

Radiohead Hits Record Stores



Billboard

EXPERIEN

JAN
12
2008

RAHEEM DeVAUGHN
POISED
FOR R&B
BREAKOUT
>P.35

The RIAA
Doesn't
Want To
Sue You
(At Least Not For
Ripping CDs >P.8)

YEAR-END
NUMBERS
Flo Rida Sets New
Digital High >P.5

CHART HEAT
SARA BAREILLES,
FERGIE,
ALVIN & THE
CHIPMUNKS >P.44

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Ingrid Michaelson

FLIPS THE SCRIPT

She's Climbing
Our Charts,
Scored A Hit TV
Series And A
Blockbuster
Commercial.
And She Still
Has No Label
>P.24

Plus

PARAMORE INVADES

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LONG BEACH CA 90807-3402 001220



JOE COCKER

HYMN FOR MY SOUL TOUR 2007 PART 1 AND 2

JUNE:

15 RTW YACHT RACE CELEBRATION
18 KARAIKAI ARENA
20 TBILISI STATE CONCERT HALL
22 UTENOS PRAMOGU ARENA
23 ROCK FESTIVAL
24 ARENA
27 LE MILLESIMUM
28 ZENITH

VALENCIA, SPAIN
ATHENS, GREECE
TBILISI, GEORGIA
VILNIUS, LITHUANIA
KALININGRAD, RUSSIAN FED.
POZNAN, POLAND
EPERNAY, FRANCE
DIJON, FRANCE

7 LE PALESTRE
10 PATINOIRE
11 FESTIVAL
13 KORONA STADIUM
14 VELODROME
16 ROCK 'OZ ARENES
17 DRAMMEN FESTIVAL
18 OUTDOOR AMPHITHEATRE
20 THE FUNEN VILLAGE
21 BEACH FESTIVAL

LE CANNET, FRANCE
MEGEVE, FRANCE
COLMAR, FRANCE
KRAKOW, POLAND
GDYNIA, POLAND
AVENCHES, SWITZERLAND
OSLO, NORWAY
SONDERBERG, DENMARK
ODENSE, DENMARK
ECKERNFORDE, GERMANY

30

RATHAUS ARENA

OBERSCHWABEN HALLE

FREIBURG, GERMANY
RAVENSBURG, GERMANY

NOVEMBER:

2 SEIDERSTICKER HALLE
3 AVO SESSIONS
5 CEZ ARENA
6 STEEL ARENA
7 PHOENIX SPORT
9 ARENA
11 INTERSPORT ARENA
14 AVO SESSIONS
15 GO PLANET
17 ZENITH
18 TONY GARNIER HALL
19 ZENITH
21 LE DOME
22 ZENITH
24 ARENA
26 PATINOIRE
27 LE ZENITH
28 WESTHALL
29 HHM

BIELEFELD, GERMANY
BASEL, SWITZERLAND
OSTRAVA, CZECH REPUBLIC
KOSICE, SLOVAKIA
DEBRECEN, HUNGARY
BELGRADE, SERBIA
LINZ, AUSTRIA
BASEL, SWITZERLAND
ENSCHEDA, NETHERLANDS
AMNEVILLE, FRANCE
LYON, FRANCE
TOULOUSE, FRANCE
MARSEILLES, FRANCE
NANTES, FRANCE
GENEVA, SWITZERLAND
BORDEAUX, FRANCE
CLERONT FERRAND, FRANCE
MAASTRICHT, NETHERLANDS
AMSTERDAM, NETHERLANDS

JULY:

1 MALAHIDE CASTLE
4 TOWER OF LONDON FESTIVAL
6 CITY SQUARE
7 BOSPOP FESTIVAL
8 VELODROME
10 AUDITORIO
11 AUDITORIO
13 FEST PLATZ
14 WEISEN FESTIVAL
15 BLUES FESTIVAL
17 PALACIO TEE
18 AUDITORIO
20 LIVE AT SUNSET FESTIVAL
21 BIKER'S CONVENTION
26 TEATRO MUN MAESTRO PADILLA
27 FESTIVAL
28 BULL RING
30 FESTIVAL DE LA CITE
31 PLAZA DE TOROS

DUBLIN, IRELAND
LONDON, ENGLAND
GERONA, SPAIN
WEERT, NETHERLANDS
GALAPAGER, SPAIN
TENERIFE, SPAIN
LAS PALMAS, SPAIN
GRAFENDORF, AUSTRIA
WEISEN, AUSTRIA
PISTOIA, ITALY
MANTOVA, ITALY
ROME, ITALY
ZURICH, SWITZERLAND
FARO, ALGARVE, PORTUGAL
ALMERIA, SPAIN
MALAGA, SPAIN
LORCA, SPAIN
CARCASSONNE, FRANCE
PALMA, MALLORCA, SPAIN

SEPTEMBER:

29 HALLENSTADION

ZURICH, SWITZERLAND

OCTOBER:

2 LOTTO SPORTS CENTRE
3 LE ZENITH
5 OLYMPIAHALLE
6 ARENA
8 ARENA
10 MESSEHALLE
11 ARENA
12 AHOY
13 AWD DOME
15 MAX SCHMELINGHALLE
16 STADTHALLE
18 COLORLINE ARENA
20 STADION SPORTHALLE
21 ARENA
23 FESTHALLE
25 SAP ARENA
26 ARENA
28 SCHLEYERHALLE

ANTWERP, BELGIUM
PARIS, FRANCE
MUNICH, GERMANY
LEIPZIG, GERMANY
NURNBERG, GERMANY
ERFURT, GERMANY
KOLN, GERMANY
ROTTERDAM, NETHERLANDS
BREMEN, GERMANY
BERLIN, GERMANY
ROSTOCK, GERMANY
HAMBURG, GERMANY
HANNOVER, GERMANY
OBERHAUSEN, GERMANY
FRANKFURT, GERMANY
MANNHEIM, GERMANY
TRIER, GERMANY
STUTTGART, GERMANY

DECEMBER:

1 FRED Bgr. CENTRE
2 TRAIN
4 VAERKET
6 SAAKU SUURHAL,
7 ARENA RIGA
9 NTC HALL
10 TORWAR
12 SAZKA ARENA
15 SHEFFIELD ARENA
16 INDIGO2

HILLEROD, DENMARK
AARHUS, DENMARK
RANDERS, DENMARK
TALLIN, ESTONIA
RIGA, LATVIA
BRATISLAVA, SLOVAKIA
WARSAW, POLAND
PRAGUE, CZECH REPUBLIC
SHEFFIELD, ENGLAND
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CONGRATULATIONS ON AN INCREDIBLE TOUR AND AN INCREDIBLE ACHIEVEMENT — JOE COCKER OBE.

THANK YOU ROGER, RAY, LISA, IRENE, CLAY, WOLFIE, THE BAND, CREW AND ALL THE PROMOTERS FOR YOUR HELP OVER THE LAST TWELVE MONTHS.

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ON THE CHARTS

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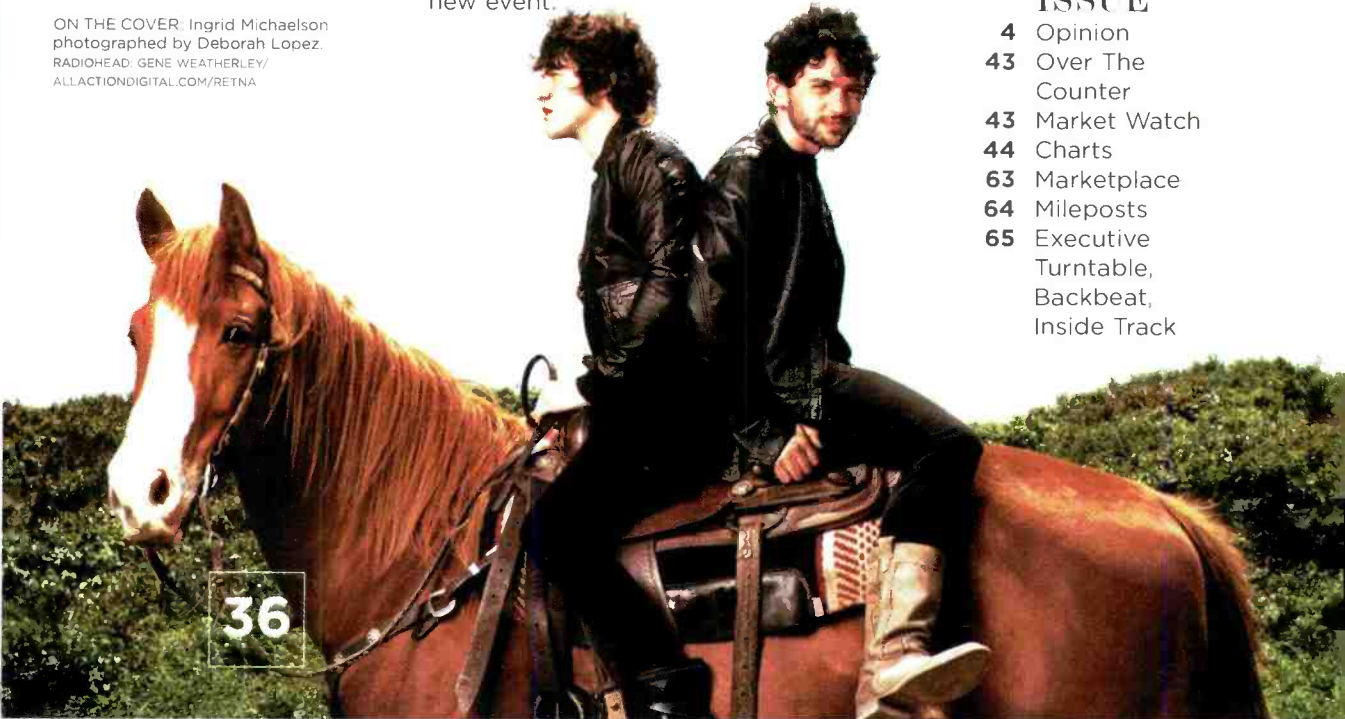
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ON THE COVER: Ingrid Michaelson photographed by Deborah Lopez. RADIOHEAD: GENE WEATHERLEY/ALLACTIONDIGITAL.COM/RETNA



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360 DEGREES OF BILLBOARD

HOME FRONT



Events

DIGITAL MUSIC LIVE! Entertainment, technology and business converge at Billboard's **Digital Music Live!**, featuring **Wyclef Jean**, Live Nation's Bryan Perez, EA's Steve Schnur and Activision's Tim Riley. More at billboardevents.com.

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

Blogs

JADED INSIDER "While all the executives are on vacation in St. Barts, Nas is in New York City with y'all." What better way to spend the holidays in NYC than to see Nas, Marley Marl and Busta Rhymes on the day after Christmas? More at jadedinsider.com.

A Soldier Story

Music Biz Pulls Together To Release CD 'For The Troops'

BY JOHN ONDRASIK

It's easy to get depressed about the record business. Be you songwriter or product manager, record producer or company chairman, an already tough gig is proving more daunting with every spin, every cycle. You've heard it before, but frankly I need to remind myself. Whether it was for fortune, fame or love of the game, we are here because a song, a singer, a band or an ideal within moved our souls and changed our lives. It's at times hard to recognize, but music still matters.

