14            |
| 15   | 17        | 18          | 3              | LETTER TO ME  | F. ROGERS (B. PAISLEY)   | Brad Paisley                     | ARISTA NASHVILLE                   |       | 15            |
| 16   | 18        | 16          | 5              | READY, SET, DON'T GO                                | F. MOLLIN, A. ARMATO, T. JAMES (B. R. CYRUS, C. BEATHARD)          | Billy Ray Cyrus With Miley Cyrus | WALT DISNEY/LYRIC STREET           |       | 16            |
| 17   | 16        | 17          | 20             | WATCHING AIRPLANES                                  | M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)                     | Gary Allan                       | MCA NASHVILLE                      |       | 16            |
| 18   | 19        | 20          | 6              | STEALING CINDERELLA                                 | M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TERENCE III)    | Chuck Wicks                      | RCA                                |       | 18            |
| 19   | 23        | 22          | 54             | THE MORE I DRINK                                    | B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)                    | Blake Shelton                    | WARNER BROS./WRN                   |       | 19            |
| 20   | 22        | 24          | 1              | <b>AIR POWER</b> CLEANING THIS GUN (COME ON IN BOY) | T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON-GOODMAN)              | Rodney Atkins                    | CURB                               |       | 20            |
| 21   | 23        | 23          | 2              | INTERNATIONAL HARVESTER                             | C. MORGAN, P. DONNELL, K. STEGALL (S. MINDR, D. MYRICK, J. STEELE) | Craig Morgan                     | BROKEN BOW                         |       | 21            |
| 22   | 26        | 27          | 7              | GET MY DRINK ON                                     | T. KEITH (K. KEITH, S. EMERICK, D. DILLON)                         | Toby Keith                       | SHOW DOG NASHVILLE                 |       | 22            |
| 23   | 24        | 26          | 20             | WHAT KINDA GONE                                     | S. HENDRICKS, C. GAGLE (C. CAMERON, D. BERG, C. DAVIS)             | Chris Cagle                      | CAPITOL NASHVILLE                  |       | 23            |
| 24   | 25        | 25          | 18             | HOW LONG  | EAGLES (J. D. SOUTHER)   | Eagles                           | ERC/LOST HIGHWAY/MERCURY           |       | 24            |
| 25   | 21        | 21          | 20             | HEAVEN, HEARTACHE AND THE POWER OF LOVE             | G. FUNDIS (C. MILLS, T. SILLERS)                                   | Trisha Yearwood                  | BIG MACHINE                        |       | 19            |
| 26   | 30        | 34          | 4              | SMALL TOWN SOUTHERN MAN                             | K. STEGALL (A. JACKSON)  | Alan Jackson                     | ARISTA NASHVILLE                   |       | 26            |
| 27   | 28        | 1           | 6              | GOD MUST BE BUSY                                    | T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)              | Brooks & Dunn                    | ARISTA NASHVILLE                   |       | 27            |
| 28   | 27        | 28          | 17             | LAUGHED UNTIL WE CRIED                              | M. KNOX (K. LOVELACE, A. GORLEY)                                   | Jason Aldean                     | BROKEN BOW                         |       | 26            |
| 29   | 31        | 30          | 13             | IT'S GOOD TO BE US                                  | M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)                        | Bucky Covington                  | LYRIC STREET                       |       | 29            |
| 30   | 29        | 29          | 11             | RED UMBRELLA  | B. GALLIMORE, F. HILL (A. MAYO, C. LINDSEY, B. WARREN, B. WARREN)  | Faith Hill                       | WARNER BROS./WRN                   |       | 28            |

Up 2.2 million impressions, third single from self-titled set claims Greatest Gainer. With 27.1 million in audience, it re-enters The Billboard Hot 100.

Singer claims Airpower honors with fourth single from "If You're Going Through Hell" album. Draws 11.2 million impressions at 108 monitored stations.

Oklahoman revisits Brenda Lee's 1957 Christmas standard, with 1.1 million impressions at 39 monitored stations.

| WEEK | LAST WEEK             | 2 WEEKS AGO | WEEKS ON CHART | TITLE                                    | PRODUCER (SONGWRITER)  | Artist                     | IMPRINT & NUMBER / PROMOTION LABEL | CERT. | PEAK POSITION |
|------|-----------------------|-------------|----------------|--|--|----------------------------|------------------------------------|-------|---------------|
| 31   | 32                    | 32          | 24             | YOU STILL OWN ME                         | K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)  | Emerson Drive              | MONTAGE, MIDAS/NEW REVOLUTION      |       | 31            |
| 32   | 34                    | 33          | 11             | THINGS THAT NEVER CROSS A MAN'S MIND     | B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)   | Kellie Pickler             | BNA                                |       | 32            |
| 33   | 33                    | 35          | 16             | ROLLIN' WITH THE FLOW                    | J. RITCHEY (J. HAYES)  | Mark Chesnut               | LOFTON CREEK                       |       | 33            |
| 34   | 35                    | 37          | 5              | LOVE IS A BEAUTIFUL THING                | M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)   | Phil Vassar                | UNIVERSAL SOUTH                    |       | 34            |
| 35   | 36                    | 36          | 15             | I'M WITH THE BAND                        | W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. J. ROADS, P. SWEET, J. W. ESTERLINE) | Little Big Town            | EQUITY                             |       | 32            |
| 36   | 37                    | 38          | 11             | LOVE DON'T LIVE HERE                     | P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)   | Lady Antebellum            | CAPITOL NASHVILLE                  |       | 36            |
| 37   | 31                    | -           | 4              | SUSPICIONS                               | B. GALLIMORE (D. MALLOY, R. MCCORMICK, E. RABBITT, E. STEVENS)   | Tim McGraw                 | CURB                               |       | 37            |
| 38   | 38                    | 39          | 24             | THE STRONG ONE                           | J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)  | Clint Black                | EQUITY                             |       | 38            |
| 39   | 39                    | 41          | 14             | SOMETHIN' ABOUT A WOMAN                  | J. RITCHEY (J. OWEN, B. RECAN, J. RITCHEY)   | Jake Owen                  | RCA                                |       | 38            |
| 40   | 41                    | 44          | 3              | FOR THESE TIMES                          | M. MCBRIDE (L. SATCHEL)  | Martina McBride            | RCA                                |       | 40            |
| 41   | 40                    | 40          | 11             | TAKIN' OFF THIS PAIN                     | B. CANNON (A. SHEPHERD)  | Aeeton Shepherd            | MCA NASHVILLE                      |       | 40            |
| 42   | 48                    | -           | 1              | LAST CHRISTMAS                           | N. CHAPMAN (G. MICHAEL)  | Taylor Swift               | BIG MACHINE                        |       | 42            |
| 43   | 42                    | 45          | 7              | JUST GOT STARTED LOVIN' YOU              | J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)   | James Otto                 | WARNER BROS./WRN                   |       | 42            |
| 44   | 43                    | 43          | 7              | WE WEREN'T CRAZY                         | B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)   | Josh Gracin                | LYRIC STREET                       |       | 43            |
| 45   | 44                    | 47          | 4              | MAYBE SHE'LL GET LONELY                  | J. STOVER, D. LANCIO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)                                     | Jack Ingram                | BIG MACHINE                        |       | 44            |
| 46   | 56                    | 59          | 7              | SHIFTWORK                                | B. CANNON, K. CHESNEY (T. JONES)   | Kenny Chesney              | BNA                                |       | 42            |
| 47   | 49                    | -           | 2              | SANTA BABY                               | B. CHANCEY (J. JAVITS, P. SPRINGER, T. SPRINGER)   | Kellie Pickler             | BNA                                |       | 47            |
| 48   | 50                    | 60          | 3              | IN MY NEXT LIFE                          | G. FUNDIS (T. CLARK, J. COLLINS, T. SHAPIRO)   | Terri Clark                | BNA                                |       | 48            |
| 49   | 53                    | -           | 2              | DO YOU HEAR WHAT I HEAR                  | M. BRIGHT (G. SHAYNE, N. REGNEY)   | Carrie Underwood           | BNA/ARISTA NASHVILLE               |       | 49            |
| 50   | 45                    | 46          | 8              | HAPPY ENDINGS                            | D. JOHNSON (L. BRICE, J. MCELROY)  | Lee Brice                  | ASYLUM-CURB                        |       | 45            |
| 51   | <b>HOT SHOT DEBUT</b> | 1           | 1              | <b>ROCKIN' AROUND THE CHRISTMAS TREE</b> | T. KEITH, R. SCRUGGS (J. MARKS)  | Toby Keith                 | SHOW DOG NASHVILLE                 |       | 51            |
| 52   | 46                    | 51          | 6              | WE RODE IN TRUCKS                        | J. STEVENS (L. BRYAN, R. MURRAY, J. MCCORMICK)   | Luke Bryan                 | CAPITOL NASHVILLE                  |       | 46            |
| 53   | 57                    | -           | 2              | FALLING INTO YOU                         | C. DOWNS, B. BRANDT, WHISKEY FALLS, W. KINGS (S. WILLIAMS, W. BRANCT, B. BRANDT, C. DOWNS)             | Whiskey Falls              | MIDAS/NEW REVOLUTION               |       | 53            |
| 54   | 47                    | 49          | 6              | MAKE YOU MINE                            | M. KNOX (R. CLAWSON, J. STONE)   | Crossin Dixon              | BROKEN BOW                         |       | 47            |
| 55   | 52                    | 50          | 4              | DEVIL AND THE CROSS                      | B. GALLIMORE, T. MCGRAW (J. DOWELL)  | Halfway To Hazard          | STYLES/SONIC/MERCURY               |       | 50            |
| 56   | <b>NEW</b>            | 1           | 1              | <b>CHRISTMASES WHEN YOU WERE MINE</b>    | N. CHAPMAN (T. SWIFT, L. ROSE, N. CHAPMAN)   | Taylor Swift               | BIG MACHINE                        |       | 56            |
| 57   | 58                    | 56          | 3              | LOUD                                     | B. KENNY, J. RICH (K. MANNA, D. R. PERLOZZI, D. MYRICK)  | Big & Rich                 | WARNER BROS./WRN                   |       | 56            |
| 58   | <b>NEW</b>            | 1           | 1              | <b>ALL-AMERICAN GIRL</b>                 | M. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)   | Carrie Underwood           | ARISTA/ARISTA NASHVILLE            |       | 58            |
| 59   | 59                    | 53          | 12             | TILL WE AIN'T STRANGERS ANYMORE          | D. HUFF (J. BON JOVI, R. SAMBORA, B. JAMES)  | Bon Jovi Feat. LeAnn Rimes | ISLAND/CURB/MERCURY                |       | 47            |
| 60   | <b>RE-ENTRY</b>       | 2           | 2              | GIRL NEXT DOOR                           | M. WRIGHT, R. RUTHERFORD (C. DEGGS, M. GEIGER, T. MATTHEWS)  | Cole Deggs & The Lonesome  | COLUMBIA                           |       | 58            |

## HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. 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>BILLY RAY CYRUS</b> Ready, Set, Don't Go LYRIC STREET (87.2)       | 16         | <b>KELLIE PICKLER</b> Things That Never Cross A Man's Mind BNA (85.3)            | 32         |
| <b>JOSH TURNER</b> Firecracker MCA NASHVILLE (88.6)                  | 4          | <b>GARY ALLAN</b> Watching Airplanes MCA NASHVILLE (80.5)             | 17         | <b>MARK CHESNUTT</b> Rollin' With The Flow LOFTON CREEK (88.5)                   | 33         |
| <b>GEORGE STRAIT</b> How 'Bout Them Cowgirls MCA NASHVILLE (88.4)    | 5          | <b>CHUCK WICKS</b> Stealing Cinderella RCA (76.0)                     | 18         | <b>PHIL VASSAR</b> Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)              | 34         |
| <b>TAYLOR SWIFT</b> Our Song BIG MACHINE (85.1)                      | 6          | <b>BLAKE SHELTON</b> The More I Drink WARNER BROS. (87.3)             | 19         | ☆ <b>TIM MCGRAW</b> Suspicions CURB (83.6)                                       | 37         |
| <b>CLAY WALKER</b> Fall ASYLUM-CURB (90.3)                           | 7          | <b>RODNEY ATKINS</b> Cleaning This Gun (Come On In Boy) CURB (78.1)   | 20         | <b>CLINT BLACK</b> The Strong One EQUITY (82.5)                                  | 38         |
| <b>MONTGOMERY GENTRY</b> What Do Ya Think About That COLUMBIA (89.7) | 8          | <b>TOBY KEITH</b> Get My Drink On SHOW DOG NASHVILLE (75.2)           | 22         | ☆ <b>MARTINA MCBRIDE</b> For These Times RCA (82.9)                              | 40         |
| <b>SUGARLAND</b> Stay MERCURY (87.4)                                 | 10         | <b>CHRIS CAGLE</b> What Kinda Gene CAPITOL NASHVILLE (83.3)           | 23         | ☆ <b>JAMES OTTO</b> Just Got Started Lovin' You WARNER BROS. (76.1)              | 43         |
| <b>RASCAL FLATTS</b> Winner At A Losing Game LYRIC STREET (83.2)     | 11         | ☆ <b>ALAN JACKSON</b> Small Town Southern Man ARISTA NASHVILLE (85.1) | 26         | <b>JOSH GRACIN</b> We Weren't Crazy LYRIC STREET (80.5)                          | 44         |
| <b>KEITH URBAN</b> Everybody CAPITOL NASHVILLE (82.2)                | 12         | <b>BROOKS &amp; DUNN</b> God Must Be Busy ARISTA NASHVILLE (93.9)     | 27         | <b>JACK INGRAM</b> Maybe She'll Get Lonely BIG MACHINE (83.2)                    | 45         |
| <b>LEANN RIMES</b> Nothin' Better To Do ASYLUM-CURB (78.1)           | 14         | <b>JASON ALDEAN</b> Laughed Until We Cried BROKEN BOW (88.5)          | 28         | <b>BON JOVI FEAT. LEANN RIMES</b> Till We Ain't Strangers Anymore MERCURY (83.3) | 59         |
| <b>BRAD PAISLEY</b> Letter To Me ARISTA NASHVILLE (82.8)             | 15         | <b>EMERSON DRIVE</b> You Still Own Me MIDAS (86.6)                    | 31         |  |            |

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## R&R COUNTRY DAILY UPDATE

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HOT COUNTRY SONGS: 109 country stations are electronically monitored by Nielsen Broadcast Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations

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

## SUGARLAND STIRS DUO'S SEVENTH TOP 10 SONG

After taking home the Country Music Assn. duo of the year trophy last month, Sugarland claims its seventh top 10 with "Stay," the fourth single from sophomore album "Enjoy the Ride."

The new track aggregates 22.4 million audience impressions, with spins detected at each of the 109 stations Nielsen BDS monitors for this chart (12-10).

Along with Emerson Drive and Big & Rich, Sugarland is one of three acts to achieve its first chart-topping singles in the

2007 chart year, which began in the Dec. 2, 2006, issue. Sugarland led for two weeks with "Want To" last December, then spent one week at No. 1 with "Settin' " in the May 19 issue.

Carrie Underwood's fourth No. 1 leads for a third week, as "So Small" logs 29 million impressions. Meanwhile, "All-American Girl"—a second track from her sophomore album, "Carnival Ride"—bows at No. 58 with 628,000 impressions at 14 tracked stations.