I learned this personally watching the Who at Madison Square Garden. It was the Concert for New York. In an arena of emergency workers and grieving family members, a screaming vocal, a cranked guitar and a brilliant song triggered the release of buried emotion among an audience who had spent a month digging through the wreckage of our country's heart.

Music does that. It transcends in a way unique to itself.

I've continued to be educated to such fact by a unique group of Americans whose job skills don't engender meet-and-greets. They are members of the United States military. In e-mails from soldiers in Afghanistan and Iraq during the last few years, personal exchanges would often center on music. I learned of songs soldiers listened to before going on missions or upon return. Songs that inspired, motivated, provided avenues of reflection or simply distracted from a reality few of us could ever imagine. At times it was the same song that provided such varying emotional necessity, as songs can do.

At Walter Reed Army Medical Center

I noticed one thing soldiers had in common: an iPod.

This experience is why I'm proud of the 12 artists, labels and publishers who have joined me in producing the CD "For the Troops." This project is a collection of songs exclusively for our military. There were 200,000 hard copies pressed, and

The compilation, available free to more than 1.5 million active service members, is a gesture of appreciation from artists across the political spectrum.

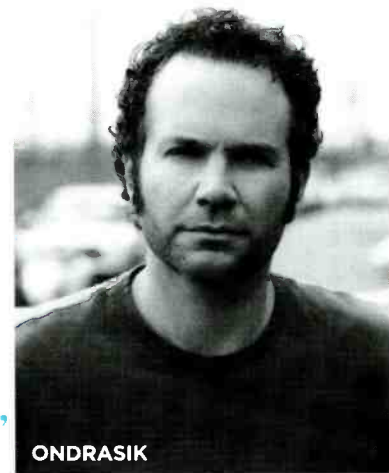
the individual downloads, many major copyrights, are available for free to more than 1.5 million active service members at aafes.com.

It could not have happened without our sponsors, the RIAA and the good will and efforts of hundreds in our industry. In its simplest form the compilation is a thank you to our troops, veterans and their families. It is also an example of artists from across the political spectrum coming together to make a gesture of appreciation. Trust me, they are thankful for it.

One recent e-mail ended, "I can say without doubt that this will be appreciated far and wide. I can think of little worse than being so far from loved ones

at special times like these, not knowing if you will ever see them again. Tomorrow is never guaranteed no matter where you are, but in times of war, tomorrow seems but a dream."

Some of us are fortunate to have lived our dreams. Some of us continue to struggle just to be heard. Others fight



ONDRASIK

for our freedom to do both. Even the cynic must admit that there would be no songs of consequence without soldiers. And as it is the time of year for reflection, well aware of the trials that confront our business, music still matters, especially where it counts.

John Ondrasik is singer for the band Five for Fighting. He spearheaded the "For the Troops" project, which includes music from Billy Joel, Brooks & Dunn, the Goo Goo Dolls, Jewel, Josh Groban, Los Lonely Boys, Melissa Etheridge, the Neville Brothers, Sarah McLachlan, the Lt. Dan Band, Montgomery Gentry, the Fray and his own band.

FEEDBACK

RIGHTS AND WRONGS

As Congress contemplates legislation to establish a broadcast performing right for sound recordings, we must change to a worldwide collective rights administration system for our own financial health.

The good news is that people still love music. The bad news is that old dinosaurs from the plastic-based distribution systems of yesterday remain in control of legacy catalogs and trade groups that continue to resist change to

business paradigms.

Ultimately, the establishment of new statutory guidelines for collectively administered royalty shares participation is essential. The creation of a legitimate worldwide works database to facilitate real-time, Internet-based, credit-worthy, micro-transaction-based processing systems of royalty collection and distribution is the only effective paradigm I can see to compensate intellectual property rights owners.

A jukebox-like system that competes effectively with theft would enable global access by legitimate music consumers at micro-payment prices to enjoy our products with unprecedented hit potential.

Young creative minds are at the forefront of these changes. Let's give them the chance to clean this mess up, support this legislation and then get on with the profitable business of music.

Tony Gottlieb
Hendersonville, Tenn.

FOR THE RECORD

■ In the Jan. 5 article "Degrees of Difficulty," attorney Gary Gilbert's client Sugarland was misidentified.

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

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COMING TO KOREA
N.Y. Philharmonic makes rare Far East visit



DEATHS IN THE FAMILY
Regional Mexican mourns slain stars



LOCKED OUT
Digital lockers still not ready for prime time



SEE YOU IN COURT
Indies sue over Camel/Rolling Stone ad



VIEW FROM THE TOP
Japan perfects the 360 deal

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>>> JONAS BROTHERS INK WITH LIVE NATION

Live Nation has signed a two-year, multimillion-dollar worldwide touring deal with Hollywood Records pop act Jonas Brothers. The deal, billed as the first of its kind for an up-and-coming band, is expected to result in more than 140 theater and arena dates during the span of the agreement.

>>> NE-YO SUES R. KELLY

Ne-Yo and Compound Touring filed a suit Dec. 31 against Rowe Entertainment, the promoter of R. Kelly's Double-Up tour, for firing the singer after he performed two shows as Kelly's opening act. The suit, filed in Los Angeles Superior Court, alleges breach of contract and violation of the right of publicity. Neither Jive nor Def Jam were available for comment at press time.

>>> KARAOKE WIN GOES TO PUBLISHERS

A federal Court of Appeals in California has handed a big win to music publishers and a big loss to karaoke companies. The court held that a compulsory mechanical license does not include the right to print or display song lyrics in real time with the recordings. BMG Music Publishing and Zomba won the case brought by Leadsinger, the manufacturer of a karaoke device.

UP FRONT

RETAIL BY ED CHRISTMAN

SILVER LININGS

In A Tough Year, Digital Reasons For Hope

While U.S. physical music sales had a tough year and ended on an even tougher holiday selling season, 2007 closed with some statistical bright spots.

On the down side, CD album sales declined 18.8% to 449.2 million units from the 553.4 million the CD album generated in 2006. In looking at overall album scans, including those in the digital format, the configuration dropped to its lowest total in nearly 25 years, finishing the year just north of 500 million units. According to the RIAA—the only barometer of the U.S. industry's health until SoundScan formed in May 1991—album shipments totaled 447.2 million units in 1983 and 542.4 million units in 1984.

Despite the last week of the year being the first of 2007 to top the corresponding 2006 week total with a 2.4% gain, the holiday selling season overall was a disappointment. The last six weeks of the year generated 98.8 million album scans, down 17.3% from the 119.4 million garnered during the corresponding weeks of 2006.

Still, there were some positive signs that digital growth might finally slow, if not stop the bleeding in '08. Digital album downloads comprised 50 million units, or 10% of the year's total album sales, and represented a 53.6% increase over the 32.6 million album downloads scanned last year. Maroon 5's "It Won't Be Soon Before Long" was the top-selling album in the digital format with 252,000 scans for the year.

Digital track downloads also showed explosive growth, to-

taling 844 million units, a 45.1% increase from the 582 million track downloads counted last year. "Crank That (Soulja Boy)" by Soulja Boy Tell'em was the top-selling digital song with 2.7 million downloads. Other track downloads topping the 2 million mark last year were Fergie's "Big Girls Don't Cry" (2.4 million scans), Gwen Stefani's "Sweet Escape" (2.2 million) and Timbaland featuring OneRepublic's "Apologize" (2.1 million).

In the last week of the year, digital track downloads hit nearly 43 million units, the highest one-week total a configuration has rung up since Nielsen SoundScan began tracking U.S. sales. What's more, digital album download sales totaled 1.9 million that same week, or 13.2% of the 14.5 million album scans recorded.

When digital track-equivalent

albums (TEA)—using a measure of 10 digital tracks per album—are added into album sales, the album configuration's total equaled 585 million, or a 9% decrease from the 646.1 million albums sold in 2006, including TEA.

The digital sales performance from the last week of 2007 and the apparent impending arrival of interoperability (each major is either selling music in the MP3 format or expected to be doing so shortly, meaning purchased music can be played on any digital player, including the market-leading iPod) gives the industry hope that digital growth will come even more easily in the new year.

Last year 220 million ringtones were scanned, with mastertones accounting for 91% of all ringtone sales. The best-selling mastertone in 2007 was T-Pain's "Buy U a Drank (Shorty Snappin')," which scanned 2.3 million units.

Overall Nielsen SoundScan counted 1.35 billion scans in various physical and digital configurations. That's up 14.7% from the 1.17 billion scans counted in 2006, obviously driven by digital growth.

Still, the performance of Josh Groban's "Noel" album shows there is still life in the physical format. Since its Oct. 7 release, the album has sold 3.7 million units, of which only 113,000, or 3.05%, were digital.

That was the year's best-selling album and the only one to top the 3 million mark. An-

other seven albums, led by the "High School Musical" soundtrack's 2.96 million units, topped the 2 million mark. In all, 39 titles topped the 1 million-unit mark, by far the lowest amount in the SoundScan era. Previously, 2005 earned that dubious distinction when 48 titles hit the 1 million mark. In 2006, 52 titles each scanned 1 million or more units.

Thanks to digital growth and the loss of music retail space due to store closures and music department downsizing, nontraditional retail remains the star performer among music merchandisers; it was the only sector that posted growth last year. Those merchants—which include digital download stores, online stores selling CDs, 1-800 direct TV sales to consumers, catalog merchants, a portion of record club sales, concert hall sales and scans generated by merchants like Starbucks—garnered 87.8 million album sales, up 26.7% from the 69.3 million rang up during 2006. Nontraditional merchants now comprise 17.5% of the overall album business.

Within the nontraditional sector for the first time, CD sales were outpaced by digital album downloads, which comprised 57% of total nontraditional sales, compared with 47% in '06.

While all the other store sectors suffered declines greater than the overall U.S. industry, the mass-merchant sector is almost holding its own as album sales generated by those stores totaled 202.6 million, a 15.5% decline from 2006's 239.7 million album scans. The sector now boasts a 40.5% market share. This marks the first full year of the SoundScan era in which mass merchants pro-

continued on >>p6



Making tracks: **ONEREPUBLIC** was among a handful of acts to top 2 million digital songs sold in '07.

>>> RADIOHEAD ENDS ITUNES HOLDOUT

Radiohead has broken its iTunes holdout with its new album "In Rainbows." Billboard.biz broke the news in December that Radiohead's camp was in talks with iTunes to digitally distribute the new album, which arrived Dec. 31 internationally through XL Recordings, except the United States and Japan, where ATO and Hostess Entertainment handled it. Radiohead's back catalog is not yet available on iTunes.

>>> MIDEM GOES 'GREEN'

The 42nd annual music trade fair is launching the MIDEM Green World Awards to pay homage to those figures who have played a major role in ecological live music event production. Kevin Wall, founder/CEO of the July 7, 2007, Live Earth event; Henrik Rasmussen, GM of Denmark's Roskilde Festival; and Daniel Rossellat, president of Switzerland's Paléo Festival Nyon, will be lauded at MIDEM's Green & Live conference Jan. 29.

>>> EMUSIC HITS HOLIDAY HIGH

Digital music service eMusic pulled in its biggest sales during the Christmas period since the company began trading in November 2004. According to the firm, its subscribers downloaded nearly half a million tracks on Christmas Day 2007, which came as a result of doubling the number of new customer trials from Christmas Day the previous year. The company now claims 400,000 paid subscribers, up from the 350,000 revealed in November.

from >>p5

vided the largest component of album sales. In every other year of the SoundScan era, chains—which include companies like Trans World Entertainment, Best Buy, Borders and Newbury Comics—were the largest source of album sales. The chains sector now faces the greatest challenges; album units dropped nearly 26% to 179.2 million album scans from the 241.7 million units the sector scanned in 2006. Chains now comprise only 35.8% of the market.

The independent sector fared only slightly worse than the mass merchants, with scans dropping 17.5% to 30.9 million.

Once again, Universal Music Group was the top distributor in market share (see chart, right) with a 31.9% piece of the pie, up from the 31.6% slice it had in 2006. But with the market's overall decline, that meant its total scans dropped from 185.9 million units in 2006 to 159.7 million scans last year. Sony BMG, which finished with nearly 25% in U.S. album market share, had an even bigger decline in album scans, dropping to 125 million units from the 161.4 million units it garnered in 2006. Meanwhile, Warner Music Group's 20.3% market share produced 101.5 million album scans, down slightly from the 106.7 million units the company garnered

in 2006 when it had an 18.1% market share.

The indie sector collectively finished fourth with 13.5%, up almost a full percentage point from 2006's total of 12.6%, while EMI dipped to a 9.4% slice from the 10.2% it had in 2006. The indie sector generated 67.5 million in album scans last year while EMI produced 46.9 million units.

Moving over to genres, the current/catalog dynamic shifted slightly in catalog's favor, although the former category is still by far the dominant of the two. Last year, current album scans—sales generated within the first 18 months of an album's release and for albums available for a longer period of time if they remained in the top half of the Billboard 200—totaled nearly 306.4 million, or a 15.8% drop from the 363.9 million garnered in 2006.

Catalog album sales were down less than the overall market, 13.4%, to 194.1 million. But within catalog, deep catalog—albums three years old or older—was even stronger, only declining 12.4% to 138.7 million units, versus catalog albums available for one-and-a-half to three years, which decreased 15.9% to 55.5 million units.

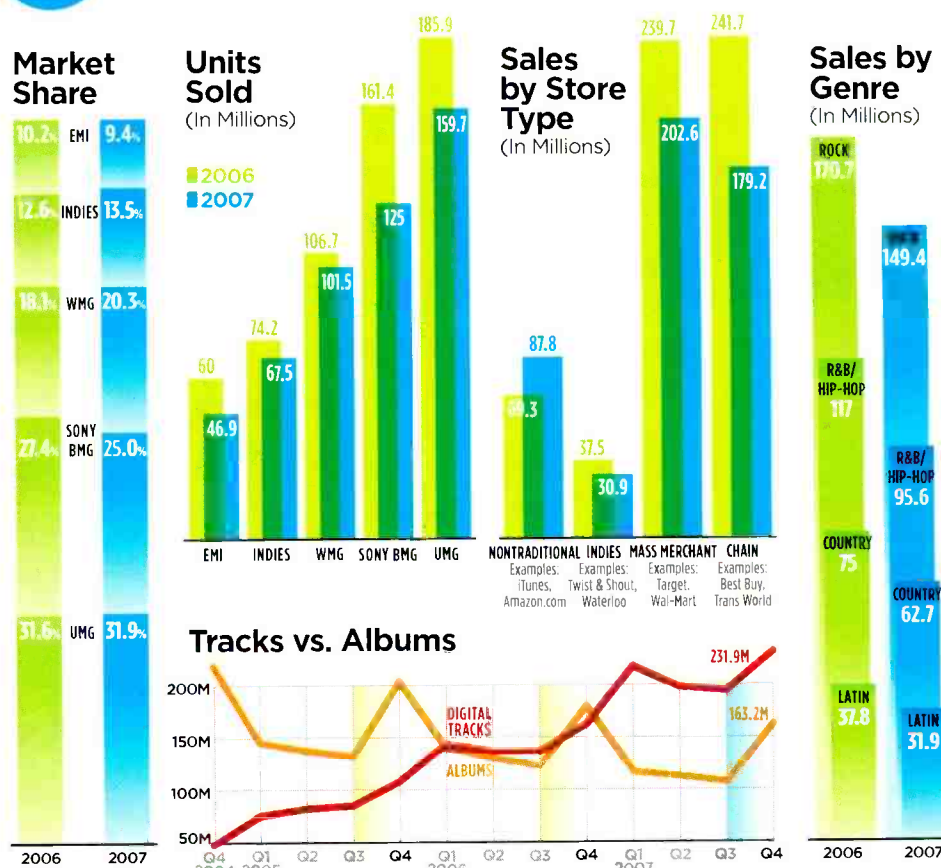
Looking at specific genres during 2007, all genres showed declines in album sales from 2006, but the genres that outperformed the industry's 14.9% drop include

2007 FINAL

RETAIL, WRAPPED

Market Share and Sales Trends for the Year

SOURCE: Nielsen SoundScan



rock, which was down 12.5% to 149.4 million units; classical, which was down 7.2% to 18 million units; and jazz, which was down 10.6% to 14 million copies. Christian/gospel also saw sales declines of 14.3% to 34 million units from 39.7 million units in 2006.

Country and Latin almost kept pace with the market, de-

clining, respectively, 16.3% to 62.7 million units and 15.7% to 31.9 million units.

The genre that declined the most was rap, which was down 30% to 41.7 million units. SoundScan also tracks R&B and rap combined, and that genre generated 92 million units in album sales, down 18.3% to 95.6 million units

from the 113.8 million units those genres collectively produced in 2006. But if R&B is broken out from rap sales, it turned in the second-strongest performance behind new age. Pure R&B was down 6.5% to 53.9 million units, while new age, the smallest genre SoundScan tracks, was down 5.9% to 3.2 million units.

DOWNLOADS TO THE RESCUE Digital Commerce Hits Record High In '07

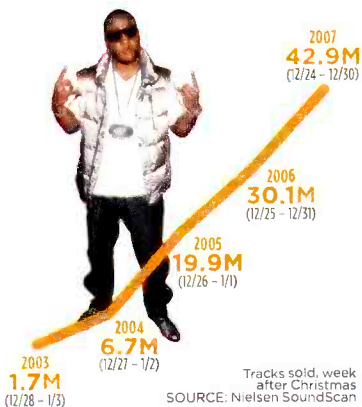
As physical CD sales continue their free-fall, digital downloads again reached record sales figures for the year.

U.S. digital download sales reached an all-time high for the fourth year in a row, culminating with the biggest post-holiday sales week. For Christmas week (Dec. 24-30), shoppers downloaded almost 43 million tracks from various digital music services, according to data from Nielsen SoundScan. That's a 42.5% jump over the 30.1 million downloaded in the same week the previous year.

For the year, 844.1 million tracks were downloaded digitally, a 45% rise over the 581.9 million tally for 2006. Digital albums are up 53.5% as well, at 50 million sold, compared with 32.5 million in 2006. Fourth-quarter sales also reached all-time highs, with 231.9 million tracks and 14.2 million albums sold digitally during the period, compared with 163.3 million tracks and 9.8 million albums the year before. Individual songs are performing

FLO RIDA HEAT

Rapper's record-setting digital week drove post-Xmas sales



better, too. "Low" by Flo Rida sold 467,000 downloads for the week, topping the 294,000 digital units of Fergie's "Fergalicious" for the same week in 2006. Also, 27 songs sold more than 100,000 units during the post-Christmas rush, with 10 exceeding 200,000. In 2006, only 15 songs sold more than 100,000 and four sold

more than 200,000.

These figures highlight a banner year for individual songs as well. Setting the record for the most downloaded digital track in a year is Soulja Boy with "Crank That (Soulja Boy)," which moved 2.7 million copies. Daniel Powter's "Bad Day" was the top download of 2006 with 1.9 million, while Weezer's "Beverly Hills" was the digital king in 2005 with 961,000.

While not one track sold more than 500,000 digital units in 2004, 114 did in 2007, almost double the 61 tracks that crossed that threshold in 2006. Meanwhile, 36 tracks passed the 1 million sales mark, more than double the 17 in 2006.

All these records set in 2007 bode well for 2008 digital sales. The post-holiday spike witnessed during the past four years generally sets the tone for digital track sales in the year that follows once the volume settles down. The 6.6 million tracks sold after Christmas in 2004 carried over into the new year, with weekly sales to-

tals averaging about 5.2 million tracks per week in January, to 9.5 million the week before Christmas 2005.

Tracks then jumped to 19.9 million after Christmas that year, and settled down to an average of 11.3 million in January 2006. Again, digital sales increased to 14.5 million the week before Christmas 2006, rising to 30.1 million the week after. The first few weeks of 2007 then saw average track sales of 19 million. This year's week after Christmas (which actually only tracked five days after Christmas) produced a robust 42.9 million tracks sold.

While SoundScan's data measures sales from such digital retailers as iTunes, Amazon and Rhapsody, it does not track sales from artists' own Web sites (such as Radiohead's direct-to-fan release of "In Rainbows") or from widgets placed on artists' social networking pages (such as James Blunt's Lala widget on MySpace, which sells his 2007 album "All the Lost Souls").

—Antony Bruno



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**>>> BPI REPORTS
FESTIVE
DOWNLOAD
CHEER**

The holiday season helped U.K. download sales in 2007 rise by almost 50% year-on-year, according to new figures issued by the BPI. Total download sales for the year reached 77.6 million, the BPI reports, up 47.7% from the 52.5 million registered in 2006. Almost 2.95 million downloads were sold in the last week of 2007, the largest single-week figure recorded in the United Kingdom.

**>>> MC HAMMER
LINKS WITH
VIDEO STARTUP**

MC Hammer has re-emerged as co-founder and chief strategy officer of the Silicon Valley-based DanceJam.com. The startup aims to be a YouTube-like, user-generated video site showcasing clips of people dancing. The site will feature competitions judged by viewers and dance instructions and demonstrations, and is expected to go live later this month.

**>>> MCCARTNEY
HAD HEART
SURGERY**

Paul McCartney underwent heart surgery in the latter part of 2007. The 65-year-old former Beatles singer/bassist had a coronary angioplasty, a procedure that involves opening arteries to allow greater blood flow. McCartney recovered sufficiently to perform in a televised New Year's Eve program with Kylie Minogue. "He's absolutely fine," a source close to the artist tells Billboard.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Ed Christman and Ray Waddell.

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UPFRONT

CLASSICAL BY ANASTASIA TSIOLCAS

A POLITICAL OVERTURE

The New York Philharmonic Tunes Up For North Korea Visit

The New York Philharmonic is diving into uncharted waters next month, when the ensemble is scheduled to give a concert in North Korea's capital city of Pyongyang. This marks the first major visit by American artists to isolationist North Korea.

The concert, scheduled for Feb. 26, will feature Gershwin's "An American in Paris"; Dvorak's Symphony No. 9, "From the New World" (inspired by the composer's own travels through the United States); and Wagner's Prelude to Act 3 of the opera "Lohengrin," as well as the American and North Korean national anthems. A second concert will be held in Seoul two nights later that will include Beethoven's Fifth Symphony.