SUGARLAND

—Wade Jessen

# DEC 15 2007 **LATIN Billboard**

## HOT LATIN SONGS™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE  | Artist   | PEAK POSITION |
|-----------|-----------|-------------|----------------|--|--|---------------|
| 1         | 1         | 1           | 12             | <b>#1</b> ME ENAMORA<br><small>12 WKS (G. SANTIALLA, JUANES (JUANES))</small>  | Juanes<br>UNIVERSAL LATINO   | 1             |
| 2         | 2         | 2           |                | SEXY MOVIMIENTO<br><small>NESTY, EL NASI (J. L. MOREIRA, LUNA, L. VEGUILLA, A. MALAVE, E. F. PADILLA, V. MARTINEZ)</small> | Wisín & Yandel<br>MACHETE  | 2             |
| 3         | 3         | 8           | 11             | LA TRAVESIA<br><small>J. L. GUERRA (J. L. GUERRA)</small>  | Juan Luis Guerra Y 440<br>EMI TELEVISIA                                  | 3             |
| 4         | 4         | 3           |                | ESTOS CELOS<br><small>J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)</small>  | Vicente Fernandez<br>SONY BMG NORTE                                      | 3             |
| 5         | 34        | 32          | 12             | <b>GREATEST GAINER</b> SIN QUE LO SEPAS TU<br><small>LOS TEMERARIOS (M. A. VAZQUEZ)</small>                                | Los Temerarios<br>FONOVISA   | 5             |
| 6         | 5         | 5           |                | ALGUIEN SOY YO<br><small>J. SHANKS (E. IGLESIAS, J. SHANKS, K. DIOGUARDI)</small>  | Enrique Iglesias<br>INTERSCOPE / UNIVERSAL LATINO                        | 5             |
| 7         | 9         | 17          |                | SOBRE MIS PIES<br><small>R. CAMACHO (I. CHAVEZ ESPINOZA)</small>   | La Arrolladora Banda El Limón<br>DISA / EDMUNSA                          | 7             |
| 8         | 6         | 7           |                | NO TE VEO<br><small>DJ BLASS (J. BORGES, BONILLA, H. L. PADILLA, R. ORTIZ, J. MUNDZ, M. DE JESUS BAEZ)</small>             | Casa De Leones<br>WARNER LATINA  | 4             |
| 9         | 7         | 4           |                | MI CORAZONCITO<br><small>A. SANTOS, L. SANTOS (A. SANTOS)</small>  | Aventura<br>PREMIUM LATIN  | 2             |
| 10        | 13        | 15          |                | INALCANZABLE<br><small>C. LARA (C. LARA)</small>   | RBD<br>EMI TELEVISIA   | 10            |
| 11        | 12        | 12          |                | NO PUEDO OLVIDARLA<br><small>M. A. SOLIS (M. A. SOLIS)</small>   | Marco Antonio Solís<br>FONOVISA  | 9             |
| 12        | 16        | 16          |                | PAZ EN ESTE AMOR<br><small>D. A. R. (D. A. R.)</small>   | Fidel Rueda<br>MACHETE   | 12            |
| 13        | 8         | 14          |                | LAGRIMAS DEL CORAZON<br><small>J. L. TERRAZAS (P. SOSA)</small>  | Grupo Montez De Durango<br>DISA  | 4             |
| 14        | 15        | 21          |                | VOLE MUY ALTO<br><small>LOS HURACANES DEL NORTE (G. GARCIA)</small>  | Los Huracanes Del Norte<br>UNIVISION                                     | 4             |
| 15        | 17        | 11          |                | AYER LA VI<br><small>E. LIND (W. D. LANDRON, M. RIVERA, E. LIND)</small>   | Don Omar<br>VI / MACHETE   | 8             |
| 16        | 10        | 18          |                | QUITARTE TO<br><small>NOTALOKA, DJ GIANNI, DEXTER, GREENZ (T. CALDERON, R. ORTIZ, G. STAR)</small>                         | Tego Calderon<br>WARNER LATINA   | 10            |
| 17        | 16        | 20          |                | BAILA MI CORAZON<br><small>C. LOPEZ, BELANOVA (D. GUERRERO, R. ARREOLA, E. HUERTA)</small>                                 | Belanova<br>UNIVERSAL LATINO   | 17            |
| 18        | 11        | 9           |                | CHUY Y MAURICIO<br><small>J. ONTIVEROS MEZA (J. ONTIVEROS MEZA)</small>  | El Potro De Sinaloa<br>MACHETE   | 9             |
| 19        | 14        | 6           |                | A TI SI PUEDO DECIRTE<br><small>E. PEREZ (J. SAN ROMAN)</small>  | El Chapo De Sinaloa<br>DISA  | 4             |
| 20        | 29        | 31          |                | TE QUIERO<br><small>I. DOMINGUEZ (F. DANILLO GOMEZ)</small>  | Flex<br>EMI TELEVISIA  | 20            |
| 21        | 23        | 22          |                | NO ESTAMOS SOLOS<br><small>C. GUIDETTI, S. KRYS, T. TORRES (C. GUIDETTI, E. RAMAZZOTTI, K. ABALLA)</small>                 | Eros Ramazzotti & Ricky Martin<br>SONY BMG NORTE                         | 21            |
| 22        | 20        | 25          |                | PERDONAME<br><small>PREDICADOR (E. MOSQUERA, A. VARGAS)</small>  | La Factoria<br>UNIVERSAL LATINO  | 20            |
| 23        | 27        | 29          |                | QUE BONITO<br><small>BANDA EL RECODO (PUENTE, GONZALEZ)</small>  | Banda El Recodo<br>FONOVISA  | 13            |
| 24        | 25        | 26          |                | CONTEO REGRESIVO<br><small>J. M. LUGO (J. J. HERNANDEZ)</small>  | Gilberto Santa Rosa<br>SONY BMG NORTE                                    | 24            |
| 25        | 24        | 24          |                | TE PIDO QUE TE QUEDES<br><small>A. RAMIREZ CORRAL (A. RAMIREZ CORRAL)</small>  | Los Creadores Del Pasito Duraguense De Alfredo Ramirez<br>DISA / EDMUNSA | 16            |



Duo scores 15th Hot Latin top 10 on a 104% audience gain as track explodes in New York, Los Angeles, Dallas and Chicago. Moves to No. 1 on Regional Mexican.

Reggaeton star grabs chart's highest new entry on a 30% gain with second single from "It's My Time," currently No. 7 on Latin Rhythm Albums.



R&B songstress scores her first Hot Latin Songs entry as current Hot 100 chart-topper enters on a 27% audience gain.

| THIS WEEK | LAST WEEK      | 2 WEEKS AGO | WEEKS ON CHART | TITLE  | Artist  | PEAK POSITION |
|-----------|----------------|-------------|----------------|--|---|---------------|
| 26        | 22             | 30          |                | NO SE ME HACE FACIL<br><small>A. BAQUEIRO (G. MARCO)</small>                                       | Alejandro Fernandez<br>SONY BMG NORTE                   | 22            |
| 27        | 35             | 48          |                | QUIERO<br><small>T. TORRES, L. LEVIN, D. WARNER (R. ARJONA, I. TORRES)</small>                     | Ricardo Arjona<br>SONY BMG NORTE                        | 27            |
| 28        | 26             | 27          |                | BASTO<br><small>R. MUÑOZ, R. MARTINEZ (M. MENDOZA)</small>   | Intocable<br>EMI TELEVISIA                              | 5             |
| 29        | 39             | 34          |                | POR AMARTE<br><small>PAGUILAR (L. AFRIGIA, J. E. MURGIA)</small>                                   | Pepe Aguilar<br>EMI TELEVISIA                           | 29            |
| 30        | 32             | 33          |                | AHORA QUE ESTUVISTE LEJOS<br><small>RIVERA (D. VITE)</small>                                       | Jenni Rivera<br>FONOVISA                                | 30            |
| 31        | 41             | -           |                | AGUANILE<br><small>S. GEORGE (W. COLON, H. LAVOE)</small>  | Marc Anthony<br>SONY BMG NORTE                          | 31            |
| 32        | 36             | 41          |                | UN BUEN PERDEDOR<br><small>S. GOMEZ (F. DE VITA)</small>   | K-Paz With Franco De Vita<br>DISA / EDMUNSA             | 32            |
| 33        | 28             | 23          |                | 5 LETRAS<br><small>DOLBE, A. NALES (J. MARTINEZ, R. ORTIZ)</small>                                 | Alexis & Fido<br>SONY BMG NORTE                         | 23            |
| 34        | 30             | 36          |                | INTOCABLE<br><small>A. AVILA (A. SYNTEK)</small>   | Aleks Syntek<br>EMI TELEVISIA                           | 21            |
| 35        | 31             | 28          |                | AYER<br><small>BLACK, GUAYABA (J. MORALES)</small>   | Black, Guayaba<br>MACHETE                               | 28            |
| 36        | 50             | -           |                | VEN Y DIME<br><small>LOS RIELEROS DEL NORTE (R. GONZALEZ MORA)</small>                             | Los Rieleros Del Norte<br>FONOVISA                      | 36            |
| 37        | HOT SHOT DEBUT | 1           |                | EL TRA<br><small>T. EL BAMBINO (T. EL BAMBINO)</small>   | Tito "El Bambino"<br>EMI TELEVISIA                      | 37            |
| 38        | 37             | 38          |                | VIVE YA<br><small>H. GATICA, T. RENIS (C. VALLI, I. BALLESTEROS)</small>                           | Andrea Bocelli Featuring Laura Pausini<br>SUGAR SIENTE  | 37            |
| 39        | 38             | 40          |                | CARITA DE ANGEL<br><small>SANTANA (A. RIVERA, C. COLON)</small>                                    | Invasion Featuring Angel & Khriz<br>VI / MACHETE        | 24            |
| 40        | 44             | 50          |                | CANCION DE AMOR<br><small>J. PERDOMO (W. C. LANDRON)</small>                                       | Don Omar<br>VI / MACHETE                                | 40            |
| 41        | 46             | -           |                | HOY QUIERO CONFESARME<br><small>C. CABAN (J. L. PERALES)</small>                                   | Olga Tanon<br>UNIVISION                                 | 41            |
| 42        | 42             | 35          |                | CALABRIA 2008<br><small>R. R. KOLSCH (R. R. KOLSCH, N. SAAD)</small>                               | Enur Featuring Natasja<br>ULTRA                         | 35            |
| 43        | NEW            | -           |                | NO ONE<br><small>A. KEYS, K. BROTHERS DIRTY HARRY (A. KEYS, K. BROTHERS, JR., G. M. HARRY)</small> | Alicia Keys<br>MBK J. RMG                               | 43            |
| 44        | 43             | 43          |                | PA'L NORTE<br><small>E. CABRA, F. PANASUYO (R. PEREZ, E. CABRA, F. PANASUYO, D. RISHAS)</small>    | Calle 13 Featuring Orishas<br>SONY BMG NORTE            | 27            |
| 45        | 47             | 42          |                | LAS DE LA INTUICION<br><small>S. MEBARAK (S. MEBARAK, R. L. F. OCHOA)</small>                      | Shakira<br>EPIC / SONY BMG NORTE                        | 31            |
| 46        | 40             | 49          |                | MUEVELO<br><small>C. "CK" MARTINEZ (C. "CK" MARTINEZ, J. GOMEZ, M. SIFUENTES, I. BUTLER)</small>   | Cruz Martinez Presenta Los Super Reyes<br>WARNER LATINA | 11            |
| 47        | NEW            | -           |                | CON LOS OJOS CERRADOS<br><small>ALIADOS DE LA SIERRA (G. DE LOS TRÉVINO, RUIZ)</small>             | Aliados De La Sierra<br>ASL                             | 47            |
| 48        | 45             | -           |                | COMO OLVIDARTE<br><small>V. MATA (R. GONZALEZ MORA, R. GONZALEZ MORA)</small>                      | Linderos Del Norte<br>A R C                             | 45            |
| 49        | RE-ENTRY       | -           |                | SOLO PARA TI<br><small>M. DOMM, TEMAS PHURTIADO (M. DOMM)</small>                                  | Camila<br>SONY BMG NORTE                                | 18            |
| 50        | NEW            | -           |                | EL VASO DERRAMA<br><small>EL POTRO DE SINALOA (E. PAZ)</small>                                     | El Potro De Sinaloa<br>MACHETE                          | 50            |

## TOP LATIN ALBUMS™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST   | Title                                 | CERT. | PEAK POSITION |
|-----------|-----------|-------------|----------------|--|---------------------------------------|-------|---------------|
| 1         | 2         | 1           | 5              | <b>#1</b> WISIN & YANDEL<br><small>WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE 010293) (16.98)</small>                                | Wisín Vs. Yandel: Los Extraterrestres |       | 1             |
| 2         | 1         | -           |                | RBD<br><small>EMI TELEVISIA 11690 (15.98) ⊕</small>  | Empezar Desde Cero                    |       | 1             |
| 3         | 4         | 3           |                | AVENTURA<br><small>KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN (DISCOS 605/PREMIUM LATIN 17634/SONY BMG NORTE) (16.98) ⊕</small> | Sold Out At Madison Square Garden     |       | 3             |
| 4         | 3         | 2           |                | JUANES<br><small>UNIVERSAL LATINO 010159 (17.98) ⊕</small>   | La Vida... Es Un Ratico               |       | 1             |
| 5         | 5         | 6           |                | MARCO ANTONIO SOLIS<br><small>FONOVISA 353133/UG (10.98)</small>   | La Mejor... Coleccion                 |       | 2             |
| 6         | 6         | 4           |                | CAMILA<br><small>SONY BMG NORTE 78272 (14.98)</small>  | Todo Cambio                           |       | 1             |
| 7         | 13        | 9           |                | ANDREA BOCELLI<br><small>SUGAR SIENTE 653534/UNIVERSAL LATINO (18.98)</small>  | Lo Mejor De Andrea Bocelli: Vivere    |       | 7             |
| 8         | 8         | 5           |                | VICENTE FERNANDEZ<br><small>SONY BMG NORTE 14602 (15.98)</small>   | Para Siempre                          |       | 2             |
| 9         | 9         | 7           |                | VICTOR MANUELLE<br><small>KIYAVI 576696/MACHETE (19.98)</small>  | Navidad A Mi Estilo                   |       | 7             |
| 10        | 15        | 14          |                | JUAN GABRIEL & ANA GABRIEL<br><small>DISCOS 605 17488/SONY BMG NORTE (14.98)</small>   | Los Gabriel... Simplemente Amigos     |       | 9             |
| 11        | 7         | -           |                | K-PAZ DE LA SIERRA<br><small>DISA 721130/UG (13.98)</small>  | Capaz De Todo Por Ti                  |       | 7             |
| 12        | 14        | -           |                | GILBERTO SANTA ROSA<br><small>SONY BMG NORTE 12033 (15.98)</small>   | Contraste                             |       | 12            |
| 13        | 10        | -           |                | OLGA TANON<br><small>LA CALLE 330049/UG (15.98)</small>  | Exitos En 2 Tiempos                   |       | 10            |
| 14        | 11        | 13          |                | VICENTE FERNANDEZ<br><small>DISCOS 605 07405/SONY BMG NORTE (16.98)</small>  | Historia De Un Idoló                  |       | 1             |
| 15        | 17        | 52          |                | IVY QUEEN<br><small>UNIVISION 311140/UG (13.98)</small>  | Sentimiento                           |       | 4             |
| 16        | 12        | 8           |                | VARIOUS ARTISTS<br><small>SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 502375/EMI TELEVISIA (16.98)</small>                          | NOW Latino 3                          |       | 2             |
| 17        | 30        | 26          | 22             | <b>GREATEST GAINER</b> GRUPO MONTEZ DE DURANGO<br><small>DISA 724115/UG (12.98)</small>  | Agarrese!                             |       | 1             |
| 18        | 25        | 18          |                | GLORIA ESTEFAN<br><small>BURGUNDY 08055/SONY BMG NORTE (17.98)</small>   | 90 Millas                             |       | 1             |
| 19        | 16        | 10          |                | VARIOUS ARTISTS<br><small>LA CALLE 330050/UG (12.98)</small>   | Bachata # 1s                          |       | 6             |
| 20        | 20        | 16          |                | MARC ANTHONY<br><small>SONY BMG NORTE 11825 (16.98)</small>  | El Cantante (Soundtrack)              |       | 1             |
| 21        | 18        | 17          |                | LOS TEMERARIOS<br><small>AFG SIGMA 1100VISA 352162/UG (12.98)</small>  | Recuerdos Del Alma                    |       | 1             |
| 22        | 23        | 20          |                | AVENTURA<br><small>PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕</small>   | K.O.B.: Live                          |       | 2             |
| 23        | 19        | 21          |                | MANA<br><small>WARNER LATINA 63661 (18.98) ⊕</small>   | Amar Es Combatir                      |       | 1             |
| 24        | 22        | 15          |                | JUAN LUIS GUERRA Y 440<br><small>EMI TELEVISIA 88392 (14.98)</small>   | La Llave De Mi Corazon                |       | 1             |
| 25        | 24        | 12          |                | ALIADOS DE LA SIERRA<br><small>ASL 730028/MACHETE (10.98)</small>  | Con Los Ojos Cerrados                 |       | 5             |