New York Philharmonic president/executive director Zarin Mehta, chairman Paul Guenther and U.N. North Korean ambassador Pak Gil Yon repeatedly emphasized the cultural nature of the visit, refusing to answer any political questions lobbed at them at a recent press conference.

"We're there to help open the country," Mehta says. "We're going there to create some joy." Nevertheless, the Philharmonic's decision created controversy among some orchestra musicians and classical music industry experts who assert that the trip will lend legitimacy to the totalitarian regime.

After consulting with the U.S. State Department and a preliminary trip by orchestra officials to Pyongyang last October, the Philharmonic agreed to accept the unprecedented invitation from the North

Korean government. (Along with the concert, the orchestra plans to invite musicians to one of its rehearsals, and hold master classes for student players.)

The decision by the Phil to go comes at a particularly catalytic point in relations between the two nations. North Korea is one of the three countries that President Bush famously marked as part of "the axis of evil," and media reports of late say that North Korea may have helped Syria begin work on a nuclear reactor.

Nonetheless, the official Philharmonic acceptance came less than a week after Bush sent a letter to North Korean leader Kim Jong-Il that offered normalized relations if the country fully disclosed its nuclear activities and got rid of its arsenal.

The Philharmonic successfully lobbied for the concert to be moved from the originally proposed 300-seat hall to a 1,200-seat venue, but as of now, it is unclear who the audience will be. According to regional experts, simply living in Pyongyang is a privilege extended only to North Korea's political elite, and there seems to be no evidence of cultural events



Inset, from left: New York Philharmonic chairman PAUL GUENTHER, Phil president ZARIN MEHTA and North Korean ambassador PAK GIL YON helped bring the orchestra (conducted by LORIN MAAZEL, above) to North Korea.

taking place in the country beyond events organized by the regime for political ends.

This is not the first time that an American orchestra has been part of an overture aimed to better relations between politically hostile nations. The Boston Symphony Orchestra traveled to the Soviet Union in 1956 and the Philadelphia Orchestra journeyed to China in 1973.

The U.S. State Department has offered help and encouragement "at every step" of this venture, Mehta says. (In fact, the Philharmonic first turned to the State Department to authenticate the North Korean invitation, which arrived by fax.) "We have done all this with the guidance of the State Department," he says. "We didn't make a move until we were told that this trip would be very beneficial to U.S.-North Korea relations."

LEGAL BY SUSAN BUTLER

Let It Rip

Despite Reports, RIAA Not Targeting Personal Use Copying

A firestorm is brewing over a news report that the RIAA and record labels are now targeting consumers who copy music from their CDs for their own personal use.

Not only is a report in the Washington Post inaccurate, an RIAA representative says, but a number of media outlets and bloggers have picked up the story—or, more specifically, part of it—feeding a growing ire toward the industry's litigation strategy.

The Post's Dec. 30 article claims that Arizonan Jeffrey Howell, "who kept a collection of about 2,000 music recordings on his personal

computer," has "fought back in court rather than write a check to avoid hefty legal fees." It reports that in legal documents, "the industry maintains that it is illegal for someone who has legally purchased a CD to transfer that music into his computer."

The article quotes a New York lawyer, who claims to represent six defendants in file-sharing suits, as saying that "the industry has been going around saying that even a personal copy on your computer is a violation."

A Billboard review of the court filings reveals that record labels won a summary

judgment against Howell last August. Then in October, the court ordered the parties to respond to additional questions covering issues related to illegal distribution under copyright law.

In response, the labels' lawyers filed a brief, which was referred to in the Post article, where they argued that it is a copyright infringement to place music in a Kazaa "shared" file from which music is made available to other Kazaa users. In the 21-page brief, the lawyers write: "Once defendant converted plaintiffs' recordings into the compressed MP3 format and they are in his shared

folder, they are no longer the authorized copies distributed by plaintiffs."

As the lawyers point out in this brief, this was the very issue at the heart of the trial of Jammie Thomas in Minnesota last year. In that case, the court instructed the jury that "the act of making copyrighted sound recordings available for electronic distribution on a peer-to-peer network, without license from the copyright owners, violates the copyright owners' exclusive right of distribution, regardless of whether actual distribution has been shown."

The jury found Thomas liable for infringement, awarding the labels \$222,000 in damages (billboard.biz, Oct. 4, 2007).

It has not been settled in the courts whether someone may make a personal copy of music from a CD and lawfully keep it after giving away or selling the CD. But the RIAA is adamant that labels are not suing consumers who simply make copies of music from their CDs for personal use.

"The characterization of the record companies' position in the case is simply incorrect and appears to be based on distortions that have appeared in certain Internet blogs rather than in the record of the case itself," RIAA senior VP of communications Jonathan Lamby says.

A hearing on the additional issues in the Howell case is scheduled for Jan. 24.

'The characterization of the record companies' position in the case is simply incorrect.' —JONATHAN LAMBY, RIAA



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LATIN BY LEILA COBO

THE SHOW MUST GO ON

Mexican Acts Continue To Tour Amid The Tumult Of Recent Killings

Playing popular dance music in Mexico has become an increasingly deadly proposition thanks to a string of murders of regional Mexican acts.

In particular, the kidnapping and murder last month of Sergio Gómez, lead singer of popular duranguense group K-Paz de la Sierra, highlights artists' need for security when playing Mexico's lucrative dance circuit of rural towns and municipalities.

Despite the dangers, few managers and artists are reluctant to cut Mexican tours short, particularly now that the regional Mexican touring circuit in the United States is suffering from lower attendance caused by economic and immigration concerns.

"The touring market is more lucrative in Mexico than in the United States," says one record executive, who, like most people interviewed for this article, did not want to be identified. "The production costs here [in the States] are much higher and the venue capacities are smaller, so there's less money to go around for a band with lots of members."

But promoters agree that touring Mexico, by definition, is a riskier proposition simply because there is more crime.

"There is a lot of violence in Mexico. You need to have certain precautions," one promoter says. "But even if you do, when they're going to get you, they're going to get you, no matter how careful you are. I sometimes hear the groups saying, 'We don't know when it's going to be our turn.'"

That was the rationale for duranguense group Patrulla 81 to cancel some December dates in Michoacán.

"We could have all the security in the world, and even then, people could attack us," Patrulla 81 leader José Angel Medina said at the time. "We

canceled dates in regions we considered risky."

But there have been few other cancellations, in part because the generalized sentiment is that the brutality of the recent murders concerns personal grievances rather than an attack on music groups in general. Los Conde trumpet player José Luis Aquino was found beaten to death with a plastic bag over his head. Zayda y Los Culpables lead singer Zayda Peña was shot in a motel room but survived the murder attempt, only to be finished off by her killers as she was recovering in the hospital.

The most brazen murder was that of Gómez. As the lead singer of K-Paz de la Sierra, he was a widely recognized, marquee artist; indeed, his murder happened the same week K-Paz was nominated for a Grammy Award. But notoriety apparently had no effect on his fate. Gómez and Victor Hugo Sánchez and Javier Rivera, respectively K-Paz's Mexico- and U.S.-based promoters, were intercepted by at least 10 vans and kidnapped as they left a performance at the Estadio Morelos in the Michoacán state capital of Morelia. The two promoters were freed after two hours in captiv-

K-Paz de la Sierra frontman SERGIO GÓMEZ (left), was mourned by fans (above) and bandmates (center) after he was kidnapped and murdered in early December.

ity. But Gómez's strangled, tortured and burned body was discovered on a highway near Morelia.

The viciousness of Gómez's and Peña's murders have all the makings of a mob killing, but neither of them had reported links to organized crime. Gómez, in particular, didn't even sing narcocorridos, the popular songs often based on mob lore.

But some in the industry speculate that both killings were the result of dangerous liaisons. "You're a big act, you play in these popular dances, and all these little girls are always after you," one promoter says. "The problem is, you don't know who's who. You might be messing with the wrong person."

Gómez reportedly was threatened before the Dec. 2 show, and received threats before a scheduled show at the same venue in 2006, which he decided not to perform.

Since November 2006, when banda singer Valentín Elizalde was gunned down after a show, more than 10 other artists have been murdered in Mexico (see story, left). Mexican authorities have yet to indict anyone for the string of killings.

The seeming impunity has only given added credence to what many promoters say privately: That in certain regions, local strongmen charge a "tax" for performing. It's a fee that promoters pay quietly, chalking it up to the cost of doing business in Mexico.

And yet, some acts are reluctant to cut back on touring now that record sales are down, because they need the income more than ever.

"You do have to be careful—and be courteous," one promoter says, "with your audience and with everyone in general." ...

A HISTORY OF VIOLENCE

More than 10 regional Mexican singers have been assassinated since November 2006.

Nov. 25, 2006: Valentín Elizalde, a rising star in the world of corridos and romantic banda, is shot dead by gunmen after playing a gig in Reynosa, Mexico. Following his death, sales jump, with Elizalde placing albums at Nos. 1 and 2 on Billboard's Top Latin Albums chart simultaneously.

Feb. 19, 2007: Assaultants with machine guns shoot at members of Tecno Banda Fugaz in Michoacán, killing four members and wounding one.

June 9, 2007: Four members of Los Padriños de la Sierra are shot and killed in the state of Durango.

Dec. 1, 2007: Zayda Peña, lead singer of Zayda y Los Culpables, is shot in a motel in Matamoros, in the state of Tamaulipas. She survived that attack, only to be later shot dead in her hospital bed.

Dec. 3, 2007: Sergio Gómez, abducted following a concert in Michoacán, is found dead.

Dec. 6, 2007: José Luis Aquino, a trumpet player with Los Conde, is found beaten to death in the state of Oaxaca. —LC

LATIN BY LEILA COBO

Songs Keep Going

Energizer Teams With Latin Acts For Their Longest Tracks

The Energizer Bunny, that very recognizable icon of durability, is looking to better-reach Hispanics via a unique music-driven advertising campaign.

Dubbed Música Que Sigue y Sigue (Music That Goes On and On), the campaign features spots with well-known Latin acts penning what Energizer calls "their longest song ever." The ads drive consumers to the

sigueysigue.com site, where they can download each full track for free, as well as get ringtones, behind-the-scenes footage from the filming of the commercials and contribute themselves to creating the "longest song in the universe."

The Sigue y Sigue campaign officially kicked off during the Latin Grammy Award telecast Nov. 8 with a series of TV spots

featuring Mexican pop group Camila and merengue singer Elvis Crespo. Spots are also running on various Web sites, including Batanga.com and Univision.com. In 2008, the campaign expands to add regional Mexican norteño legend Conjunto Primavera, and the spots will rotate throughout the year.

Although Energizer has been

advertising to the Latin market for more than a decade, this is its first Latin music-centric campaign. It also marks the first time that Energizer has aligned with specific artists.

Each of the acts chosen will not only appear in the En-

ergizer spots, which were all shot in Mexico, but will also pen a song expressly for the campaign. Those songs will belong to Energizer for a year and will be available only on the sigueysigue.com site.

To date, the site has registered "tens of thousands" of visits per week, according to Grupo Gallegos group account director Montse Barrena. The advertising agency created the notion of crossing the Energizer Bunny with differ-

ent elements—in this case, music. Because each artist and song falls under a specific Latin genre, "it was a great way to reach out to different parts of our target," Barrena says.

Grupo Gallegos, in turn, turned to Batanga to help implement the campaign and find the right acts to fit the bill.

One of the biggest requirements, says Frank Valencia, GM of Batanga's live division, was finding acts that could create an original song and, literally, "the longest song of their career. I was pretty surprised at how receptive these artists were." ...

Mexican pop group CAMILA'S TV spot helped kick off the Música Que Sigue y Sigue campaign.



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Latin Notas

LEILA COBO lcobo@billboard.com



ANTHONY

The Honor Roll

Who Dominated The Latin Charts In '07?

As 2007 fades in the rearview mirror, we thought we'd present 10 fun facts from the year that was, about the albums, songs and artists that made the loudest noise on Billboard's charts.

HIGHEST FIRST-WEEK SALES

Daddy Yankee's "El Cartel: The Big Boss" (El Cartel/Interscope) scanned 82,000 copies in its first week, according to Nielsen SoundScan. At No. 2 was another reggaeton act, Wisin & Yandel. Their newest, "Los Extraterrestres" (Machete), scanned 52,600 copies.

TOP-SELLING ALBUM

For the week ending Dec. 21, Daddy Yankee's "El Cartel: The Big Boss" led the charge, with more than 250,000 copies, according to Nielsen SoundScan. At No. 2, nearing the 230,000 mark, was Aventura's "Kings of Bachata" (Premium/Sony BMG).

HIGHEST DEBUT ON HOT LATIN SONGS

Juanes' "Me Enamora" (Universal) was the only track of the year to enter the chart at No. 1. Other high notables were Wisin & Yandel's "Sexy Movimiento," which entered at No. 3; Los Huracanes del Norte's

"Volé Muy Alto" (Univision), at No. 4; and Marco Antonio Solís' "No Puedo Olvidarla" (Fonovisa), at No. 10. Special kudos to Wisin & Yandel and Huracanes for charting so high with very genre-specific tracks.

FASTEST-RISING SONG ON HOT LATIN SONGS

Enrique Iglesias' "Dimelo" (Universal) jumped from No. 49 to No. 1 on May 19.

LONGEST-RUNNING NO. 1 SONGS (UP TO THE WEEK ENDING DEC. 16)

Hot Latin Songs: Juanes' "Me Enamora"; 14 weeks and counting.

Latin Pop: "Me Enamora."

Regional Mexican: A nine-week tie between Los Rieleros del Norte's "Dime Quién Es" (Univision) and Vicente Fernández's "Estos Celos" (Sony BMG).

Tropical: Aventura's "Los Infieles" (Premium Latin) (14 weeks).

THE BILLBOARD ¿Q&A?

NaCo, the brand Edoardo Chavarin co-founded in 1999, has grown from a cheeky (and sometimes controversial) T-shirt line to five boutiques and a restaurant in Mexico. The company also presented five free "NaCo Nights" with cutting-edge Mexican artists at U.S. clubs in 2007. But NaCo also sells merchandise on tour for such bands as Café Tacvba, and Chavarin has designed album covers for acts from Molotov to Juanes. As his company builds a restaurant in Bogota, Colombia, and tests the waters at U.S. clothing retailers like Urban Outfitters, Chavarin spoke to Billboard about the business of "celebrating Mexican Latin culture with humor and style."

What's the point of the NaCo Nights?

We're trying to discover these bands and offer something to people, so that in a year when these bands

really break they can say, "Oh, I saw them a year ago at NaCo Nights."

We are trying to cut a real slice of what Mexico is for people, so when they come to a party they see the real Mexican bands. Ironically, some of them sing in English now—with the Internet and everything, this music genre border is erasing.

You've had sponsorship from MTV Tr3s and Volkswagen. Where do sponsors fit into the Naco concept?

We give away drinks, we give away tacos, we bring this talent . . . so we need to partner up with sponsors in order to make this happen . . . [Volkswagen] gave us a little Bug to drive around for a year, and we painted it like a Mexican serape . . . We had Virgin Mobile at our Vegas party, we've had Nintendo help us out.

Now people see us as kind of trendsetters for Latinos in the U.S., so they're using it as a promotional vehicle for different things. Soda Stereo is a great example . . . we [gave] away tickets to people who buy on our site, which becomes an incentive for sales.

What role do you play selling band merchandise?

We design the T-shirts and we produce them because we have all that infrastructure already. Then we go on tour and sell

Latin Rhythm: "Sola" (Machete Music) by Héctor "El Father" (12).

LONGEST-RUNNING NO. 1 ALBUMS ON THE SALES CHARTS

Top Latin Albums: Marc Anthony's soundtrack to "El Cantante" (Sony BMG Norte) (six weeks).

Latin Pop Albums: Marco Antonio Solís' "La Mejor Colección" (eight nonconsecutive weeks).

Tropical: Aventura's "K.O.B. Live" (23 nonconsecutive weeks).

Regional Mexican: Vicente Fernández's "Historia de Un Idoló" (11 nonconsecutive weeks).

Latin Rhythm: Daddy Yankee's "El Cartel: The Big Boss" (14 weeks).

TOP-SELLING LATIN ALBUM AMONG THE TOP 100 DIGITAL ALBUMS

None. There weren't any Latin titles among the top 100.

TOP-GROSSING U.S. LATIN TOUR

Rock act Maná grossed \$35,238,302, with an attendance of 509,187 people at 48 shows, according to Billboard Boxscore.

TOP-SELLING ALBUM BY A DEBUT ACT

Los Creadores del Pasito Duranguense de Alfredo Ramirez's "Recio, Recio Mis Creadores," which shifted 130,000 copies through the week ending Dec. 16.

ALBUMS BY DEBUT ACTS TO HIT NO. 1 ON LATIN TOP ALBUMS

Los Creadores del Pasito Duranguense de Alfredo Ramirez's "Recio, Recio Mis Creadores" (two weeks), and Camila's "Todo Cambió" (Sony BMG Norte) (one week).

Research by Keith Caulfield and Jose Promis.

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



CHAVARIN

the T-shirts, so there is a profit from selling at a show . . . And then a second business is for us to promote NaCo on that tour. So after every show, kids go to the Web page and buy our stuff and check it out because we give them stickers and all this stuff . . . We have an online shop, surrope.com, where you can get NaCo and shortly you'll be able to get the Café Tacvba merchandise and all these bands' merchandise. So it's a 360 business for us.

We pay a royalty to the band . . . It's like a record label. So many records were sold, these were the expenses, this is the profit, and you give the band their part and you get yours.

—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.

EN BREVE

SALUTE TO SERGIO

Disa Records has set a Feb. 19 release date for "K-Paz en Vivo Desde el Auditorio Nacional." The live CD will be packaged with video from one of the duranguense group's September 2007 concerts at the Mexico City venue. The project features duets with Diego Verdager and Calo, plus a bonus track, "Querido Amigo," a tribute song by the band dedicated to its recently slain lead singer, Sergio Gomez. K-Paz de la Sierra's latest studio album, "Capaz de Todo Por Ti," leapt to No. 1 on Billboard's Top Latin Albums chart last month in the wake of Gomez's Dec. 2 death.

CHRISTMAS CASH

The Spanish music industry received a belated \$46 million Christmas present Dec. 20 when Spain's Parliament approved a new digital tax. The so-called "digital canon" will apply to MP3 and MP4 players, mobile phones with MP3 recording capacity and USB memory cards, and is expected to go into effect Jan. 15. The Spanish government estimates that of the €100 million-€115 million (\$144 million-\$166 million) of "canon" that will be collected per year, some €32 million (\$46 million) will go to the music industry. The money will be administered by Spanish authors' and publishers' society SGAE.

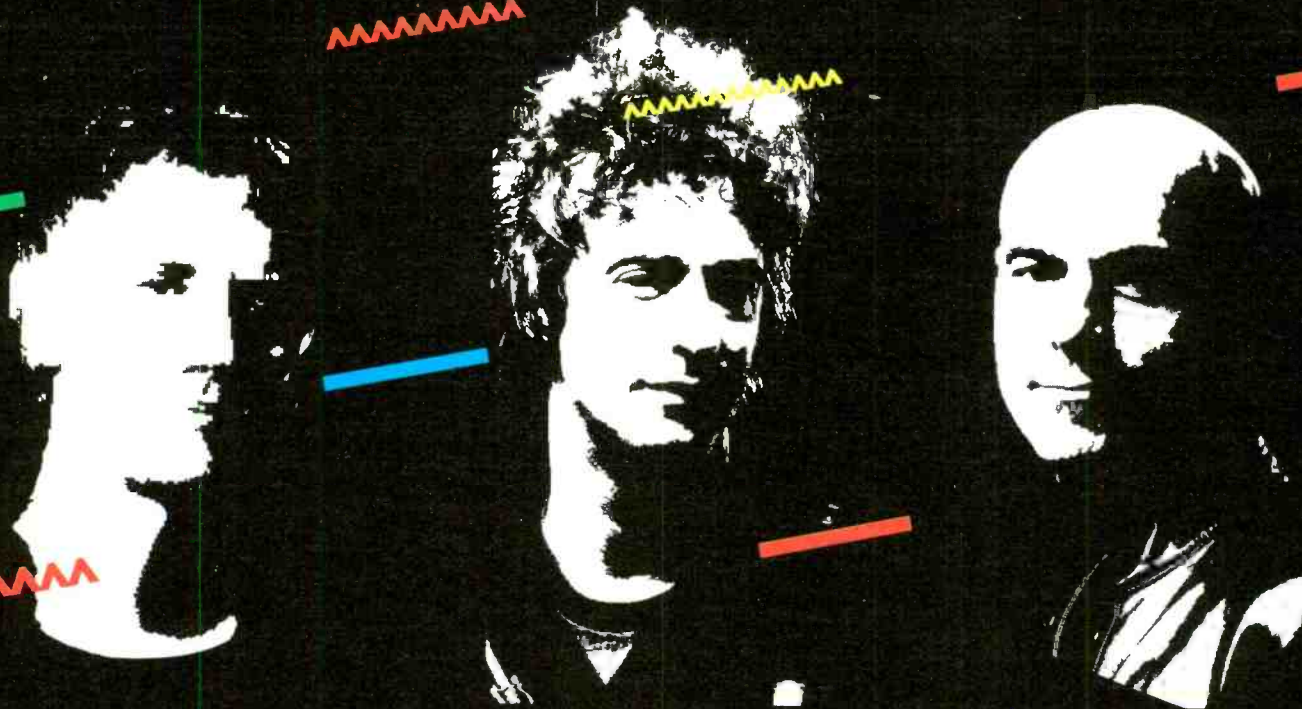
KENNY AND COFFEE

Veteran instrumentalist Kenny G has signed a new deal with Starbucks Entertainment and Concord Records, which will be inaugurated with the album "Rhythm and Romance." The set of Latin love songs will be available Feb. 5 at Starbucks locations and traditional retail stores. Kenny G is backed on the album by such acclaimed Latin musicians as drummer Alex Acuña, percussionists Michito Sanchez and Paulino Da Costa, bassist John Peña and guitarist Ramon Stagnaro. Sony BMG acts Camila and Barbara Muñoz contribute vocals throughout. Kenny G will begin a tour in support of the new album Jan. 18 in San Diego. Dates are on tap through March 26 in Miami.