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST  | Title   | CERT. | PEAK POSITION |
|-----------|-----------|-------------|----------------|---|---|-------|---------------|
| 26        | 26        | 11          |                | ALEXIS & FIDO<br><small>SONY BMG NORTE 06187 (14.98)</small>                    | Sobrenatural                                    |       | 11            |
| 27        | 21        | 28          |                | VARIOUS ARTISTS<br><small>DISCOS 605 14440/SONY BMG NORTE (14.98)</small>       | Top Latino V3                                   |       | 9             |
| 28        | 29        | 27          |                | LA ARROLLADORA BANDA EL LIMON<br><small>DISA 721127/UG (12.98)</small>          | Y Que Quede Claro                               |       | 9             |
| 29        | 27        | 23          |                | LOS PRIMOS DE DURANGO<br><small>ASL 730020/MACHETE (10.98)</small>              | Voy A Convencerte                               |       | 4             |
| 30        | 50        | -           |                | EL POTRO DE SINALOA<br><small>MACHETE 010337 (9.98)</small>                     | El Primer Tiempo                                |       | 30            |
| 31        | 31        | 25          |                | ROCIO DUCAL<br><small>DISCOS 605 16118/SONY BMG NORTE (14.98)</small>           | Canta A Mexico                                  |       | 10            |
| 32        | 39        | -           |                | XTREME<br><small>LA CALLE 340011/UG (13.98)</small>                             | Haciendo Historia                               |       | 13            |
| 33        | 47        | 54          |                | ALEJANDRO FERNANDEZ<br><small>SONY BMG NORTE 0111 (16.98)</small>               | Viento A Favor                                  |       | 2             |
| 34        | 34        | 29          |                | JUAN LUIS GUERRA<br><small>SIENTE KAREN 653524/UNIVERSAL LATINO (14.98)</small> | Archivo Digital 4.4                             |       | 29            |
| 35        | 28        | 24          |                | GRUPO EXTERMINADOR<br><small>FONOVISA 353338/UG (9.98)</small>                  | Nuestras Romanticas                             |       | 24            |
| 36        | 41        | -           |                | VOLTIO<br><small>SONY BMG NORTE 02198 (14.98)</small>                           | En Lo Claro                                     |       | 36            |
| 37        | 38        | 34          |                | GRUPO MONTEZ DE DURANGO<br><small>DISA 721111/UG (12.98)</small>                | En Directo De Mexico A Guatemala                |       | 8             |
| 38        | 63        | -           |                | VALENTIN ELIZALDE<br><small>UNIVERSAL LATINO 00611 (9.98) ⊕</small>             | Vencedor  |       | 1             |
| 39        | 45        | 32          |                | EROS RAMAZZOTTI<br><small>SONY BMG NORTE 17818 (14.98)</small>                  | E2  |       | 32            |
| 40        | 37        | 19          |                | RICKY MARTIN<br><small>SONY BMG NORTE 17490 (22.98)</small>                     | Ricky Martin Live Black And White               |       | 12            |
| 41        | 33        | 57          |                | JENNI RIVERA<br><small>FONOVISA 353214/UG (12.98)</small>                       | La Diva En Vivo!!                               |       | 33            |
| 42        | 36        | 30          |                | DADDY YANKEE<br><small>EL CARTIEL INTERSCOPE 008937/GA (13.98)</small>          | El Cartiel: The Big Boss                        |       | 1             |
| 43        | 42        | 33          |                | RICARDO ARJONA<br><small>SONY BMG NORTE 11335 (15.98)</small>                   | Quien Dijo Ayer                                 |       | 2             |
| 44        | 40        | -           |                | JOSE FELICIANO<br><small>SIENTE #53532/UNIVERSAL LATINO (13.98)</small>         | Señor Bachata                                   |       | 40            |
| 45        | 68        | 61          |                | VALENTIN ELIZALDE<br><small>UNIVERSAL LATINO 010096 (13.98 CD/DVD) ⊕</small>    | Homenaje A Una Vida Vol. 1                      |       | 41            |
| 46        | 54        | 47          |                | LOS BUKIS<br><small>FONOVISA 353283/UG (10.98)</small>                          | 30 Recuerdos Inolvidables                       |       | 12            |
| 47        | 43        | 40          |                | BRAZOS MUSICAL DE DURANGO<br><small>DISA 729316/UG (5.98)</small>               | Linea De Oro: La Abeja Miopie...                |       | 21            |
| 48        | 44        | 37          |                | LA ARROLLADORA BANDA EL LIMON<br><small>DISA 729327/UG (5.98)</small>           | Linea De Oro: En Los Puros Huesos...            |       | 27            |
| 49        | 61        | 45          |                | VARIOUS ARTISTS<br><small>MOCK &amp; ROLL 60201/SONY BMG NORTE (13.98)</small>  | 30 Bachatas Pegadizas: Lo Nuevo Y Lo Mejor 2007 |       | 26            |
| 50        | 51        | 41          |                | ALACRANES MUSICAL<br><small>UNIVISION 311054/UG (12.98)</small>                 | Ahora Y Siempre                                 |       | 1             |

| THIS WEEK | LAST WEEK      | 2 WEEKS AGO | WEEKS ON CHART | ARTIST  | Title                                   | CERT. | PEAK POSITION |
|-----------|----------------|-------------|----------------|---|---|-------|---------------|
| 51        | 56             | 22          |                | DON OMAR<br><small>VI 010184/MACHETE (18.98)</small>                              | King Of Kings Live                      |       | 15            |
| 52        | 53             | 38          |                | TIERRA CALI<br><small>VENI MUSIC 853210/UNIVERSAL LATINO (13.98 CD/DVD) ⊕</small> | Enamorado De Ti: Edicion Especial       |       | 23            |
| 53        | 35             | 31          |                | JOAN SEBASTIAN<br><small>MUSART 3951/BALBOA (16.98)</small>                       | No Es De Madera                         |       | 31            |
| 54        | RE-ENTRY       | -           |                | KANY GARCIA<br><small>SONY BMG NORTE 89255 (14.98)</small>                        | Cualquier Dia                           |       | 48            |
| 55        | RE-ENTRY       | -           |                | LOS TUCANES DE TUJANA<br><small>UNIVISION 311069/UG (10.98)</small>               | La Mejor... Coleccion: De Canciones     |       | 19            |
| 56        | RE-ENTRY       | -           |                | JENNIFER LOPEZ<br><small>EPIC 78149/SONY BMG NORTE (18.98)</small>                | Como Ama Una Mujer                      |       | 1             |
| 57        | 62             | 50          |                | LOS HUMILDES VS. LA MIGRA<br><small>BOL LATINO 41593/BCI (16.98)</small>          | Los Humildes Vs. La Migra               |       | 20            |
| 58        | 55             | 43          |                | LOS TEMERARIOS<br><small>DISA 726637/UG (12.98 CD/DVD) ⊕</small>                  | La Mujer De Los Dos: Exitos De Pelicula |       | 8             |
| 59        | HOT SHOT DEBUT | 1           |                | ANDRES JIMENEZ: EL JIBARO<br><small>CUARTO MENGUANTE 140 (13.98)</small>          | Mi Parranda                             |       | 59            |
| 60        | 48             | 49          |                | LOS TIGRES DEL NORTE<br><small>FONOVISA 353266/UG (12.98)</small>                 | Herencia Musical: 20 Comidos Prohibidos |       | 7             |
| 61        | 49             | -           |                | LUPILLO RIVERA<br><small>VENI MUSIC 533442/UNIVERSAL LATINO (13.98)</small>       | Fiesta Privada                          |       | 49            |
| 62        | 70             | 69          |                | EL TRONO DE MEXICO<br><small>SKA/DNA 009532/UNIVERSAL LATINO (14.98)</small>      | Fuego Nuevo                             |       | 13            |
| 63        | 60             | 44          |                | INTOCABLE<br><small>EMI TELEVISIA 58875 (15.98)</small>                           | Crossroads: Cruce De Caminos            |       | 1             |
| 64        | 66             | 72          |                | LOS GREY'S<br><small>FONOVISA 352848/UG (5.98)</small>                            | Linea De Oro: Dos Gotas De Agua...      |       | 42            |
| 65        | 59             | 65          |                | EL CH   |   |       |               |

# LATIN

# Billboard DANCE

DEC 15 2007

## LATIN AIRPLAY POP

| THIS WEEK | LAST WEEK | TITLE                      | ARTIST (IMPRINT / PROMOTION LABEL)              |
|-----------|-----------|----------------------------|---|
| 1         | 1         | ME ENAMORA                 | JUANES (UNIVERSAL LATINO)                       |
| 2         | 2         | ALGUIEN SOY YO             | ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)  |
| 3         | 3         | LA TRAVESIA                | JJAN LUIS GUERRA Y 440 (EMI TELEVISIA)          |
| 4         | 4         | INALCANZABLE               | FBD (EMI TELEVISIA)                             |
| 5         | 10        | NO ESTAMOS SOLOS           | EROS RAMAZZOTTI & RICKY MARTIN (SONY BMG NORTE) |
| 6         | 5         | OJALA PUDIERA BORRARTE     | MANA (WARNER LATINA)                            |
| 7         | 7         | TODO CAMBIO                | CAMILA (SONY BMG NORTE)                         |
| 8         | 6         | SI NOS QUEDARA POCO TIEMPO | CHAYANNE (SONY BMG NORTE)                       |
| 9         | 8         | DIMELO                     | ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)  |
| 10        | 9         | NO SE ME HACE FACIL        | ALEJANDRO FERNANDEZ (SONY BMG NORTE)            |
| 11        | 11        | BAILA MI CORAZON           | BELANOVA (UNIVERSAL LATINO)                     |
| 12        | 17        | POR AMARTE                 | PEPE AGUILAR (EMI TELEVISIA)                    |
| 13        | 12        | ME DUELE AMARTE            | REIK (SONY BMG NORTE)                           |
| 14        | 13        | INTOCABLE                  | ALEKS SYNTEK (EMI TELEVISIA)                    |
| 15        | 15        | QUIERO                     | RICARDO ARJONA (SONY BMG NORTE)                 |

## LATIN ALBUMS POP

| THIS WEEK | LAST WEEK | TITLE                      | ARTIST (IMPRINT / PROMOTION LABEL)  |
|-----------|-----------|----------------------------|---|
| 1         | 1         | RBD                        | EMPEZAR DESDE CERO (EMI TELEVISIA)  |
| 2         | 2         | JUANES                     | LA VIDA... ES UN RATICO (UNIVERSAL LATINO)                                    |
| 3         | 3         | MARCO ANTONIO SOLIS        | LA MEJOR... COLECCION (FONOVISA/UG)   |
| 4         | 4         | CAMILA                     | TODO CAMBIO (SONY BMG NORTE)  |
| 5         | 6         | ANDREA BOCELLI             | LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)            |
| 6         | 7         | JUAN GABRIEL & ANA GABRIEL | LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)                 |
| 7         | 5         | VARIOUS ARTISTS            | NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISIA) |
| 8         | 8         | MANA                       | AMAR ES COMBATIR (WARNER LATINA)  |
| 9         | 9         | VARIOUS ARTISTS            | TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)                                     |
| 10        | 10        | ROCIO DURCAL               | CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)                                    |
| 11        | 15        | ALEJANDRO FERNANDEZ        | VIENTO A FAVOR (SONY BMG NORTE)   |
| 12        | 13        | EROS RAMAZZOTTI            | E2 (SONY BMG NORTE)   |
| 13        | 11        | RICKY MARTIN               | RICKY MARTIN LIVE BLACK AND WHITE (SONY BMG NORTE)                            |
| 14        | 12        | RICARDO ARJONA             | QUIEN DIJO AYER (SONY BMG NORTE)  |
| 15        | -         | KANY GARCIA                | CUALQUIER DIA (SONY BMG NORTE)  |

## RHYTHM

| THIS WEEK | LAST WEEK | TITLE           | ARTIST (IMPRINT / PROMOTION LABEL)                    |
|-----------|-----------|-----------------|---|
| 1         | 1         | SEXY MOVIMIENTO | WISIN & YANDEL (MACHETE)                              |
| 2         | 4         | AYER LA VI      | DON OMAR (VI/MACHETE)                                 |
| 3         | 2         | QUITARTE TO     | TEGO CALDERON (WARNER LATINA)                         |
| 4         | 7         | PERDONAME       | LA FACTORIA (UNIVERSAL LATINO)                        |
| 5         | 5         | ME ENAMORA      | JUANES (UNIVERSAL LATINO)                             |
| 6         | 3         | NO TE VEO       | CASA DE LEONES (WARNER LATINA)                        |
| 7         | 13        | TE QUIERO       | FLEX (EMI TELEVISIA)                                  |
| 8         | 9         | YO TE QUIERO    | WISIN & YANDEL (WY/MACHETE)                           |
| 9         | 6         | 5 LETRAS        | ALEXIS & FIDO (SONY BMG NORTE)                        |
| 10        | 10        | ELLA ME LEVANTO | DADDY YANKEE (EL CARTEL/INTERSCOPE)                   |
| 11        | 14        | EL TRA          | TITO "EL BAMBINO" (EMI TELEVISIA)                     |
| 12        | 11        | CARITA DE ANGEL | INVASION FEATURING ANGEL & KHRIZ (VI/MACHETE)         |
| 13        | 12        | CANCION DE AMOR | DON OMAR (VI/MACHETE)                                 |
| 14        | 8         | ZUN DADA        | ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)                  |
| 15        | 16        | GO GIRL         | PITBULL FEAT. YOUNG BOSS & TRINA (FAMOUS ARTISTS/TVT) |

## RHYTHM

| THIS WEEK | LAST WEEK | TITLE              | ARTIST (IMPRINT / PROMOTION LABEL)                      |
|-----------|-----------|--------------------|---|
| 1         | 1         | WISIN & YANDEL     | WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)         |
| 2         | 2         | IVY QUEEN          | SENTIMIENTO (UNIVISION/UG)                              |
| 3         | 3         | ALEXIS & FIDO      | SOBRENATURAL (SONY BMG NORTE)                           |
| 4         | 5         | VOLTIO             | EN LO CLARO (SONY BMG NORTE)                            |
| 5         | 4         | DADDY YANKEE       | EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)      |
| 6         | 6         | DON OMAR           | KING OF KINGS LIVE (VI/MACHETE)                         |
| 7         | 7         | TITO "EL BAMBINO"  | IT'S MY TIME (EMI TELEVISIA)                            |
| 8         | 8         | CALLE 13           | RESIDENTE O VISITANTE (SONY BMG NORTE)                  |
| 9         | 10        | DON OMAR           | KING OF KINGS (VI/MACHETE)                              |
| 10        | 9         | JAE-P              | ATREVETE (UNIVISION/UG)                                 |
| 11        | 13        | HECTOR "EL FATHER" | THE BAD BOY (VI/MACHETE)                                |
| 12        | 14        | ZION               | THE PERFECT MELODY (BABY/CMG/SRC/UNIVERSAL MOTOWN/UMRG) |
| 13        | 11        | WISIN & YANDEL     | TOMANDO CONTROL: LIVE (MACHETE)                         |
| 14        | 12        | VARIOUS ARTISTS    | LOS VAQUEROS: WILD WILD MIXES (WY/MACHETE)              |
| 15        | 15        | TEGO CALDERON      | EL ABAYARDE CONTRATAACA (WARNER LATINA)                 |

## REGIONAL MEXICAN

| THIS WEEK | LAST WEEK | TITLE                     | ARTIST (IMPRINT / PROMOTION LABEL)                                      |
|-----------|-----------|---------------------------|---|
| 1         | 14        | SIN QUE LO SEPAS TU       | LOS TEMERARIOS (FONOVISA)   |
| 2         | 1         | ESTOS CELOS               | VICENTE FERNANDEZ (SONY BMG NORTE)                                      |
| 3         | 3         | SOBRE MIS PIES            | LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)                           |
| 4         | 7         | PAZ EN ESTE AMOR          | FIDEL RUEDA (MACHETE)   |
| 5         | 6         | VOLE MUY ALTO             | LOS HURACANES DEL NORTE (UNIVISION)                                     |
| 6         | 2         | LAGRIMAS DEL CORAZON      | GRUPO MONTEZ DE DURANGO (DISA)  |
| 7         | 4         | CHUY Y MAURICIO           | EL POTRO DE SINALOA (MACHETE)   |
| 8         | 5         | A TI SI PUEDO DECIRTE     | EL CHAPO DE SINALOA (DISA)  |
| 9         | 11        | QUE BONITO                | BANDA EL RECODO (FONOVISA)  |
| 10        | 8         | POR AMARTE ASI            | ALACRANES MUSICAL (UNIVISION)   |
| 11        | 9         | TE PIDO QUE TE QUEDES     | LOS CREADORES DEL PASADO DURANGUENSE DE ALFREDO RAMBRES (DISA/EDIMONSA) |
| 12        | 12        | DE TI EXCLUSIVO           | LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)                           |
| 13        | 10        | BASTO                     | INTOCABLE (EMI TELEVISIA)   |
| 14        | 13        | AHORA QUE ESTUVISTE LEJOS | JENNI RIVERA (FONOVISA)   |
| 15        | 16        | UN BUEN PERDEDOR          | K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)                               |

## REGIONAL MEXICAN

| THIS WEEK | LAST WEEK | TITLE                         | ARTIST (IMPRINT / PROMOTION LABEL)               |
|-----------|-----------|-------------------------------|--|
| 1         | 2         | VICENTE FERNANDEZ             | PARA SIEMPRE (SONY BMG NORTE)                    |
| 2         | 1         | K-PAZ DE LA SIERRA            | CAPAZ DE TODO POR TI (DISA/UG)                   |
| 3         | 3         | VICENTE FERNANDEZ             | HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE) |
| 4         | 9         | GRUPO MONTEZ DE DURANGO       | AGARRATE! (DISA/UG)                              |
| 5         | 4         | LOS TEMERARIOS                | RECUERDOS DEL ALMA (AFG SIGMA/FONOVISA/UG)       |
| 6         | 5         | ALIADOS DE LA SIERRA          | CON LOS OJOS CERRADOS (ASL/MACHETE)              |
| 7         | 8         | LA ARROLLADORA BANDA EL LIMON | Y QUE QUEDA CLARO (DISA/UG)                      |
| 8         | 6         | LOS PRIMOS DE DURANGO         | VOY A CONVENCERTE (ASL/MACHETE)                  |
| 9         | 18        | EL POTRO DE SINALOA           | EL PRIMER TIEMPO (MACHETE)                       |
| 10        | 7         | GRUPO EXTERMINADOR            | NUESTRAS ROMANTICAS (FONOVISA/UG)                |
| 11        | 13        | GRUPO MONTEZ DE DURANGO       | EN DIRECTO DE MEXICO A GUATEMALA (DISA/UG)       |
| 12        | -         | VALENTIN ELIZALDE             | VENCEDOR (UNIVERSAL LATINO)                      |
| 13        | 11        | JENNI RIVERA                  | LA DIVA EN VIVIDA (FONOVISA/UG)                  |
| 14        | -         | VALENTIN ELIZALDE             | HOMENAJE A UNA VIDA VOL. 1 (UNIVERSAL LATINO)    |
| 15        | -         | LOS BUKIS                     | 30 RECUERDOS INOLVIDABLES (FONOVISA/UG)          |

## HOT DANCE CLUB PLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                   | ARTIST (IMPRINT / PROMOTION LABEL)                   |
|-----------|-----------|----------------|-------------------------|--|
| 1         | 3         | 9              | GIMME MORE              | BRITNEY SPEARS JIVE/ZOMBA                            |
| 2         | 2         | 7              | KEEP YOUR BODY WORKING  | TROY MORAN FEAT. MARTHA WASH DANCE MUSIC PRODUCTIONS |
| 3         | 5         | 10             | NO, NO, NO              | CNO MIND TRAIN                                       |
| 4         | 9         | 5              | KINGDOM                 | LAVE GAHAN MUTE/VIRGIN                               |
| 5         | 10        | 7              | BAND OF GOLD            | IMBERLEY LOCKE CURB/REPRISE                          |
| 6         | 11        | 8              | SOMEBODY'S ME           | ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE         |
| 7         | 7         | 7              | SHUT UP AND DRIVE       | RIHANNA SRP/DEF JAM/IDJMG                            |
| 8         | 4         | 8              | DO IT WELL              | JENNIFER LOPEZ EPIC                                  |
| 9         | 8         | 10             | AMAZING                 | SEAL WARNER BROS.                                    |
| 10        | 19        | 5              | STARS                   | ERIKA JAYNE RM RECORDS                               |
| 11        | 17        | 3              | LIFT YOUR VOICES        | GEORGIE PORGIE MUSIC PLANT                           |
| 12        | 20        | 5              | ANGIE                   | ANGIE STONE FEATURING BETTY WRIGHT STAX/CONCORD      |
| 13        | 7         | 2              | SOMEWHERE BEYOND        | MICHAEL GRAY FEAT. STEVE EDWARDS THRIVEDANCE/THRIVE  |
| 14        | 18        | 1              | HUSTLER                 | SIMIAN MOBILE DISCO INTERSCOPE                       |
| 15        | 2         | 1              | LOVE                    | NICOLE SCHERZINGER FEATURING WILL.I.AM INTERSCOPE    |
| 16        | 6         | 12             | TWO TIMES BLUE          | DEBBIE HARRY VS. SOULSEKERZ FIVE SEVEN/ELEVEN SEVEN  |
| 17        | 22        | 6              | LIKE SOMETHING 4 PORNO! | FELIX DA HOUSECAT NETTWERK                           |
| 18        | 12        | 13             | D.A.N.C.E.              | JUSTICE VICE/DOWNTOWN/ATLANTIC/LAVA                  |
| 19        | 34        | 3              | TAKING CHANCES          | CELINE DION COLUMBIA                                 |
| 20        | 16        | 10             | CROCODILE               | UNDERWORLD SIDE ONE                                  |
| 21        | 13        | 13             | YOUR LOVE IS MINE       | CORINNE BAILEY RAE SAVOY JAZZ WORLO WIDE/SAVOY JAZZ  |
| 22        | 14        | 13             | BE WITH YOU             | TAXI DOLL WWW.TAXIDOLL.COM                           |
| 23        | 10        | 1              | BUSY CHILD              | THE CRYSTAL METHOD GEFEN                             |
| 24        | 32        | 4              | NOTHIN' BETTER TO DO    | LEANN RIMES CURB                                     |
| 25        | 29        | 7              | SOUND OF YOUR VOICE     | ALTAR FEATURING AMANNDIA MAMA HOUSE                  |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                      | ARTIST (IMPRINT / PROMOTION LABEL)                           |
|-----------|-----------|----------------|----------------------------|--|
| 26        | 23        | 4              | SING                       | ANNIE LENNOX ARISTA/RMG                                      |
| 27        | 31        | 6              | ONE LAST KISS              | STEVIE JEWELL BELLA  |
| 28        | 27        | 12             | I NEED A MIRACLE 2007      | KLM MUSIC FEATURING COCO STAR THRIVEDANCE/THRIVE             |
| 29        | 35        | 6              | GOODNIGHT TONIGHT          | DJ SCOTTY K FEATURING KNDCKHOPPER DAUMAN                     |
| 30        | 40        | 2              | POWER PICK BREAKING DISHES | RIHANNA ISLAND/IDJMG   |
| 31        | 28        | 8              | YOU JUST DON'T GET IT      | CHRIS THE GREEK PANAGHI DJG                                  |
| 32        | 26        | 10             | HIGHER                     | TIFFANY DAUMAN   |
| 33        | 15        | 15             | LOVE TODAY                 | MIKA CASABLANCA/UNIVERSAL REPUBLIC                           |
| 34        | 43        | 2              | IT DOESN'T TAKE MUCH       | SARAH ATERETH BEGUILLE                                       |
| 35        | 25        | 12             | DO IT                      | NELLY FURTADO MDSLEY/GEFFEN                                  |
| 36        | 42        | 3              | PUSH THE BUTTON            | HENRI DAUMAN   |
| 37        | 45        | 2              | HE SAID SHE SAID           | ASHLEY TISDALE WARNER BROS.                                  |
| 38        | NEW       | DEBUT          | GIVE IT ALL YOU GOT        | ULTRA NATE SILVER LABEL/TOMMY BOY                            |
| 39        | 21        | 14             | IN MY ARMS                 | PLUMB CURB   |
| 40        | 39        | 7              | MORE                       | JUNKIE XL NETTWERK   |
| 41        | 23        | 14             | STRONGER                   | INEZ SILVER LABEL/TOMMY BOY                                  |
| 42        | 37        | 8              | BRAND NEW DISEASE          | JESSICA VALE EXPLICIT  |
| 43        | 50        | 2              | THE GIRL YOU LOST          | SIA MONKEY PUZZLE RECORDS                                    |
| 44        | NEW       | DEBUT          | LET GO                     | PAUL VAN DYK FEATURING REA GARVEY MUTE                       |
| 45        | NEW       | DEBUT          | UNDISCO ME                 | BILLIE RAY MARTIN SILVER LABEL/TOMMY BOY                     |
| 46        | 4         | 2              | LET IT GO                  | DIRTY SOUTH FEATURING RUDY VICIOUS                           |
| 47        | 33        | 12             | DISRESPECTFUL              | CHAKA KHAN FEAT. MARY J. BLIGE BURGUNDY/COLUMBIA             |
| 48        | NEW       | DEBUT          | WANNABE                    | SPICE GIRLS VIRGIN   |
| 49        | 43        | 4              | CANTA CONMIGO              | BLUE MAN GROUP BLUE MAN GROUP                                |
| 50        | 44        | 13             | WHAT I WANT                | BOB SINCLAIR PRESENTS FIREBALL YE LOW/SILVER LABEL/TOMMY BOY |

## TOP ELECTRONIC ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                   | ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)                    | CERT.    |
|-----------|-----------|----------------|-------------------------|---|----------|
| 1         | 1         | 2              | NINE INCH NAILS         | THE MONUMENTS MEN (SONY BMG NORTE)                                | PLATINUM |
| 2         | 3         | 15             | M.I.A.                  | KALA XL/INTERSCOPE 009659*/IGA                                    | PLATINUM |
| 3         | 2         | 2              | GORILLAZ                | D-SIDES VIRGIN 10558  | PLATINUM |
| 4         | NEW       | NEW            | ARMIN VAN BUUREN        | UNIVERSAL RELIGION 2008 ULTRA 1621                                | PLATINUM |
| 5         | 4         | 6              | PAUL OAKENFOLD          | GREATEST HITS & REMIXES PERFECTO 1603/ULTRA                       | PLATINUM |
| 6         | 6         | 4              | TREVOR SIMPSON & CATO K | ULTRA 2008 ULTRA 1596   | PLATINUM |
| 7         | 5         | 56             | THE COUNTDOWN SINGERS   | FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY                | PLATINUM |
| 8         | 7         | 7              | TIESTO                  | IN SEARCH OF SUNRISE 6: 1824 BLACK HOLE 30759/NETTWERK            | PLATINUM |
| 9         | 18        | 1              | METRO STATION           | METRO STATION RED INK 10521                                       | PLATINUM |
| 10        | 10        | 53             | DEPECHE MODE            | THE BEST OF DEPECHE MODE: VOLUME 1 394/NETTWERK 4056/WARNER BROS. | PLATINUM |
| 11        | 13        | 33             | GNARLS BARKLEY          | ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC                            | PLATINUM |
| 12        | 15        | 21             | JUSTICE                 | CROSS ED BANGER/BECAUSE 224892/VICE                               | PLATINUM |
| 13        | 8         | 37             | DAFT PUNK               | MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405                            | PLATINUM |
| 14        | 9         | 6              | DAVE GAHAN              | HOURLASS MUTE 08721*/VIRGIN                                       | PLATINUM |
| 15        | 14        | 1              | LCD SOUNDSYSTEM         | 45:33 DFA 02163*/CAPITOL  | PLATINUM |
| 16        | 12        | 6              | BLAQ AUDIO              | CXCCELLS TINY EVIL/INTERSCOPE 009512/IGA                          | PLATINUM |
| 17        | 16        | 7              | UNDERWORLD              | OBLIVION WITH BELLS SIDE ONE 21581*/                              | PLATINUM |
| 18        | 20        | 2              | LOUIE DEVITO            | LOUIE DEVITO PRESENTS PACHA NEW YORK ULTRA 51609                  | PLATINUM |
| 19        | RE-ENTRY  | RE-ENTRY       | LCD SOUNDSYSTEM         | SOUND OF SILVER DFA 85114*/CAPITOL                                | PLATINUM |
| 20        | 11        | 6              | CSS                     | CANSEI DE SER SEXY SUB POP 717                                    | PLATINUM |
| 21        | 17        | 16             | PAUL VAN DYK            | IN BETWEEN MUTE 9364*   | PLATINUM |
| 22        | RE-ENTRY  | RE-ENTRY       | THE STARLITE SINGERS    | BEST OF DISCO MADACY SPECIAL PRODUCTS 52228/MADACY                | PLATINUM |
| 23        | 24        | 2              | CASCADA                 | EVERYTIME WE TOUCH ROBBINS 75064                                  | PLATINUM |
| 24        | 25        | 3              | THE HAPPY BOYS          | DANCE PARTY 2008 ROBBINS 76077                                    | PLATINUM |
| 25        | 21        | 20             | THE CHEMICAL BROTHERS   | WE ARE THE NIGHT FREESTYLE DUST 94158*/ASTRALWERKS                | PLATINUM |

## HOT DANCE AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                 | ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)               |
|-----------|-----------|----------------|-----------------------|---|
| 1         | 5         | 11             | IN MY ARMS            | PLUMB CURB  |
| 2         | 1         | 19             | CARRY ME AWAY         | CHRIS LAKE FEATURING EMMY HEWITT NERVOUS                  |
| 3         | 8         | 5              | CALABRIA 2008         | ENUR FEATURING NATASJA ULTRA                              |
| 4         | 3         | 15             | I WANT YOUR SOUL      | ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA                    |
| 5         | 7         | 16             | RELAX, TAKE IT EASY   | MIKA CASABLANCA/UNIVERSAL REPUBLIC                        |
| 6         | 5         | 5              | AMAZING               | SEAL WARNER BROS.   |
| 7         | 4         | 21             | DON'T STOP THE MUSIC  | RIHANNA SRP/DEF JAM/IDJMG                                 |
| 8         | 2         | 11             | GIMME MORE            | BRITNEY SPEARS JIVE/ZOMBA                                 |
| 9         | 11        | 17             | THE WAY I ARE         | TIMBALAND FEAT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE |
| 10        | 15        | 5              | LET ME THINK ABOUT IT | IDA CORR LIFED/ICK/DISCO WAX                              |
| 11        | 16        | 3              | APOLOGIZE             | TIMBALAND FEAT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |
| 12        | 10        | 25             | FEELS LIKE HOME       | MECK FEATURING DINO YOSHITOSHI/DEEP DISH                  |
| 13        | 9         | 17             | AGAIN                 | KIM LEONI ROBBINS   |
| 14        | 12        | 6              | WITH EVERY HEARTBEAT  | KLEERUP WITH ROBYN KONICHIWA                              |
| 15        | 13        | 15             | GET DOWN              | TODD TERRY STRICTLY RHYTHM                                |
| 16        | 14        | 13             | WHO KNEW              | PINK LAFACE/ZOMBA   |
| 17        | 21        | 4              | ANTHEM                | FILO & PERI FEATURING ERIC LUMIERE VANDIT                 |
| 18        | 17        | 8              | I WANT TO LIVE        | DEEPAACE RED STICK/STRICTLY RHYTHM                        |
| 19        | 18        | 18             | LOVESTONED            | JUSTIN TIMBERLAKE JIVE/ZOMBA                              |
| 20        | 19        | 8              | I WISH YOU WOULD      | MARTIJN TEN VELDEN ROBBINS                                |
| 21        | 22        | 9              | HANDS UP              | OUT OF OFFICE NERVOUS                                     |