Reporting by Ayala Ben-Yehuda, Jonathan Cohen and Howell Llewellyn.

WOSTEREO

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RIVER PLATE STADIUM
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392.000 TICKETS
OCT. 19,20,21+ NOV. 2,3 +
DEC. 21

NEW BOX
OFFICE RECORD

CORDOBA
CHATEAU CARRERAS STADIUM
48.000 TICKETS
DEC. 15

NEW BOX
OFFICE RECORD

CHILE

SANTIAGO DE CHILE
2 NACIONAL STADIUM
126.000 TICKETS
OCT. 24,31

NEW BOX
OFFICE RECORD

COLOMBIA

BOGOTA
PARQUE SIMON BOLIVAR
52.000 TICKETS
NOV. 24

NEW BOX
OFFICE RECORD

ECUADOR

GUAYAQUIL
MODELO ALBERTO SPENCER
STADIUM
41.000 TICKETS
OCT. 27

NEW BOX
OFFICE RECORD

MEXICO

MONTERREY / UNIVERSITARIO
STADIUM - GUADALAJARA /
3 DE MARZO STADIUM
DF / 2 FOROS SOL
180.000 TICKETS
NOV. 9,12,15,16

PANAMA

PANAMA
NACIONAL STADIUM
22.000 TICKETS
NOV. 27

NEW BOX
OFFICE RECORD

PERU

LIMA
2 NACIONAL STADIUM
95.000 TICKETS
DEC. 8,9

NEW BOX
OFFICE RECORD

USA

LOS ANGELES
HOME DEPOT CENTER
22.000 TICKETS
NOV. 21

MIAMI
2 AMERICAN AIRLINES ARENA
20.000 TICKETS
DEC. 4,5

VENEZUELA

CARACAS
HIPODROMO LA RINCONADA
52.000 TICKETS
NOV. 26

NEW BOX
OFFICE RECORD

T4f
TIME FOR FUN

POPART

TECH BY ANTONY BRUNO

Instant Gratification

Digital Lockers Face Conceptual, Legal Hurdles

I have a dream.

It's a dream where one day, I can access all my music from any location, on any device, at any time. That means play it on my PC in the office, through my Xbox 360 in the Man Cave, through my stereo system in the living room and even at my buddy's house using his PC, stereo or game console. Heck, I'd even like it streaming through my car stereo.

This dream requires the ability to not just stream music from a PC to other appliances in the house, which is fairly widely available today, but to stream and download it from anywhere, on any Internet-connected device, through a link to a virtual, customized jukebox-in-the-sky.

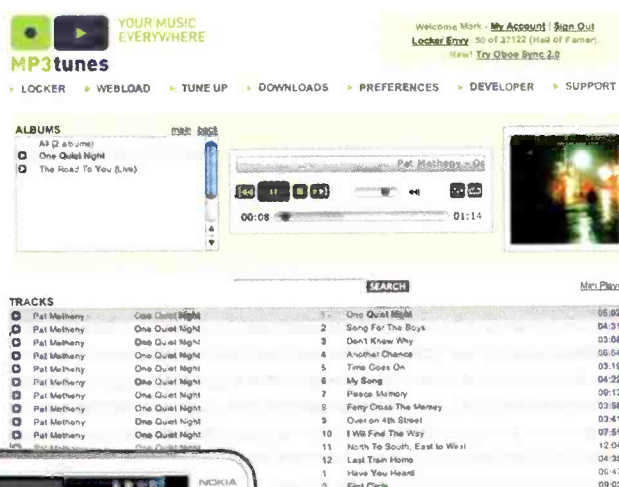
Today that remains a dream, but there are efforts afoot to make it a reality. Most come from companies that offer online digital storage services, otherwise known as digital lockers. The concept is that users can upload music, photos, office documents and pretty much anything stored on a given computer to a sort of virtual hard drive.

A secure login process enables access to stored files from most any Internet-connected device, and in some cases users can share their files with others. For the most part, however, access at this time is limited to other PCs and mobile phones, which is one reason why the market for such services hasn't taken off on a grand scale.

"The locker doesn't get really interesting until you get beyond the PC," says Michael Robertson, CEO of MP3-Tunes, which features perhaps the only digital locker service dedicated solely to music files. "If we only made the locker service available on PCs, it wouldn't have the value needed to attract millions of users. It needs to work with the DVR, mobile phones, game consoles. And we're just in the early stages of making that happen."

Just before the holidays, MP3-Tunes introduced an extension to the digital locker that allows users to play their stored music wirelessly through a PlayStation 3 game console. Unlike the Xbox 360, which lets users stream music stored on their PCs through the console, this streaming takes place directly from the Internet to the device. The company introduced a similar application for the Wii game controller earlier in the year.

But Robertson's hardly alone. Google has been rumored to be working on a massive online storage project for the last two years called Gdrive, which, depending on who you believe, is either set for an imminent launch or shelved completely. Exactly what music capabilities this will have remains unclear



Digital lockers like MP3-Tunes (above, and left, shown on the Nokia phone) offer flexibility, but have drawn the ire of major labels.

until a formal announcement is made. Despite their potential, digital lockers have yet to catch on as a central hub for "anywhere" music access. Part of the problem is that the music industry and the music-buying public don't really get the concept. The prevailing view is that once purchased, music files should be downloaded to a computer and transferred from one device to another much like a CD.

But the locker system turns that concept on its head, proposing instead that music is stored in an Internet-accessible repository that either streams or transfers it to each device. In addition to challenging the notion of music ownership in a digital age, there also needs to be a far greater collection of Internet-accessible music products as well—such as car stereos, home receivers, etc.

Another problem is digital rights management. Lockers like MP3-Tunes and Xdrive aren't compatible with music purchased from iTunes, or with subscription tracks from services like Rhapsody and Napster. And even if they were, streaming music from them to multiple devices like game consoles or car stereos would require those devices

to have the appropriate DRM technology as well.

What's more, the entire concept faces legal challenges. Last September, EMI filed a copyright infringement lawsuit against MP3-Tunes. Most of the complaint is focused on a separate function called Sideload, a music search engine that finds music posted online—in some cases without authorization—and allows users to save those files to their music locker. But EMI also alleges that locker users can easily give away their passwords to others so that they can swap their entire libraries with each other.

This may not be the last such action. A new online storage service called Omemo emerged in December that lets people store music and other files in each other's hard drives in a sort of peer-to-peer-type system. So, the music posted by each user in the network would be organized into one common music folder and available for all others to access free of charge.

And as usual, the capabilities of these innovative new technologies run afoul of the music industry's copyright concerns. So while these issues are worked out in the labs, at the negotiating table and in the courtroom, I'll just have to continue dreaming.

BITS & BRIEFS

GROSS ERRORS

According to research collected by the Mobile Entertainment Forum, the mobile entertainment industry is losing as much as 10% of its gross revenue due to inconsistent and inaccurate sales reporting. Half of the respondents in its recent member poll said they receive up to 50 types of sales reports, which causes massive confusion; 42% said the reports they get are inaccurate; and 93% said a better system is necessary for the long-term success of the market. Currently, there isn't a standardized content sales reporting guidelines.

RACETRACK SOUNDTRACK

Electronic Arts has unveiled the soundtrack to the "Burn-out Paradise" racing videogame, to be released Jan. 22. More than 40 acts are contributing to the sound-

track, headlined by Guns N' Roses' "Paradise City." Other tracks include contributions from Alice in Chains, Avril Lavigne, Depeche Mode, Faith No More, Jane's Addiction, LCD Soundsystem and Soundgarden.

FREING THE FILES

With the PlaysForSure logo campaign now in the crapper, consumer electronic manufacturer Neuro is hoping to fill the void and capitalize on the burgeoning digital rights management-free movement with its new "Unlocked Media" trademark and logo. The banner would be added to files guaranteed to be completely free of any DRM, and therefore guaranteed to play on any device, and is free to any product or service focused on using open standards. The company is looking for an independent third party to act as the program's administrator.

HOT RINGMASTERS™ JAN 5 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	10	#1 LOW	FLO RIDA FEATURING T-PAIN
2	2	14	NO ONE	ALICIA KEYS
3	7	5	WITH YOU	CHRIS BROWN
4	6	8	SUFFOCATE	J. HOLIDAY
5	4	17	DUFFLE BAG BOY	PLAYAZ CIRCLE FEATURING LIL WAYNE
6	8	23	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEMI
7	3	13	APOLOGIZE	TIMBALAND FEATURING ONEREPUBLIC
8	5	9	CLUMSY	FERGIE
9	10	16	KISS KISS	CHRIS BROWN FEATURING T-PAIN
10	9	14	I'M SO HOOD	DJ KHALED FEATURING T-PAIN, TRICK DADDY, RICK ROSS & PLIES
11	11	6	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS
12	13	23	CYCLONE	BABY BASH FEATURING T-PAIN
13	16	11	POP BOTTLES	BIRDMAN FEATURING LIL WAYNE
14	12	13	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY
15	17	11	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEATURING AKON, LIL WAYNE & NIA
16	15	16	BUBBLY	COLBIE CAILLAT
17	14	5	GIRLFRIEND	BOW WOW & OMARION
18	18	17	PARALYZER	FINGER ELEVEN
19	19	8	TATTOO	JORDIN SPARKS
20	29	2	SENSUAL SEDUCTION	S'HOOP DOGG



Chris Brown's "With You" scores the week's largest unit increase as it climbs 7-3. This week's tally of 47,000 is up 13,000 from a week ago.

RECEPTION LINE

Home stereo manufacturing giant Denon is getting into the networked music game with a new line of Rhapsody-compatible receivers. The S-Series range of devices feature Wi-Fi connectivity that allows them to connect directly to the Rhapsody music subscription service rather than streaming music from a PC. Of course, the S-series can do that as well, via the Wi-Fi connection or through a wired Ethernet port. Buyers get a free 30-day subscription to the Rhapsody service. For iPod users, both the S-52 and S-32 feature built-in docks, but not wireless streaming from iTunes, as Apple just doesn't roll like that. But they can stream virtually any Internet radio station.

The S-32 (pictured) runs for \$500 and the S-52—with an additional HD radio tuner, CD player and XM radio receiver—runs for \$700. Both are available now. —AB



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

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





The Indies

CORTNEY HARDING cortney.harding@billboard.com

Ad Nauseum

Indie Acts Battle Appropriation Of Their Images

Baltimore electronic musician **Dan Deacon** opened his December issue of XLR8R magazine to find he'd been named one of the worst artists of the year in the reader's poll.

But that wasn't what prodded him into making an obscene blog post. Rather, it was Deacon discovering his picture on the front of a postcard ad; on the back was a plug for Greyhound buses, promising to take riders to America's best underground venues to see artists like himself.

As it turned out, no one had ever contacted Deacon or any of the other bands in the ad to seek permission to use their image, let alone compensate them. Greyhound contends that all the copy and photos were provided by XLR8R; XLR8R offered no comment on the record.