# DEC 15 2007 HITS OF THE WORLD Billboard

| JAPAN     |           | SINGLES   |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (SOUNDCAN JAPAN)  | DECEMBER 2, 2007 |
| 1         | 2         | SEI NARU YORUNI/FUYU MONOGATARI<br>KEYSUMEISHI TOY'S FACTORY/J-STORM        |                  |
| 2         | NEW       | RED RIBBON SPIRITUAL SONG UMARE KUKU...<br>AIDS CHARITY PROJECT WARNER      |                  |
| 3         | NEW       | AI-SHITE NAI (COMPLETE LTD VERSION)<br>ACID BLACK CHERRY AVEV TRAX          |                  |
| 4         | NEW       | SEISYUN (FIRST LTD VERSION A)<br>TOKIO UNIVERSAL                            |                  |
| 5         | NEW       | DESTINATION NOWHERE (FIRST LTD VERSION)<br>ERIKA SONY                       |                  |
| 6         | 5         | KISS SHITE<br>KOH+ UNIVERSAL  |                  |
| 7         | 1         | KEEP THE FAITH (FIRST LTD VERSION CD/DVD)<br>KAT-TUN J-STORM                |                  |
| 8         | NEW       | SILENT LOVE OPEN MY HEART/BE WITH U<br>MAI KURAKI NORTHERN                  |                  |
| 9         | NEW       | I SHOULD BE SO LUCKY/AI-KOTOKO (FIRST LTD VERSION)<br>MIHIMARU GT UNIVERSAL |                  |
| 10        | NEW       | SEISYUN (FIRST LTD VERSION B)<br>TOKIO UNIVERSAL                            |                  |

| FRANCE    |           | SINGLES  |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (SNEP/IFOP/TITE-LIVE)                                | DECEMBER 4, 2007 |
| 1         | 1         | QUELQUE PART<br>SHERYFA LUNA ULM                     |                  |
| 2         | NEW       | PARLE A MA MAIN<br>FATAL BAZOOKA FT YELLE ET CHRI UP |                  |
| 3         | 2         | DON'T STOP THE MUSIC<br>RIHANNA SRP/DEF JAM          |                  |
| 4         | 3         | TOURNER MA PAGE<br>JENIFER MERCURY                   |                  |
| 5         | 4         | GARCON<br>KOXIE AZ                                   |                  |
| 6         | 6         | ALIVE<br>MONDOTEK MERCURY                            |                  |
| 7         | 5         | ALWAYS<br>JOHNNY HALLYDAY WARNER                     |                  |
| 8         | 7         | JACQUES A DIT<br>CHRISTOPHE WILLEM VOGUE             |                  |
| 9         | NEW       | WHINE UP<br>KAT DELUNA EPIC                          |                  |
| 10        | 14        | PETIT PAPA NOEL<br>TINO ROSSI M6 INT/SCORPIO         |                  |

| ITALY     |           | SINGLES  |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (FIMI/NIELSEN)   | DECEMBER 3, 2007 |
| 1         | 1         | NON SIAMO SOLI<br>EROS RAMAZOTTI/RICKY MARTIN ARIDLA       |                  |
| 2         | 7         | NO ONE<br>ALICIA KEYS J                                    |                  |
| 3         | 5         | GIMME MORE<br>BRITNEY SPEARS JIVE ZOMBA                    |                  |
| 4         | 10        | STO CON TE<br>LUCA ANCESCHI CRISLER                        |                  |
| 5         | 2         | 2 HEARTS<br>KYLIE MINOGUE PARLOPHONE                       |                  |
| 6         | 3         | VASCO EXTENDED PLAY<br>VASCO ROSSI CAPITOL                 |                  |
| 7         | 4         | LIVING DARFUR<br>MATTAFIX VIRGIN                           |                  |
| 8         | 14        | THE SINGLES COLLECTION TOUR EDITION<br>VASCO ROSSI CAPITOL |                  |
| 9         | 6         | FALLING DOWN<br>DURAN DURAN EPIC                           |                  |
| 10        | 9         | LOVE TODAY<br>MIKA CASABLANCA/ISLAND                       |                  |

| SWITZERLAND |           | SINGLES  |                  |
|-------------|-----------|--|------------------|
| THIS WEEK   | LAST WEEK | (MEDIA CONTROL)  | DECEMBER 4, 2007 |
| 1           | 2         | APOLOGIZE<br>TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |                  |
| 2           | 1         | DON'T STOP THE MUSIC<br>RIHANNA SRP/DEF JAM                          |                  |
| 3           | 3         | NO ONE<br>ALICIA KEYS SONY BMG                                       |                  |
| 4           | 6         | EIN STERN (DER DEINEN NAMEN TRAGT)<br>DJ OETZI/NIK P POLYDOR         |                  |
| 5           | 4         | AMAZING<br>SEAL WARNER   |                  |

| ALBUMS |     |  |
|--------|-----|--|
| 1      | 2   | CELINE DION<br>TAKING CHANCES COLUMBIA |
| 2      | 5   | AMY WINEHOUSE<br>BACK TO BLACK ISLAND  |
| 3      | 1   | ALICIA KEYS<br>AS I AM J               |
| 4      | NEW | ZUCCHERO<br>ALL THE BEST POLYDOR       |
| 5      | 6   | LED ZEPPELIN<br>MOTHERSHIP RHINO       |

| UNITED KINGDOM |           | SINGLES  |                  |
|----------------|-----------|--|------------------|
| THIS WEEK      | LAST WEEK | (THE OFFICIAL UK CHARTS CO.)   | DECEMBER 2, 2007 |
| 1              | 1         | BLEEDING LOVE<br>LEONA LEWIS SYCO                                    |                  |
| 2              | 2         | HEARTBROKEN<br>T2 FT JODIE AYSHA AATW/MNB                            |                  |
| 3              | 9         | CALL THE SHOTS<br>GIRLS ALoud POLYDOR                                |                  |
| 4              | 3         | RULE THE WORLD<br>TAKE THAT POLYDOR                                  |                  |
| 5              | 4         | APOLOGIZE<br>TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |                  |
| 6              | 5         | VALERIE<br>MARK RONSON FT. AMY WINEHOUSE COLUMBIA                    |                  |
| 7              | 7         | NO ONE<br>ALICIA KEYS J  |                  |
| 8              | 6         | BREATHLESS<br>SHAYNE WARD SYCO                                       |                  |
| 9              | 8         | 2 HEARTS<br>KYLIE MINOGUE PARLOPHONE                                 |                  |
| 10             | 12        | HOME<br>WESTLIFE S   |                  |

| AUSTRALIA |           | SINGLES  |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (ARIA)   | DECEMBER 2, 2007 |
| 1         | 1         | APOLOGIZE<br>TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |                  |
| 2         | NEW       | HERE I AM<br>NATALIE GAUCI SONY BMG                                  |                  |
| 3         | 3         | CLUMSY<br>FERGIE A&M   |                  |
| 4         | 2         | THE WAY I ARE<br>TIMBERLAND FT. KERI WILSON INTERSCOPE               |                  |
| 5         | 4         | INTO THE NIGHT<br>SANTANA FT. CHAD KRUEGER ARIOLA                    |                  |
| 6         | 5         | NO ONE<br>ALICIA KEYS J  |                  |
| 7         | 6         | HEY THERE DELILAH<br>PLAIN WHITE T'S HOLLYWOOD                       |                  |
| 8         | 7         | HOOK ME UP<br>THE VERONICAS WARNER                                   |                  |
| 9         | 8         | 2 HEARTS<br>KYLIE MINOGUE MUSHROOM                                   |                  |
| 10        | 9         | HOW FAR HAVE WE COME<br>MATCHBOX TWENTY ATLANTIC                     |                  |

| SPAIN     |           | SINGLES   |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (PROMUSICAE/MEGIA)                                      | DECEMBER 5, 2007 |
| 1         | 2         | 2 HEARTS<br>KYLIE MINOGUE PARLOPHONE                    |                  |
| 2         | 3         | HEADLINES (FRIENDSHIP NEVER ENDS)<br>SPICE GIRLS VIRGIN |                  |
| 3         | 5         | HIMNO OFICIAL DEL SEVILLA FC<br>EL ARREBATO CAPITOL     |                  |
| 4         | 4         | Y AHORA VOY A SALIR (RANXEIRA)<br>MANGO DE OZ DRO       |                  |
| 5         | 19        | ONLY YOU<br>ATRODITE FT. MOJE HOUSE WORKS               |                  |
| 6         | 7         | IMAGINATION<br>KILLINGZOO MATINEE DIVUCSA               |                  |
| 7         | 9         | LOS RAPEROS NUNCA NUEREN<br>SHOTTA BOA                  |                  |
| 8         | NEW       | KINGDOM<br>DAVE GAHAN VIRGIN                            |                  |
| 9         | 6         | GUARDAME UN SECRETO<br>COOPER ELEPHANT                  |                  |
| 10        | NEW       | RISE UP<br>DJ DISCIPLE BLANCO Y NEGRO                   |                  |

| FINLAND   |           | SINGLES   |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (YLE)   | DECEMBER 5, 2007 |
| 1         | 1         | INDIAN<br>STURM UND DRANG HELSINKI RECORDS          |                  |
| 2         | 5         | DEAD INSIDE<br>WIDESCREEN MODE DARK SENTIMENTS      |                  |
| 3         | 4         | DON'T STOP THE MUSIC<br>RIHANNA SRP/DEF JAM         |                  |
| 4         | 8         | LASTEN LIKENNELAULU<br>ER ESITAJIA VI               |                  |
| 5         | 6         | PAUHAAVA SYDAN<br>LAURI TAHKA & ELONKERJU UNIVERSAL |                  |

| ALBUMS |     |   |
|--------|-----|---|
| 1      | NEW | MOKOMA<br>LUIHIN JA YTIMIN SAKARA                   |
| 2      | 1   | SAMULI EDELMANN<br>VIRSIA EPIC                      |
| 3      | 5   | PMMP<br>PUUHEVONEN RCA                              |
| 4      | 3   | VESA-MATTI LOIRI<br>INARI WARNER                    |
| 5      | 7   | LAURI TAHKA & ELONKERJU<br>TUHANEN RIEMUS UNIVERSAL |

| GERMANY   |           | SINGLES  |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (MEDIA CONTROL)  | DECEMBER 4, 2007 |
| 1         | 1         | APOLOGIZE<br>TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |                  |
| 2         | 5         | STARK<br>ICH + ICH POLYDOR   |                  |
| 3         | 3         | DU HAST DEN SCHOENSTEN ARSCH...<br>ALEX C. FT. YASS POLYDOR          |                  |
| 4         | 4         | DON'T STOP THE MUSIC<br>RIHANNA SRP/DEF JAM                          |                  |
| 5         | 6         | NO ONE<br>ALICIA KEYS J  |                  |
| 6         | 2         | AN DEINER SEITE (ICH BIN DA)<br>TOKIO HOTEL ISLAND                   |                  |
| 7         | 8         | ABOUT YOU NOW<br>SUGABABES ISLAND                                    |                  |
| 8         | 7         | HEY THERE DELILAH<br>PLAIN WHITE T'S FEARLESS HOLLYWOOD              |                  |
| 9         | NEW       | AND NO MATCHES<br>SCOOTER EOEL                                       |                  |
| 10        | NEW       | EY DJ<br>CULCHA CANDELA URBAN  |                  |

| CANADA    |           | BILLBOARD CANADIAN HOT 100   |                   |
|-----------|-----------|--|-------------------|
| THIS WEEK | LAST WEEK | (NIELSEN BDS/SOUNDCAN)   | DECEMBER 15, 2007 |
| 1         | 1         | APOLOGIZE<br>TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL |                   |
| 2         | 3         | NO ONE<br>ALICIA KEYS MBK J/SONY BMG   |                   |
| 3         | 2         | BUBBLY<br>COLBIE CAILLAT UNIVERSAL REPUBLIC/UNIVERSAL                          |                   |
| 4         | 7         | DON'T STOP THE MUSIC<br>RIHANNA SRP/DEF JAM/UNIVERSAL                          |                   |
| 5         | 4         | INTO THE NIGHT<br>SANTANA FT. CHAD KRUEGER ARISTA/SONY BMG                     |                   |
| 6         | 5         | STRONGER<br>KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL                           |                   |
| 7         | 6         | CLUMSY<br>FERGIE WILL I AM/A&M/INTERSCOPE/UNIVERSAL                            |                   |
| 8         | 8         | CRANK THAT (SOULJA BOY)<br>SOULJA BOY TELLEEM COLLIPARK/INTERSCOPE/UNIVERSAL   |                   |
| 9         | 15        | KISS KISS<br>CHRIS BROWN FT. T-PAIN JIVE/SONY BMG                              |                   |
| 10        | 10        | HOT<br>AVRIL LAVIGNE ARISTA/SONY BMG   |                   |

| BRAZIL    |           | ALBUMS  |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (BIMSA)   | DECEMBER 5, 2007 |
| 1         | 1         | SOUNDTRACK<br>HIGH SCHOOL MUSICAL 2 WALT DISNEY                     |                  |
| 2         | 2         | MARIA RITA<br>SAMBA MEU WARNER                                      |                  |
| 3         | 5         | CESAR MENOTTI & FABIANO<br>.COM_VOCE UNIVERSAL                      |                  |
| 4         | 4         | VANESSA DA MATTA<br>SIM SONY BMG                                    |                  |
| 5         | 8         | VARIOUS ARTISTS<br>AS MUSICAS DO PROGRAMA AMAURY JR. UNIMAR         |                  |
| 6         | 9         | IVETE SANGALO<br>IVETE NO MARACANA MULTISHOW AO VIVO... UNIVERSAL   |                  |
| 7         | NEW       | VARIOUS ARTISTS<br>TROPIC DE ELITE EMI                              |                  |
| 8         | 6         | BRITNEY SPEARS<br>BLACKOUT JIVE ZOMBA                               |                  |
| 9         | 39        | VARIOUS ARTISTS<br>SAMBAS DE ENREDO 2008 - RIO DE JANEIRO UNIVERSAL |                  |
| 10        | 11        | PAULINHO DA VIOLA<br>ACUSTICO MTV SONY BMG                          |                  |

| PORTUGAL  |           | ALBUMS   |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (ZWI.ZEK PRODUCENTOW AUDIO VIDEO)                      | DECEMBER 5, 2007 |
| 1         | NEW       | JUST GIRL<br>JUST GIRL FAROL                           |                  |
| 2         | 1         | JORGE PALMA<br>VOO NOCTURNO EMI                        |                  |
| 3         | 2         | MAFALDA VEIGA/JOAO PEDRO PAIS<br>LADO A LADO SOM LIVRE |                  |
| 4         | 4         | VANESSA DA MATTA<br>SIM SONY BMG                       |                  |
| 5         | 3         | MARIZA<br>CONCERTO EM LISBOA CAPITOL                   |                  |
| 6         | 8         | AVO CANTIGAS<br>FANTASMINHA BRINCALHAO COLUMBIA        |                  |
| 7         | 5         | SHAKIRA<br>ORAL FIXATION TOUR EPIC                     |                  |
| 8         | 7         | ALICIA KEYS<br>AS I AM J                               |                  |
| 9         | 6         | TERESA SALGUEIRO/LUSITANIA<br>LA SERENA FAROL          |                  |
| 10        | 11        | ANDREA BOCELLI<br>VIVERE UNIVERSAL                     |                  |

## EURO DIGITAL TRACKS

| THIS WEEK | LAST WEEK | (NIELSEN SOUNDCAN INTERNATIONAL) DECEMBER 15, 2007                    |
|-----------|-----------|---|
| 1         | 1         | APOLOGIZE<br>TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE  |
| 2         | 2         | BLEEDING LOVE<br>LEONA SYCO   |
| 3         | 3         | CALL THE SHOTS<br>GIRLS ALoud POLYDOR                                 |
| 4         | 5         | NO ONE (RADIO EDIT)<br>ALICIA KEYS MBK J                              |
| 5         | 6         | HEARTBROKEN<br>T2 FT. JODIE AYSHA AATW/MNB                            |
| 6         | 8         | DON'T STOP THE MUSIC<br>RIHANNA SRP/DEF JAM                           |
| 7         | 4         | RULE THE WORLD<br>TAKE THAT POLYDOR                                   |
| 8         | 7         | VALERIE<br>MARK RONSON FT. AMY WINEHOUSE ALLI/O/COLUMBIA              |
| 9         | 14        | NO ONE<br>ALICIA KEYS MBK/J   |
| 10        | 11        | ABOUT YOU NOW<br>SUGABABES ISLAND                                     |
| 11        | 9         | BREATHLESS<br>SHAYNE WARD SYCO  |
| 12        | 13        | HATE THAT I LOVE YOU<br>RIHANNA FT. NE-YO SRP/DEF JAM                 |
| 13        | RE        | ALL I WANT FOR CHRISTMAS IS YOU<br>MARIAH CAREY COLUMBIA              |
| 14        | 10        | ME ENAMORA<br>JUANES UNIVERSAL  |
| 15        | 12        | HOT STUFF (LET'S DANCE) (ORIGINAL VERSION)<br>CRAIG DAVID SIRE/WARNER |
| 16        | 19        | 1973 (ALBUM VERSION)<br>JAMES BLUNT CUSTARD/ATLANTIC                  |
| 17        | 18        | ROCKSTAR<br>NICKELBACK EMI  |
| 18        | NEW       | CRANK THAT (SOULJA BOY)<br>SOULJA BOY TELLEEM COLLIPARK/INTERSCOPE    |
| 19        | 16        | GIMME MORE<br>BRITNEY SPEARS JIVE/ZOMBA                               |
| 20        | 17        | FLUX<br>BLOC PARTY WICHTA   |

| WALLONIA  |           | SINGLES                                     |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (ULTRATOP/GFK)                              | DECEMBER 5, 2007 |
| 1         | 2         | GARCON<br>KOXIE AZ                          |                  |
| 2         | 3         | DON'T STOP THE MUSIC<br>RIHANNA SRP/DEF JAM |                  |
| 3         | 1         | JACQUES A DIT<br>CHRISTOPHE WILLEM VOGUE    |                  |
| 4         | 35        | TOURNER MA PAGE<br>JENIFER MERCURY          |                  |
| 5         | 5         | 1973<br>JAMES BLUNT ATLANTIC                |                  |

| ALBUMS |   |  |
|--------|---|--|
| 1      | 1 | JOHNNY HALLYDAY<br>LE COEUR D'UN HOMME WARNER    |
| 2      | 2 | JENIFER<br>LUNATIQUE MERCURY                     |
| 3      | 6 | MIKA<br>LIFE IN CARTOON MOTION CASABLANCA/ISLAND |
| 4      | 3 | CELINE DION<br>TAKING CHANCES COLUMBIA           |
| 5      | 4 | PASCAL OBISPO<br>LES FLEURS DE FOREST EPIC       |

| HUNGARY   |           | SINGLES  |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (MAHASZ)   | DECEMBER 5, 2007 |
| 1         | 1         | MINDEN MOST KERDODIK EL<br>AKOS FEHER SONY BMG       |                  |
| 2         | 5         | SZEPLÓS VALL<br>MAGASHEGYI UNDERGROUND CLUBSOLUTIONS |                  |
| 3         | NEW       | TAKE OFF<br>JACK ROKKA VS. BETTY BOO IMPORT          |                  |
| 4         | NEW       | OLYAN, MINT TE<br>SZEKERES ADRIEN MAGNEOTDN          |                  |
| 5         | 3         | LET IT GO<br>DIRTY SOUTH IMPORT                      |                  |

| ALBUMS |   |   |
|--------|---|---|
| 1      | 2 | ANDREA BOCELLI<br>VIVERE UNIVERSAL          |
| 2      | 1 | DOLHAI ATTILA<br>OLASZ SZERELEM SONY BMG    |
| 3      | 4 | HALASZ JUDIT<br>SZERESD A TESTVERED EMI     |
| 4      | 3 | SZEKERES ADRIEN<br>OLYAN, MINT TE MAGNEOTDN |
| 5      | 9 | ADAGIO<br>ERINTES SONY BMG                  |

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. DECEMBER 5, 2007

| THIS WEEK | LAST WEEK | ARTIST                          | TITLE   |
|-----------|-----------|---------------------------------|---|
| 1         | 1         | APOLOGIZE                       | TIMBALAND FT. ONEREPUBLIC MDSLEY/BLACKGROUND/INTERSCOPE |
| 2         | 2         | DON'T STOP THE MUSIC            | RIHANNA SRP/DEF JAM                                     |
| 3         | 3         | NO ONE                          | ALICIA KEYS J   |
| 4         | 4         | BLEEDING LOVE                   | LEONA LEWIS SYCO  |
| 5         | 5         | 2 HEARTS                        | KYLIE MINOGUE PARLOPHONE                                |
| 6         | 6         | QUELQUE PART                    | SHERYFA LUNA ULM  |
| 7         | 7         | HEARTBROKEN                     | T2 FT. JODIE AYASHA A&M/MNB                             |
| 8         | 7         | RULE THE WORLD                  | TAKE THAT POLYDOR                                       |
| NEW       | NEW       | PARLE A MA MAIN                 | FATAL BAZOOKA FT. YELLE ET CHRI UP                      |
| 10        | 35        | CALL THE SHOTS                  | GIRLS ALoud POLYDOR                                     |
| 11        | 8         | GIMME MORE                      | BRITNEY SPEARS JIVE/ZOMBA                               |
| 12        | 12        | ABOUT YOU NOW                   | SUGABABES ISLAND  |
| 13        | 13        | DU HAST DEN SCHOENSTEN ARSCH... | ALEX C. FT. YASS POLYDOR                                |
| 14        | 29        | STARK                           | ICH + ICH POLYDOR                                       |
| 15        | 10        | TOURNER MA PAGE                 | JENIFER MERCURY   |

### ALBUMS

DECEMBER 5, 2007

| THIS WEEK | LAST WEEK | ARTIST          | TITLE                               |
|-----------|-----------|-----------------|-------------------------------------|
| 1         | 2         | EAGLES          | LONG ROAD OUT OF EDEN POLYDOR       |
| 2         | 1         | CELINE DION     | TAKING CHANCES COLUMBIA             |
| 3         | 4         | LED ZEPPELIN    | MOTHERSHIP RHINO                    |
| 4         | 7         | AMY WINEHOUSE   | BACK TO BLACK ISLAND                |
| 5         | NEW       | KYLIE MINOGUE   | X PARLOPHONE                        |
| 6         | 3         | ALICIA KEYS     | AS I AM J                           |
| 7         | 5         | DIE ARZTE       | JAZZ IST ANDERS HOT ACTION          |
| 8         | 6         | LEONA LEWIS     | SPIRIT SYCO                         |
| 9         | 9         | ANDREA BOCELLI  | VIVERE SUGAR                        |
| 10        | 12        | RIHANNA         | GOOD GIRL GONE BAD SRP/DEF JAM      |
| 11        | 8         | EROS RAMAZZOTTI | E2 ARIOLA                           |
| 12        | NEW       | SHAYNE WARD     | BREATHLESS SYCO                     |
| 13        | 10        | WESTLIFE        | BACK HOME J                         |
| 14        | 16        | SOUNDTRACK      | HIGH SCHOOL MUSICAL 2 DISNEY        |
| 15        | 17        | JAMES BLUNT     | ALL THE LOST SOULS CUSTARD/ATLANTIC |

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. DECEMBER 5, 2007

| THIS WEEK | LAST WEEK | ARTIST               | TITLE   |
|-----------|-----------|----------------------|---|
| 4         | 4         | APOLOGIZE            | TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE |
| 2         | 1         | HEY THERE DELILAH    | PLAIN WHITE T'S FEARLESS/HOLLYWOOD                      |
| 3         | 3         | NO ONE               | ALICIA KEYS J   |
| 4         | 2         | DON'T STOP THE MUSIC | RIHANNA SRP/DEF JAM                                     |
| 5         | 5         | 2 HEARTS             | KYLIE MINOGUE PARLOPHONE                                |
| 6         | 6         | 1973                 | JAMES BLUNT CUSTARD/ATLANTIC                            |
| 8         | 8         | ABOUT YOU NOW        | SUGAR BABES ISLAND                                      |
| 8         | 7         | BIG GIRLS DON'T CRY  | FERGIE WILL I AM/A&M/INTERSCOPE                         |
| 19        | 19        | HATE THAT I LOVE YOU | RIHANNA FT. NE-YO SRP/DEF JAM                           |
| 10        | 11        | BLEEDING LOVE        | LEONA LEWIS SYCO  |
| 11        | 10        | SHADOW OF THE DAY    | LINKIN PARK MACHINE SHOP/WARNER BROS.                   |
| 12        | 15        | BUBBLU               | COLBIE CALLAT UNIVERSAL                                 |
| 11        | 31        | SAME MISTAKE         | JAME BLUNT CUSTARD/ATLANTIC                             |
| 14        | 14        | ME ENAMORA           | JUANES UNIVERSAL  |
| 15        | 23        | THE WAY I ARE        | TIMBALAND FT. KERI WILSON MOSLEY/BLACKGROUND/INTERSCOPE |

SALES DATA COMPILED BY

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## TOP CHRISTIAN

| THIS WEEK | LAST WEEK | WEEKS ON CH | ARTIST   | TITLE   | CERT |
|-----------|-----------|-------------|--|---|------|
| 1         | 1         | 2           | <b>#1</b> MERCYME  | ALL THAT IS WITHIN ME INO/COLUMBIA 12573/PROVIDENT-INTEGRITY                |      |
| 2         | 4         | 7           | MICHAEL W. SMITH   | IT'S A WONDERFUL CHRISTMAS REUNION 10123/PROVIDENT-INTEGRITY                |      |
| 3         |           |             | CASTING CROWNS   | THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY       |      |
| 4         | 3         | 9           | VARIOUS ARTISTS  | WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG                    |      |
| 5         |           |             | RELIENT K  | LET IT SNOW BABY... LET IT REINDEER GOTEET/CAPITOL 7240/EMI CMG             |      |
| 6         | 14        | 8           | <b>GREATEST GAINER</b> JIM BRICKMAN                                | HOMECOMING SLG 17706/WORD-CURB  |      |
| 7         | 8         | 4           | MARIE OSMOND   | MARIE OSMOND'S MAGIC OF CHRISTMAS HIPI 1001 EX                              |      |
| 8         | 7         | 101         | FLYLEAF  | FLYLEAF A&M/OCTONE 650005/GA  |      |
| 9         | 15        | 7           | JARS OF CLAY   | CHRISTMAS SONGS GRAY MATTERS/NET TWERK 30725/PROVIDENT-INTEGRITY            |      |
| 10        | 10        | 7           | RANDY TRAVIS   | SONGS OF THE SEASON WORD-CURB 887146  |      |
| 11        | 6         | 14          | POINT OF GRACE   | HOW YOU LIVE WORD-CURB 887090   |      |
| 12        | 18        | 5           | VARIOUS ARTISTS  | MARY DID YOU KNOW? WORD-CURB 887317/WARNER BROS.                            |      |
| 13        | 16        | 62          | CHRIS TOMLIN   | SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG                               |      |
| 14        | 30        | 6           | GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND               | TOGETHER GAITHER MUSIC GROUP 2729/EMI CMG                                   |      |
| 15        | 28        | 5           | MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE WITH SISSEL | SPIRIT OF THE SEASON MORMON TABERNACLE CHOIR 0711                           |      |
| 16        | 23        | 92          | ALAN JACKSON   | PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY            |      |
| 17        | 13        | 6           | STEVEN CURTIS CHAPMAN  | THIS MOMENT SPARROW 6393/EMI CMG  |      |
| 18        | 27        | 9           | VARIOUS ARTISTS  | SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY                |      |
| 19        | 21        | 41          | TOBYMAC  | (PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG                                    |      |
| 20        | 22        | 4           | VARIOUS ARTISTS  | JOEL OSTEN PRESENTS FREE TO WORSHIP JOEL CSTEEN MINISTRIES 4008 EX          |      |
| 21        | 17        | 10          | DAVID CROWDER BAND   | REMEDY SIXSTEPS SPARROW 2684/EMI CMG  |      |
| 22        | 41        | 3           | VARIOUS ARTISTS  | SONGS 4 WORSHIP: CHRISTMAS JOY INTEGRITY/COLUMBIA 84294/PROVIDENT-INTEGRITY |      |
| 23        | 25        | 5           | DAVID PHELPS   | A DAVID PHELPS CHRISTMAS: ONE WINTERY NIGHT WORD-CURB 887232                |      |
| 24        | 46        | 9           | AMY GRANT  | GREATEST HITS SPARROW 2797/EMI CMG  |      |
| 25        | 19        | 19          | BARLOWGIRL   | HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB                               |      |

| THIS WEEK | LAST WEEK | WEEKS ON CH | ARTIST  | TITLE  | CERT |
|-----------|-----------|-------------|---|--|------|
| 26        | 31        | 8           | MANDISA   | TRUE BEAUTY SPARROW 5720/EMI CMG   |      |
| 27        | 40        | 61          | VARIOUS ARTISTS                                   | WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG   |      |
| 28        | 33        | 4           | DIAMOND RIO                                       | A DIAMOND RIO CHRISTMAS: THE STAR STILL SHINES WORD-CURB 887339  |      |
| 29        | 32        | 4           | DEMON HUNTER                                      | STORM THE GATES OF HELL SOLID STATE 5605/EMI CMG   |      |
| 30        | 35        | 17          | THIRD DAY   | CHRONOLOGY, VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY  |      |
| 31        | 29        | 39          | RELIENT K   | FIVE SCORE AND SEVEN YEARS AGO GOTEET/CAPITOL C592/EMI CMG   |      |
| 32        | 34        | 70          | RED   | END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY   |      |
| 33        | 37        | 11          | THOUSAND FOOT KRUTCH                              | THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG   |      |
| 34        | 36        | 1           | SKILLET   | COMATOSE AROENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY  |      |
| 35        | NOT RATED | NEW         | NEWSBOYS  | THE GREATEST HITS SPARROW 6071/EMI CMG   |      |
| 36        | 42        | 9           | VARIOUS ARTISTS                                   | INTEGRITY'S WORSHIP 24.7 INTEGRITY 4263/PROVIDENT-INTEGRITY  |      |
| 37        | 50        | 4           | BEBO NORMAN                                       | CHRISTMAS: FROM THE REALMS OF GLORY BEC 1270/EMI CMG   |      |
| 38        | 44        | 35          | MAT KEARNEY                                       | NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1360/EMI CMG   |      |
| 39        | RE-ENTRY  |             | VARIOUS ARTISTS                                   | BELIEVE SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 14822/PROVIDENT-INTEGRITY |      |
| 40        | 43        | 12          | BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS | AMAZING GRACE GAITHER MUSIC GROUP 2725/EMI CMG   |      |
| 41        | 24        | 44          | LEELAND   | SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY  |      |
| 42        | 11        | 58          | MARK SCHULTZ                                      | BROKEN & BEAUTIFUL WORD-CURB 886570  |      |
| 43        | 12        | 43          | MICHAEL W. SMITH                                  | STAND REUNION 10109/PROVIDENT-INTEGRITY  |      |
| 44        | 45        | 4           | SARA GROVES                                       | TELL ME WHAT YOU KNOW SPDNGE/INO 84302/PROVIDENT-INTEGRITY   |      |
| 45        | RE-ENTRY  |             | BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS | HOW GREAT THOU ART GAITHER MUSIC GROUP 2726/EMI CMG  |      |
| 46        | 48        | 13          | HILLSONG  | SAVIOUR KING HILLSONG/INTEGRITY 4257/PROVIDENT-INTEGRITY   |      |
| 47        | RE-ENTRY  |             | GORDON MOTE                                       | DON'T LET ME MISS THE GLORY R.S.I./SPRING HILL 1131/EMI CMG  |      |
| 48        | RE-ENTRY  |             | THE ALMOST  | SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG   |      |
| 49        | RE-ENTRY  |             | MERCYME   | COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY  |      |
| 50        | 26        | 57          | JEREMY CAMP                                       | BEYOND MEASURE BEC 3723/EMI CMG  |      |