Deacon's case is not an isolated incident. In the Nov. 15 issue of Rolling Stone, readers

the law, not all advertisers are willing to pay to play. And though some posters on message boards dedicated to the case have said that bands should be grateful for simply being exposed to a wider audience, the fact remains that using someone's image for a commercial purpose without his or her consent is against the law.

The basis of the lawsuit filed by Xiu Xiu and Fucked Up is California Civil Code 3344, which states, "Any person who knowingly uses another's name, voice, signature, photograph or likeness, in any manner, on or in products, merchandise or goods, or for purposes of advertising or selling, or soliciting purchases of, products, merchandise, goods or services, without such person's prior consent . . . shall be liable for any damages sustained by the person or persons injured as a result thereof."

There isn't a uniform federal law that protects the individual's right of publicity, and laws vary from state to state. In this case, California was chosen as the venue because it is the home base of Xiu Xiu's **Jamie Stewart**.

According to entertainment lawyer **Quinn Heraty**, who works with many indie bands but is not directly working on the case, "There is a presumed damage when someone uses your name or likeness for commercial purposes without your permission. Advertisers who use a band's image without

their permission are not really looking to help the musicians. They're trying to use the indie vibe and the aura the band gives off to sell their product, not to help the act."

Heraty says that the reason most indie acts don't pursue cases against those who use their images without compensating them is a simple question of resources. "A band will see their image and call the company, only to be pawned off on the ad agency," she says. "It's a shell game, and it gets discouraging. And let's face it, lawyers are expensive. Because of this, some brands think they can just railroad indies; they assume they're broke and dying for exposure."

In the past, individual indie acts have battled corporations and won; Nike issued a formal apology and destroyed a number of promotional items after **Minor Threat** and Dischord Records took the company to task for unauthorized image use. However, the class action suit marks one of the first times bands have come together to fight back. Under the California law, each violation can be valued at \$750.

"That's what makes this all so baffling," Heraty says. "Greyhound and RJ Reynolds should know better. In the end, they have the most to lose."



FUCKED UP has filed a class action lawsuit over a spread that ran in Rolling Stone.

found a four-page spread titled "Indie Rock Universe." Featuring an ad for Camel cigarettes on the flip side, the piece comprised cartoonish drawings of a mock "universe" populated by indie rock bands big and small. A number of the bands included in the piece expressed their anger in various online forums about being included in something that could be construed as an ad for a cigarette company. Two bands, **Xiu Xiu** and **Fucked Up**, have since filed a class action lawsuit against the magazine and RJ Reynolds. A spokesman for RJR contends that the ad and "Indie Rock Universe" are unrelated and they had no input in the content of the foldout.

Rolling Stone also said that "Indie Rock Universe" was in fact editorial content and not connected to the Camel ads. A source at the magazine pointed to a piece titled "Hip-Hop Universe," which ran last year in a similar format, and said that bands only had notoriety to gain from being included in the piece.

It should come as news to no one that indie folks are hot marketing property right now, as brands seek to connect with niche audiences. On many levels, this is a positive development for musicians—with revenue from record sales and touring dropping, there is real money to be made with licensing deals. But while most companies operate within the boundaries of

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

The Black Dahlia Murder

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01/15/2008 - Rochester, NY
01/16/2008 - New York, NY
01/17/2008 - Baltimore, MD
01/18/2008 - Philadelphia, PA
01/19/2008 - Worcester, MA
01/20/2008 - Richmond, VA
01/21/2008 - Atlanta, GA
01/22/2008 - Tampa, FL
01/23/2008 - Ft. Lauderdale, FL
01/25/2008 - Houston, TX
01/26/2008 - Ft. Worth, TX
01/27/2008 - San Antonio, TX
01/29/2008 - Phoenix, AZ
01/30/2008 - San Diego, CA
01/31/2008 - West Hollywood, CA

02/01/2008 - Pomona, CA
02/02/2008 - San Francisco, CA
02/03/2008 - Portland, OR
02/04/2008 - Seattle, WA
02/05/2008 - Boise, ID
02/06/2008 - Salt Lake City, UT
02/07/2008 - Denver, CO
02/08/2008 - Lawrence, KS
02/09/2008 - Minneapolis, MN
02/10/2008 - Iowa City, IA
02/12/2008 - Sauget, IL
02/13/2008 - Chicago, IL
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02/15/2008 - Detroit, MI

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On The Road

RAY WADDELL rwaddell@billboard.com

The Road Ahead

'Which Way Is Up' Panel Ponders Touring's Future

Is the current state of the touring business a "cesspool" with a "self-destructive" streak?

That was the stance that **John Scher**, co-CEO of Metropolitan Talent, took at a panel called "Which Way Is Up" at the Billboard Touring Conference in November. The panel—which successfully aimed to spur some candid conversation about where the touring industry is headed—was moderated by Billboard group editorial director **Tamara Conniff**. Onboard, in addition to Scher, were **Peter Grosslight**, worldwide head of music for the William Morris Agency; **Kevin Morrow**, president of Live Nation New York; **Jay Marciano**, president of Madison Square Garden Entertainment (MSG); **Sean Moriarty**, CEO of Ticketmaster, and **Larry Vallon**, executive VP of AEG Live.

"It's certainly not the business that any of us on this panel grew up in," Scher said. "And I think if we

don't figure out very quickly how to appropriately monetize every part of the business—the artists, the agencies, the promoters, the facilities—there won't be a business left in five or 10 years."

But on a panel full of smart guys who are as diverse in their opinions as they are skilled at their jobs, not everyone saw things the same way. While admitting the live biz faces some "fundamental challenges," Ticketmaster's Moriarty opined that "the interest and appetite of fans and the quality and diversity of artists is better than it has ever been." Similarly, Marciano pointed out that MSGE enjoyed record years in all its venues, exceeding 90% capacity.

"I find the business quite vibrant," Grosslight added. "We tend on these panels to focus on the big, high-profile 10%-15% of the industry, but the industry is much, much larger and deeper than that. We have almost 80 agents and 275 staff just in the music division and nearly 1,000 clients and they aren't all staying home."

That may be part of the problem, in Scher's view. "Maybe it's because I sit lower to the ground than you guys do," he said, citing the plethora of small rooms operating in New York as an example. "It's nonsense—there are way too many shows. The only people that are benefiting from the multitude of rooms of the same size are the artists, who are able to get more money."

Scher admitted he didn't understand the business plan of Live Nation and, to a lesser degree, AEG Live. "Factually, Live Nation has lost money

every year of its existence. They're out there dominating—market share, market share, market share, new buildings in markets that don't need new buildings," he said. "I have no idea whether AEG makes money or not because they're a private company."

At the independent promoter level, including secondary markets, "my guess is two out of three shows that are bigger than the club level lose money, maybe worse than that," Scher said.

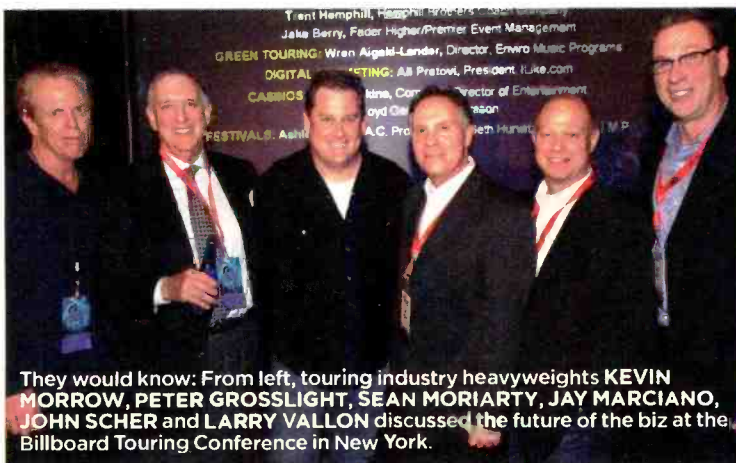
"I don't want to count everybody's money, but from my perspective the New York marketplace has never been more thriving," Marciano countered. "There are probably eight new clubs, four promoters in the marketplace, and the best I can tell everyone is making money, everyone is continuing to build more."

Both Marciano and Grosslight believe market fragmentation and more clubs benefit artist development. "In a lot of cases the fan is mak-

ing the determination as to whether they will remain a fan based on the artist's ability to perform, and I think that is healthy for the industry," Grosslight said. "[Clubs] are providing a place for artists to learn their craft and [for fans] to find out who's real and who isn't."

When Scher offered the argument that "ticket prices have gotten out of hand, service charges have gotten out of hand, artist guarantees have gotten out of hand," Vallon noted he had been hearing the same complaints since 1970. Scher agreed, but added, "If you do the math of what the average ticket price of a theater/arena/amphitheater show is, it's dramatically different."

Moriarty said that Ticketmaster data didn't fully support that supposition. "Where it's true is at the very top of the market, and that's because of the fundamental reality that people today, through every social class, are much more wealthy than they've ever been," he said. "Ticketmaster data shows, across all live entertainment categories, retail tickets on the system in 1996 averaged \$36. Ten years later they averaged \$48. The average service charge was \$6 and change; 10 years later the average service charge was \$8 and change. It's going up, but on the average it's not going up inconsistently with the way everything else in the world we live in is going up as well."



They would know: From left, touring industry heavyweights **KEVIN MORROW**, **PETER GROSSLIGHT**, **SEAN MORIARTY**, **JAY MARCIANO**, **JOHN SCHER** and **LARRY VALLON** discussed the future of the biz at the Billboard Touring Conference in New York.