## TOP GOSPEL

| THIS WEEK | LAST WEEK | WEEKS ON CH | ARTIST                              | TITLE  | CERT |
|-----------|-----------|-------------|-------------------------------------|--|------|
| 1         | 1         | 8           | <b>#1</b> GREATEST GAINER           | VARIOUS ARTISTS  |      |
| 2         | 4         | 7           | YOLANDA ADAMS                       | WHAT A WONDERFUL TIME COLUMBIA 09432/SONY MUSIC  |      |
| 3         | 2         | 22          | MARVIN SAPP                         | THIRSTY VERITY 09433/ZOMBA   |      |
| 4         | 3         | 5           | VARIOUS ARTISTS                     | LOVES HOLIDAY: A GOSPEL CHRISTMAS SONY BMG CUSTOM MARKETING GROUP 19530/TIME LIFE        |      |
| 5         | 7         | 10          | SHEKINAH GLORY MINISTRY             | JESUS KINGDOM 3003 B&O/WORLD   |      |
| 6         | 5         | 13          | ISRAEL & NEW BREED                  | A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11966/SONY MUSIC                                 |      |
| 7         | 5         | 9           | VICKIE WINANS                       | HAPPY HOLIDAYS FROM VICKIE WINANS DESTINY JOY 8047                                       |      |
| 8         | 8         | 4           | SHIRLEY CAESAR                      | AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY LIGHT 6930                          |      |
| 9         | 11        | 44          | VARIOUS ARTISTS                     | WOW GOSPEL 2007 VERITY WORD-CURB/EMI CMG 02499/ZOMBA                                     |      |
| 10        | 13        | 6           | VARIOUS ARTISTS                     | GOTTA HAVE GOSPEL! 5 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA                                 |      |
| 11        | 10        | 34          | THE CLARK SISTERS                   | LIVE... ONE LAST TIME EMI GOSPEL 81094   |      |
| 12        | 12        | 1           | TRIN-I-TEE 5:7                      | T57 SPIRIT RISING 0402/MUSIC WORLD   |      |
| 13        | 15        | 13          | LEE WILLIAMS AND THE SPIRITUAL QC'S | SO MUCH TO BE THANKFUL FOR MCG 7056  |      |
| 14        | 27        | 82          | NICOLE C. MULLEN                    | REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.                      |      |
| 15        | 14        | 10          | MARVIN WINANS                       | ALONE BUT NOT ALONE PURESPRINGS GOSPEL 83278/EMI GOSPEL                                  |      |
| 16        | 24        | 51          | PATTI LABELLE                       | THE GOSPEL ACCORDING TO PATTI LABELLE UMBEELLA 970109/BUNGALO                            |      |
| 17        | 16        | 10          | DONNIE MCCLURKIN                    | THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG                              |      |
| 18        | 17        | 30          | VARIOUS ARTISTS                     | WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER EMI CMG/VERITY WORD-CURB 08764/ZOMBA |      |
| 19        | 13        |             | BEVERLY CRAWFORD                    | LIVE FROM LOS ANGELES JDI 1271   |      |
| 20        | 19        | 35          | J MOSS                              | V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA  |      |
| 21        | 20        | 11          | BYRON CAGE                          | LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY             |      |
| 22        | 23        | 69          | LECRAE                              | AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT   |      |
| 23        | 9         | 35          | NICOLE C. MULLEN                    | SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.                              |      |
| 24        | 28        | 99          | JUANITA BYNUM                       | A PIECE OF MY PASSION FLOW 9301  |      |
| 25        | 18        | 80          | TYE TRIBBETT & G.A.                 | VICTORY LIVE! INTEGRITY/COLUMBIA 77526/SONY MUSIC  |      |

| THIS WEEK | LAST WEEK | WEEKS ON CH | ARTIST  | TITLE  | CERT |
|-----------|-----------|-------------|---|--|------|
| 26        | 29        | 56          | BISHOP PAUL S. MORTON   | STILL STANDING TEHILL 6528/LIGHT   |      |
| 27        | 22        | 5           | BEBE WINANS   | CHERCH KOCH 5035   |      |
| 28        | 25        | 4           | BISHOP CHALRES E. BLAKE PRESENTS: THE WEST ANGELES COGIC MASS CHOIR | NO LIMIT WEST A 03345/EMI GOSPEL   |      |
| 29        | 30        | 13          | THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE                  | NOTHING BUT WORSHIP TYSOT/NEW LIFE/VERITY 16028/ZOMBA                              |      |
| 30        | 31        | 6           | YOUTHFUL PRAISE FEATURING JJ HAIRSTON                               | EXALTED... LIVE IN BALTIMORE EVIDENCE GOSPEL 6922/LIGHT                            |      |
| 31        | 26        | 5           | DETRICK HADDON PRESENTS VOICES OF UNITY                             | TOGETHER IN WORSHIP TYSOT 984160   |      |
| 32        | 36        | 30          | YOLANDA ADAMS   | THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG  |      |
| 33        | 34        | 10          | FRED HAMMOND  | THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 15285/SONY EMG                            |      |
| 34        | RE-ENTRY  |             | BISHOP G. E. PATTERSON  | HAVING CHURCH WITH THE SAINTS: VOLUME 1 PDIUM 2506                                 |      |
| 35        | 33        | 42          | DEWAYNE WOODS & WHEN SINGERS MEET                                   | INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA       |      |
| 36        | 38        | 14          | THE CANTON SPIRITUALS   | DRIVEN VERITY 10029/ZOMBA  |      |
| 37        | 32        | 9           | RICKY DILLARD & NEW G   | THE 7TH EPISODE: LIVE IN TORONTO MUSPRING 02675/EMI GOSPEL                         |      |
| 38        | 35        | 62          | JUANITA BYNUM & JONATHAN BUTLER                                     | GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA  |      |
| 39        | 39        | 56          | KIRK FRANKLIN   | SONGS FROM THE STORM: VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA                |      |
| 40        | 2         | 2           | BOBBY JONES   | THE AMBASSADOR GOSPO CENTRIC 10041/ZOMBA   |      |
| 41        | RE-ENTRY  |             | MARTHA MUNIZZI  | NO LIMITS... LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC                              |      |
| 42        | 45        | 13          | VARIOUS ARTISTS   | THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10199/ZOMBA |      |
| 43        | RE-ENTRY  |             | 116 CLIQUE  | AMPED (EP) REACH 8037  |      |
| 44        | 48        | 25          | VARIOUS ARTISTS   | GOTTA HAVE GOSPEL! WORSHIP INTEGRITY/GOSPO CENTRIC ZOMBA/COLUMBIA 78266/SONY MUSIC |      |
| 45        | 49        | 5           | JOE PACE  | JOE PACE PRESENTS: WORSHIP FOR THE KINGDOM 2PROCLAIM/INTEGRITY 66752/EMI GOSPEL    |      |
| 46        | RE-ENTRY  |             | BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR       | WELCOME TO THE CITY TYSOT 984159/TASEIS  |      |
| 47        | 42        | 10          | HEZEKIAH WALKER   | THE ESSENTIAL HEZEKIAH WALKER VERITY/LEGACY 15389/SONY BMG                         |      |
| 48        | 41        | 21          | DA' T.R.U.T.H.  | OPEN BOOK CROSS MOVEMENT 30029   |      |
| 49        | 46        | 6           | VARIOUS ARTISTS   | HIP HOPE HITS 2008 GOTEET 90118  |      |
| 50        | NOT RATED | NEW         | MISSISSIPPI MASS CHOIR  | WE HAVE SEEN HIS STAR MALACO 6037  |      |

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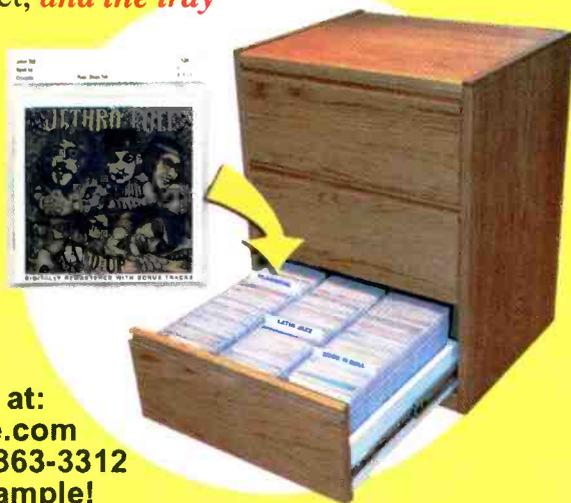
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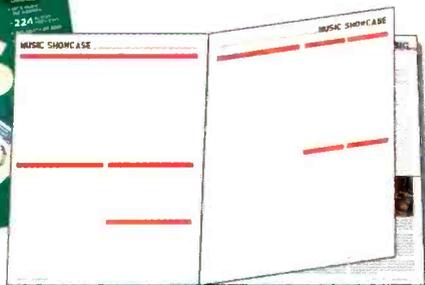
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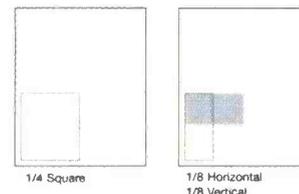
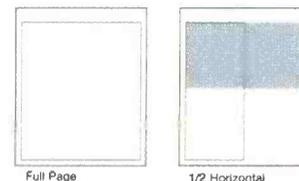
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| 25-Aug     | 8-Aug                   | 10-Nov     | 24-Oct                  |
| 1-Sept     | 15-Aug                  | 17-Nov     | 31-Oct                  |
| 8-Sept     | 22-Aug                  | 24-Nov     | 7-Nov                   |
| 15-Sept    | 29-Aug                  | 1-Dec      | 14-Nov                  |
| 22-Sept    | 5-Sept                  | 8-Dec      | 21-Nov                  |
| 29-Sept    | 12-Sept                 | 15-Dec     | 28-Nov                  |
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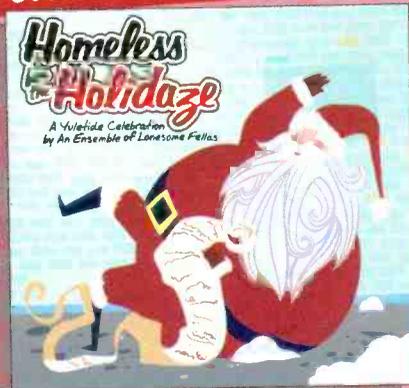
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## Pimp C, 33

Pimp C, 33, one-half of pioneering Port Arthur, Texas-based hip-hop group UGK, died Dec. 4 in Hollywood of unknown causes.

The rapper was born Chad Butler; his father was a musician who played the trumpet professionally with Solomon Burke. During high school, Butler met his UGK partner Bernard "Bun B" Freeman. In 1992, the duo



PIMP C

signed to Jive and went on release eight albums for the label. From its debut, "Too Hard to Swallow," UGK paved the way for Southern hip-hop acts like OutKast, T.I. and Young Jeezy. UGK finally achieved mainstream success in 2000 when it teamed with Jay-Z for the hit single "Big Pimpin'."

"My heart goes out to Pimp C's family," T.I. says. "He was a pioneer in the rap game. I have a lot of respect for him and his accomplishments."

After a forced hiatus earlier in the decade while Pimp C served a prison sentence for assault, UGK earned its biggest chart success with the album "Underground Kingz," which spent two weeks at No. 1 on The Billboard 200 this summer. On his own, Pimp C reached No. 3 on that chart in 2006 with the album "Pimpalation."

"I was so very proud of Chad and the growth he'd shown since his release from prison, as an artist and businessman and as a person," manager Rick Martin says. "Chad had everything to live for, making his unexpected passing a travesty."

Pimp C is survived by his wife and three children. —Hillary Crosley

### DEATHS

**Sergio Gómez**, 34, lead singer of duranguense band K-Paz de la Sierra, was kidnapped and later executed Dec. 2 in Mexico's Michoacán state. The artist, whose full name was Paulo Sergio Gomez Sanchez, was born there.

Accompanied by Victor Hugo Sánchez and Javier Rivera, respectively K-Paz's Mexico- and U.S.-based promoters, the three reportedly left a performance at the Estadio Morelos in the state capital of Morelia and were intercepted by at least 10 vans. The two promoters were freed two hours later, but Gómez was held in captivity. He was discovered Dec. 3 on a highway near Morelia, bearing signs of torture and strangulation.

Gomez's body was transferred from Morelia to Ciudad Hidalgo and then Mexico City, where he was to be cremated after a mass at the Metropolitan Cathedral. Gomez's wife, who lives in Indianapolis, was to receive his remains in Chicago, where K-Paz got its start.

Authorities are reportedly investigating organized crime's possible role in the murder, the latest one to shake the regional Mexican music world. Other recent high-profile targets include banda star Valentín Elizalde, gunned down after a concert in late 2006, and gruperosinger Zayda Peña,



GÓMEZ

who was shot to death in a hospital the same weekend Gómez was kidnapped.

K-Paz is known for its repertoire of danceable romantic numbers, not for narcocorridos, or songs about the drug trade.

The group scored several hits in its four-year career, notching two top 10 songs on Billboard's Hot Latin Songs chart in 2005, "Volveré" and "Mi Credo." K-Paz's other hits include 2006's "Te Vas a Arrepentir" and "Y Aquí Estoy," featuring Ana Gabriel, this year.

K-Paz's top-selling U.S. album was 2005's "Mas Capaces Que Nunca,"

with 182,000 copies sold, according to Nielsen SoundScan. Its new release on Disa, "Capaz de Todo Por Ti," debuted on Billboard's Top Latin Albums chart at No. 7 in the Dec. 8 issue.

The group split up in 2007, with Gómez retaining the rights to the K-Paz name. The rest of the band formed another group, AK-7. K-Paz's "Conquistando Corazones" is nominated for a Grammy Award in the banda album category.

—Teresa Aguilera and Ayala Ben-Yehuda

**Zayda Peña**, 28, lead singer of gruperoband Zayda y Los Culpables, was shot to death in a hospital emergency room Dec. 1 in Matamoros, Mexico. The singer was in the hospital after being shot the day before in a motel room in the same city near the Texas-Mexico border, according to published reports. No arrests had been made at press time.

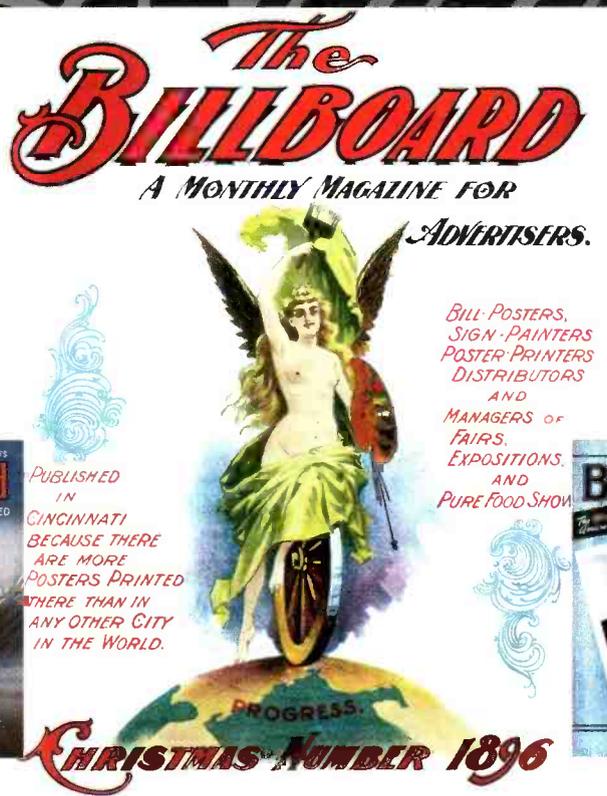
Peña's many albums on Musart/Balboa include "Estoy Enamorada" and "Como Mariposa." The latter produced the single "De Contrabando," a cover of which became a hit by Jenni Rivera.

Balboa Records VP of operations/promotions director Frank White says Peña's career had been "on hold" in recent years, but noted that she had been working on new material.

—Ayala Ben-Yehuda

PIMP C: NICOLAS WAGNER/RETNA. GÓMEZ: MARCO URGARTE/AP PHOTO

# Frame A Piece of Billboard History



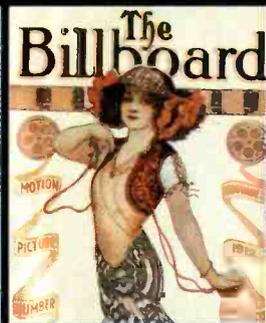
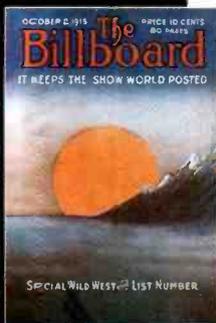
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**RECORD COMPANIES:** Roadrunner Records appoints **Mike Easterlin** senior VP of promotion, effective Jan. 2. He currently serves in the same role at Lava/Atlantic.

Legacy Recordings names **Adam Block** senior VP/GM. He was senior VP of marketing/GM.

EMI Music North America in New York names **Mark Piibe** senior VP of business affairs for its digital unit. He was senior VP/head of content at MusicGremlin.com.

**PUBLISHING:** BMI appoints **John Coletta** assistant VP of international legal and business affairs. He was assistant VP of legal affairs.

SESAC promotes **Greg Riggle** to associate VP of broadcast licensing. He was director.



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RIGGLE

HAMPTON

KLOEPFER

**TOURING:** AEG Live taps **Sam Kinken** and **Jon Hampton** as senior talent buyers for its New York office. Previously at Live Nation New York, Kinken was president of clubs and Hampton was a senior talent buyer.

Bethel Woods Center for the Arts in Bethel, N.Y., names **Rudi Schlegel** senior director of programming. He was VP of presentations at Chastain Park Amphitheater in Atlanta.

**DIGITAL:** Social networking site Uber.com taps **Michael Steele** to head up its music offering. He was KDLA (Indie 103.1) Los Angeles PD/creator/designer.

Social networking site iMeem.com names **Matt Graves** VP of marketing communications. He was director of music PR at Rhapsody/RealNetworks.

**RELATED FIELDS:** Sony BMG Music Entertainment's Battery Studios, which provides such services as audio editing, recording, mixing and mastering, appoints **Donna Kloepper** GM. She was studio director.

Former Country Music Assn. VP of strategic marketing **Rick Murray** is launching Greylock Entertainment, a full-service integrated entertainment marketing and promotional company dedicated to the expansion of brand equity.

—Edited by Mitchell Peters

# GOODWORKS

## TAYLOR, KING REUNION GIGS RAISE 125K

James Taylor and Carole King performed six concerts during three nights in late November at Los Angeles' 450-capacity Troubadour, raising more than \$125,000 for the Natural Resources Defense Council, MusiCares, Alliance for the Wild Rockies and the Los Angeles Regional Foodbank. Backing music trio the Section joined Taylor and King onstage, helping perform such favorites as "You've Got a Friend," "(You Make Me Feel Like) A Natural Woman" and "Up on the Roof." The rare gigs also celebrated the venerable West Hollywood venue's 50th anniversary, where Taylor and King first performed together in 1969.

## HOPELESS/SUB CITY TAKES ACTION!

Hopeless/Sub City Records has tapped nonprofit organization Do Something as the official charity partner for the seventh annual Take Action! tour, set for February. The nationwide trek will feature headliner rock acts From First to Last and Every Time I Die. The Take Action! imprint will give Do Something 10% of ticket sales and 5% of the suggested retail price for each "Take Action! Volume 7" compilation CD/DVD sold. Do Something provides youth with information, resources and grant money to make changes in their communities.



# BACKBEAT

## R&B/HIP-HOP CONFERENCE & AWARDS

Billboard welcomed close to 500 attendees to its eighth annual R&B/Hip-Hop Conference & Awards Nov. 28-30 at downtown Atlanta's Renaissance Hotel. When the halls weren't humming with the sound of music from new-artist showcases, they were buzzing with post-panel dialogue about the state of R&B/hip-hop music, gospel's mainstream crusade and hip-hop's future post-Don Imus, plus industry perspectives from SRC Records chairman Steve Rifkind and EMI Music Publishing president of the West Coast Big Jon Platt. Rounding out the agenda: salutes to the top programming directors in R&B/hip-hop radio and the musical legacies of Stephanie Mills and Salt-N-Pepa. PHOTOS: COURTESY OF MOSES ROBINSON/WIREIMAGE.COM EXCEPT WHERE NOTED.

**1** Driving home his point during the "State of the Union" panel is Jive Records VP of A&R **Mickey "MeMphitz" Wright**. Billboard senior urban charts manager **Raphael George** helmed the session, during which panelists projected what's in store for R&B/hip-hop in 2008. Joining Wright in dissecting the story behind the numbers were **Nesher BDS** urban format manager **Kyle Brown**, Universal Motown VP of urban promotion **Troy Dudley**, Billboard director of charts/senior analyst **Geoff Mayfield**, author **Dr. Sylecia Thompson** and Atlanta's Ear Wax Records store manager **Chuck Woo**.

**2** The Nov. 29 post-luncheon panel lineup got under way with "We Got Game," which explored how artists, songwriters and producers can successfully steer their way into additional lucrative revenue streams. Panel participants included, from left, songwriter/producer **LROC**, music composer **Wendell Hanes**, DigiWaxx CEO/Mims co-manager **Corey "CL" Llewellyn**, Billboard R&B/hip-hop correspondent **Hillary Crosley**, Money Management CEO **Michael "Sha Money" Clervoix** and Konsole Kingz co-partner **Marcus Matthews**.

**3** Industry veteran **Steve Rifkind**, who founded pioneering rap label Loud Records and is now SRC Records chairman, shared his outlook on the state of the industry and his future projects during the Nov. 29 Q&A keynote session. Taking five after the Q&A are, from left, SRC artist **Shire**, Rifkind, moderator and Billboard senior R&B correspondent **Gail Mitchell**, Wu-Tang Clan member **RZA** and Billboard.com associate editor **Marisol Concepcion**.

**4** Gospel music and its inspirational offshoots dominated the conversation during the "Word Up!" panel, which was moderated by WPZE Atlanta programming director **Derek Harper**. Strategizing on ways to help gospel cross over into the mainstream and realize its full potential are, from left, Arrow Records artist **Canton Jones**, Gospel Music Channel senior director of music industry development **Alvin Williams**, Habakkuk Music/Universal Christian founder/CEO **April Washington Essex** and Gospel Today magazine GM **Marsha Burke**.

**5** Post-reception, the crowd shimmied its way upstairs to the penthouse level, thanks to Island Def Jam. Food, cocktails and music from the label's artist roster (Jay-Z, Chingy, the Dream, Rick Ross, Beanie Sigel, Ghostface and Freeway) kept the party going. Joining in the fun, from left, are Billboard director of business development/Eastern sales **Cindy Mata**, WERQ Baltimore PD **Victor Starr**, Billboard R&B/hip-hop correspondent **Hillary Crosley**, Island Def Jam VP of promotions **Thomas Lytle**, Billboard senior R&B correspondent **Gail Mitchell** and Island Def Jam regional promotion manager Atlanta **Ron Hurd**.

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BMG Label Group chairman/CEO **Clive Davis** and 19 Entertainment founder **Simon Fuller** congratulate **Annie Lennox** backstage at the United Palace in New York. Lennox recently completed a sold-out U.S. tour in support of her album "Songs of Mass Destruction." From left are RCA Music Group executive VP of promotion **Richard Palmese**, Davis, Lennox, Fuller and BMG Label Group president/COO **Charles Godstuck**. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM



Finnish rock band **HIM** celebrated the end of this year's North American tour with Warner Bros executives backstage at the Nokia Theatre in New York. From left are HIM's **Linda** and **Burton**, SRC Records president **Michael Goldstone**, HIM's **Villa Valo** and Warner Bros. Records senior VP of TV marketing **Lo-ri Feldman**. PHOTO: COURTESY OF ALIM LEFMANCHEEV

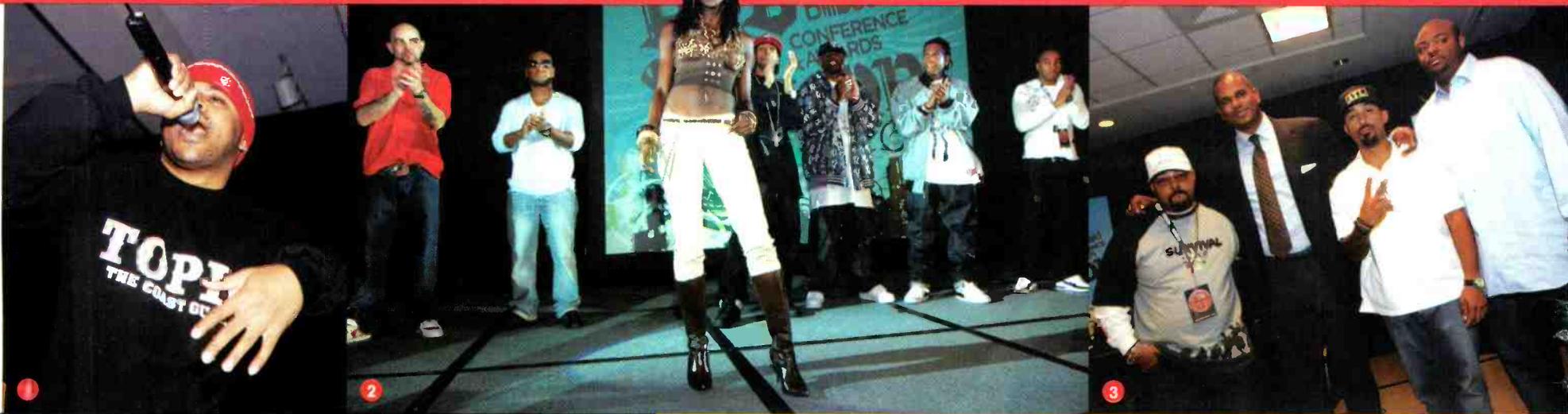
## INSIDE TRACK

### WINEHOUSE AND ROSES

Amy Winehouse became a worldwide superstar with her multiple Grammy Award-nominated album "Back to Black," the sound for which was conceived by producer **Mark Ronson**. So it's only natural the pair will team again for the follow-up, which **Ronson** tells *Track* will probably get under way "more sooner than later." She's been talking about getting a studio in London. The thing is, the songs are going to dictate what the next record sounds like. For "Back to Black," she came with an acoustic guitar and played me the songs, and I'd spend the night arranging them. That's how the next one will be born; from the songs." In the short term, look for Ronson's handiwork on upcoming albums from songstress **Adele**, U.K. rock outfit the **Rumble Strips** and singer/songwriter **Richard Swift**.



WINEHOUSE



## R&B/HIP-HOP CONFERENCE & AWARDS

continued from page 61

**1** SRC artist **Topic** kicked off Billboard's second annual R&B/Hip-Hop Radio Awards reception, sponsored by SRC Records.

**2** The "We Hear the Future" luncheon showcase featured five emerging acts, from left: rapper **Mic Boogie**, singer **Cognac**, singer **Princess Adana**, rap trio **Dr@ftpick\$** and rapper **Kavy**. Princess Adana won the competition, claiming the grand prize of a future article in Billboard.

**3** A conference highlight was the final session on Nov. 30, "ASCAP Presents... The Ear Behind the Music." EMI Music Publishing president of the West Coast **Big Jon Platt** captivated a standing-room-only crowd with anecdotes about his music career and predictions on what lies ahead for the industry. Doubling as interviewer was ASCAP songwriter of the year **Johnta Austin**. Posing for the camera prior to the session are, from left, ASCAP senior director of creative affairs for rhythm and soul/West Coast **Alonzo Robinson**, Platt, Austin and ASCAP director of creative affairs for rhythm and soul/Atlanta **Tremayne "Tre" Anchrum**.

**4** Sponsor Face2Face opened the first day of the conference with its "N.F.N.A. (New Faces New Artists) Bootcamp," a teaching session geared toward new artists and independent label entrepreneurs. At the podium is moderator and WVEE (V-103) Atlanta personality **Greg Street**, whose two-tiered dais featured, in the front row, from left, Upfront Entertainment CEO **Devayne Stephens**, producer/NZone CEO **DJ Toomp**, TJS DJs' **TJ Chapman**, Ozone magazine publisher **Julia Beverly**, Legion of Doom DJs president **Ray Hamilton**, Hittmenn DJs president **Kaspa** and veteran artist manager **Maurice Starr** of Maurice Starr Entertainment. In the back row, from left, are Verses.com CEO **Marilyn "Honee" Hatcher**, panelist speaker **Lisa Cunningham** and Big OOMP Records/TV's **Voodoo**. Standing to the right of Street is Face2Face CEO **Tara Garrett**. PHOTO: COURTESY OF BEN ROSE/WIREIMAGE.COM

**5** Capping the Nov. 29 slate of activities was Billboard's second annual R&B/Hip-Hop Radio Awards reception, sponsored by SRC Records. Comprising the 2007 winner's circle are, from left, KPWR Los Angeles' **Emmanuel "E-Man" Coquia**, WJLB Detroit's **KJ Holiday**, WVEE Atlanta's **Reggie Rouse**, WERQ Baltimore's **Victor Starr** and WQHT New York's **Ebro Darden**. Providing entertainment for the evening were SRC newcomers Topic and Shire.

**6** The R&B/Hip-Hop Conference culminated with the Nov. 30 awards party at Atlanta nightclub Dreamz. The ladies of the hour were **Stephanie Mills** and **Salt-N-Pepa**, who were saluted as the 2007 Founder's Award honorees for R&B and hip-hop, respectively. Pictured with her award is Mills, best-known for such enduring hits as "Home" and "I Feel Good All Over." Salt-N-Pepa, out of town on behalf of their VH1 reality show, sent a videotaped acceptance. Spinning choice beats before and after the award presentations was DJ Holiday.

**7** Stretching into 90 minutes from its originally allotted hour, "Hip-Hop Post Imus: A Wrap... Or a Rebirth?" tackled the ongoing controversy over the N-word and other imaging issues in hip-hop. Debating the pros and cons were, from left, ASCAP senior director of creative affairs for rhythm and soul/West Coast **Alonzo Robinson**, Grand Hustle partner/T.I. manager **Jason Geter**, Music Choice director of urban and Latin programming **Lamonda Williams**, moderator and B# Records president **Bruce Williams**, BET executive VP of music programming **Stephen Hill** and WQHT (Hot 97) New York PD **Ebro Darden**.

**8** SESAC sponsored the "Breaking and Entering" panel, during which female executives in the radio and record industries discussed how they shattered the glass ceiling. SESAC director of writer/publisher relations James Leach introduced the session, whose panelists included, from left, SESAC coordinator of writer/publisher relations **Peniece Le Gall**, entertainment attorney **Denise Brown**, moderator and Billboard senior R&B correspondent **Gail Mitchell**, entertainment attorney **Omara Harris**, J Records senior national director of urban promotion **Nicole Sellers** and Perry Broadcasting partner/senior VP **Sheila Eldridge**.



### INSIDE TRACK

## ROCKETS' RED GLARE

Track hears Love & Rockets will re-form to play a song at a Joe Strummer/Clash tribute Dec. 22 at Los Angeles' Key Club. The event is being organized by Bauhaus/L&R drummer Kevin Haskins, and will mark the first time the latter band has played live since 1999. Among the acts slated to appear are Bauhaus/L&R member David J, Hellride (which features Mike Watt, Peter D'Stefano and Stephen Perkins), La Piebe, the Three Bad Jacks and Zander Schloss & the Wilderness

Years (who will likely be joined by Flea and Martyn LeNoble). Artist Shepard Fairey will DJ. Proceeds will benefit Strummerville, which offers resources and support for aspiring musicians. And as exclusively reported last week on billboard.com, Bauhaus will release a final album, "Going Away White," March 4 via its own Bauhaus Music imprint.



LOVE & ROCKETS



LOVE & ROCKETS: FIN COSTELLO/REDFERNS/RETNA

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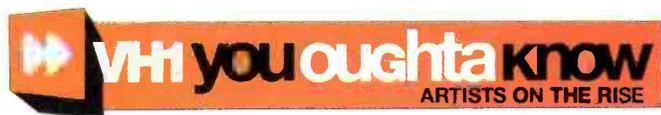


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