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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$851,650 (865.685 balboa) \$150/\$15	SODA STEREO Estadio Nacional, Panama City, Panama, Nov. 27	20,770 sellout	Evenpro/Water Brother
2	\$842,000 \$48/\$38	TRANS-SIBERIAN ORCHESTRA KeyArena, Seattle, Dec. 1	18,931 21,545 two shows	Live Nation, in-house
3	\$832,819 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Allstate Arena, Rosemont, Ill., Dec. 8	14,389 sellout	AEG Live, Jam Productions
4	\$826,251 \$102/\$47	R. KELLY Phillips Arena, Atlanta, Nov. 15	12,329 14,348	Rowe Entertainment
5	\$819,888 \$45/\$35	TRANS-SIBERIAN ORCHESTRA Target Center, Minneapolis, Dec. 15	19,479 23,842 two shows	Live Nation, Mr. Chan Presents
6	\$815,824 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Ford Center, Oklahoma City, Dec. 2	15,455 sellout	AEG Live
7	\$794,603 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Alltel Arena, North Little Rock, Ark., Dec. 1	15,635 sellout	AEG Live
8	\$781,205 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Consoco Fieldhouse, Indianapolis, Dec. 9	15,180 sellout	AEG Live
9	\$779,970 \$45/\$35	TRANS-SIBERIAN ORCHESTRA Bradley Center, Milwaukee, Dec. 16	19,866 21,556	Live Nation, Frank Productions
10	\$773,149 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS FedEx Forum, Memphis, Nov. 29	14,201 sellout	AEG Live
11	\$767,855 \$102/\$32	DANE COOK Wells Fargo Theatre, Denver, Dec. 8	9,669 two sellouts	AEG Live
12	\$765,296 \$49.25/\$37	TRANS-SIBERIAN ORCHESTRA Hartford Civic Center, Hartford, Conn., Dec. 9	17,483 two sellouts	Live Nation
13	\$762,877 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Nationwide Arena, Columbus, Ohio, Dec. 11	15,297 sellout	AEG Live, Jam Productions
14	\$731,399 \$100/\$75/\$50/ \$30	DANE COOK Sprint Center, Kansas City, Mo., Nov. 25	10,907 sellout	AEG Live
15	\$707,710 \$50/\$40	TRANS-SIBERIAN ORCHESTRA Times Union Center, Albany, N.Y., Dec. 5-6	15,108 two sellouts	The Bowery Presents
16	\$704,845 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Sprint Center, Kansas City, Mo., Dec. 3	13,790 sellout	AEG Live
17	\$681,608 \$99.75/\$79.75/ \$49.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Staples Center, Los Angeles, Nov. 30	9,630 sellout	Concerts West/AEG Live
18	\$673,695 \$100/\$45	R. KELLY Toyota Center, Houston, Dec. 2	8,801 10,829	Rowe Entertainment
19	\$672,766 \$59.50/\$39.50/ \$25	KEITH URBAN, GARY ALLAN Sommet Center, Nashville, Nov. 30	12,480 sellout	AEG Live
20	\$665,415 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS U.S. Bank Arena, Cincinnati, Dec. 13	12,692 sellout	AEG Live
21	\$657,248 \$200/\$9.99	BARRY MANILOW Quicken Loans Arena, Cleveland, Dec. 14	8,618 14,649	Live Nation, in-house
22	\$652,984 \$159/\$64	NEIL YOUNG, PEGI YOUNG Tower Theatre, Upper Darby, Pa., Dec. 9-10	6,015 two sellouts	Live Nation Global Touring
23	\$652,470 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Van Andel Arena, Grand Rapids, Mich., Dec. 6	12,437 sellout	AEG Live
24	\$649,316 \$46/\$36	TRANS-SIBERIAN ORCHESTRA Rose Garden, Portland, Ore., Dec. 2	15,564 20,002 two shows	Live Nation
25	\$646,979 (\$40.80/708 colon) \$23.08/\$12.50	MANÁ Estadio Saprissa, San Jose, Costa Rica, Nov. 20	20,434 sellout	Evenpro/Water Brother
26	\$634,422 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Arena at Gwinnett Center, Duluth, Ga., Nov. 28	11,082 sellout	AEG Live
27	\$625,460 (\$36.581 balboa) \$200/\$30	MANÁ Figali Convention Center, Panama City, Panama, Nov. 22	7,802 sellout	Evenpro/Water Brother
28	\$616,840 \$95/\$45	STEVIE WONDER Toyota Center, Houston, Dec. 4	8,310 8,333	Live Nation
29	\$614,748 \$95/\$65	STEVIE WONDER Nokia Theatre, Grand Prairie, Texas, Dec. 5-6	7,368 12,638 two shows	AEG Live, Live Nation
30	\$612,788 \$200/\$9.99	BARRY MANILOW Palace of Auburn Hills, Auburn Hills, Mich., Dec. 15	7,159 11,694	Live Nation, Palace Sports & Entertainment
31	\$595,624 \$79.75/\$59.75/ \$39.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Ford Center, Oklahoma City, Dec. 6	10,725 sellout	Concerts West/AEG Live
32	\$584,194 \$69.55/\$32.10	97X NEXT BIG THING: THE USED, JIMMY EAT WORLD & OTHERS Ford Amphitheatre, Tampa, Fla., Dec. 2	16,113 19,510	Live Nation
33	\$583,379 \$55/\$40	TRANS-SIBERIAN ORCHESTRA Pepsi Center, Denver, Dec. 6	12,375 sellout	Live Nation
34	\$581,343 \$55/\$42.50	TOOL, TRANS AM Pepsi Center, Denver, Nov. 21	11,785 sellout	AEG Live
35	\$562,925 \$58/\$44	TRANS-SIBERIAN ORCHESTRA World Arena, Colorado Springs, Colo., Dec. 5	11,899 14,440 two shows	Live Nation, in-house



Retail Track

ED CHRISTMAN echristman@billboard.com

Formatted For Success

New Physical Products Hold New Opportunities

Although the music industry just left behind a tough year, we all know we are facing an even more challenging one ahead. That's because digital sales are still not offsetting the decline in physical volume. It seems that the labels are paying plenty of attention to building digital sales, but for all their lip service are still not doing enough to prop up physical formats.

Besides those customers choosing digital over physical, the other things hurting CD sales are price, exclusives and the oncoming format obsolescence. Let's tackle these things one at a time.

Sure, it's been said a million times that consumers

a practice that merely shifts sales—not grow them—usually from multiple accounts to nowadays a few big-box accounts. Forget that it drives the shut-out retailers crazy, but four versions of **James Blunt's** "All the Lost Souls," each available at different big-box accounts, also confuse and piss off consumers, according to Newbury Comics CEO **Mike Dreese** (Billboard, Dec. 22, 2007).

Exclusives are also a factor in why music specialty stores close. Isn't it amazing that the U.S. industry's overall sales keep falling, even though big boxes like Target, Wal-Mart and Best Buy keep opening more stores? Could it not be

ination of consumers before, just like quadraphonic albums failed in the '70s, but the numbers that the DVDplus people are touting make for a convincing argument. Forty-three million households now have surround sound, and 60 million will have it by 2009. Seems like a great base of consumers who might want to buy, say, the 373 albums that have each sold more than 5 million units, to play in surround sound.

I hate it when the industry tries to trick customers into rebuying albums by coming out with limited edition versions well after street date, instead of having them both out day-and-date. But who could complain about being offered the opportunity to buy a superstar platinum album in a new, high-quality version now, when most consumers didn't have surround sound opportunities when most of those albums were initially released?

And don't forget, if you don't want to adopt DVDplus, MVI comes out on a DVD and is fully capable of containing surround sound too.

CDVU+ is also worth taking a look at, as long as you keep at least a basic CD booklet with the package, something that so far Hollywood is not doing. Finally, what I like about DFS—which can be married with DVDplus and visa versa—is that it seems to offer a solution to the exclusives issue.

We all know exclusives are bad for the industry, but the labels are going to keep doing them because they like using other companies' money to market their records. But with DFS, after an exclusive window, you could allow all customers the opportunity to buy all the exclusive tracks that were spread out to all the various big boxes and iTunes to the updatable area of the DFS disc, thus making the album complete for everyone. ♦♦♦

more clear that having dedicated music stores remain open might be in the label's best interest long term?

Finally, let's do something about the CD. The movie industry is already at work on setting up its second physical digital format—Blu-ray and HD—and the music industry is just now taking tentative steps to its second. What's with that?

Last issue, Billboard highlighted four discs—DVDplus, MVI (music video interactive), CDVU+ and DFS (digital future solution)—all vying for attention as the CD replacement. Most of these discs have been around since last March, and yet so far all we have seen in the States are maybe eight titles issued on MVI. Why are we taking our time on this? Isn't the industry sinking fast enough to prompt a slightly quicker response?

Sure, I know that surround sound failed to catch the imag-

THE NEW BREED

■ **DVDplus** is a hybrid disc that allows for albums to be issued in CD and Surround Sound versions, accompanied by video.

■ **DFS**, or Digital Future Solution, comes with pre-

recorded content that can unlock online updates.

■ **CDVU+** allows for a digital booklet to be embedded on a CD.

■ **MVI** is an album that contains audio, video and links to more content.

will pay and pay well for a hit title they really want. But the label folks who say that seem to forget that for every album that is an automatic purchase, there are many other potential album purchases that are internally debated by consumers, with price being one of many factors under consideration.

There are many reasons why CD prices need to come down, but I have done that column many times before, so I won't repeat myself here, except to reiterate just one of them. A price reduction will help the account base remain healthy. When stores are healthy, they don't have to close. It's that simple. The rapid decline of CD sales owes just as much to the shuttering of stores carrying music and the reduction of music space in ongoing stores as it does to any other factor.

Let's move on to exclusives,

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Smoking ban protesters, seen here at a Dec. 10 rally in Munich, claim that new legislation will drive some fans from live music clubs.

GLOBAL BY LARS BRANDLE

No Butts

Will Europe's Smokeless Zones Hurt Live Music Scene?

LONDON—It's "butts out" for the live music industry in Europe.

On Jan. 1, continental Europe's most populous country completed something of a cultural shift when Germany introduced a nationwide ban on smoking in public areas—including live venues and dance clubs.

While venue operators come to grips with the new policies, some German concert promoters are concerned that nixing nicotine will damage business.

A study by market research company GfK in Nuremberg found that 12% of German concertgoers deemed smoking a necessary part of the live experience. "Even though the prohibition on smoking is not so important for most people," says Jens Michow, president of German concert promoters association IDKV, "neither concert promoters nor artists can do business without 12% of their visitors. We can only hope that the ban will not influence their decision to go to concerts."

German venue operators should look west for reassurance; England's introduction of a ban on July 1, 2007, met with almost entirely positive reaction from the local live industry.

Similar measures had already been introduced in neighboring Ireland, Scotland, Wales and Northern Ireland, and a host of fellow European Union members followed suit. A partial ban in France became total on Jan. 1, and beginning July 1, smoking will be banned in Dutch bars and clubs.

Minor pitfalls do exist, British live music insiders say. Aside from violations attracting fines—which vary from territory to territory—venue operators and promoters must consider what effect a ban has on attendance and bar income.

Overall, the ban is "a good thing," says John Northcote, CEO of live music and club venues business Academy Music Group. "It hasn't really affected our gigging business. It's had a marginal effect on the club business, but that will sort itself out over the six months. It certainly hasn't devastated the business like it has bingo."

Britain's bingo halls and pubs were reportedly among the worst-hit by the new rules. Trade body the U.K. Bingo Assn. claimed declines of up to 27% in revenue immediately following the 2006 introduction of the ban in Scotland.

But the live music business has no such fears. "I haven't heard anyone say they thought atten-

GLOBAL BY ROBERT THOMPSON

PAY TO PLAY?

Digital 'Tax' Slammed In Canada

TORONTO—A revolutionary plan that would effectively legitimize file-sharing here has been slammed as "a pipe dream" by Canadian labels.

The Songwriters Assn. of Canada proposes to allow domestic consumers access to all recorded music available online in return for adding a \$5 Canadian (\$4.96) monthly fee to every wireless and Internet account in the country.

The SAC claims that the proposal, which has been presented to labels' bodies the Canadian Record Industry Assn. (CRIA) and Canadian Independent Record Production Assn. as well as publishers' groups, would raise approximately \$1 billion Canadian (\$993 million) annually. Although the SAC does not detail how revenue would be collected and distributed, it says it would go to artists, labels and publishers.

The idea doesn't strike a chord with everyone. The SAC proposal "would signal the death of paid music services in Canada," says Alistair Mitchell, CEO of Canadian music service Puretracks. "It would be saying we're just giving up on developing new models. The concept is so flawed, I don't know where to start."

"This proposal is incredibly well thought out and well-constructed," acting SAC president Eddie Schwartz says. Producer/songwriter Schwartz, whose songs have been performed by Joe Cocker, Pat Benatar and Donna Sum-

mer, says the scheme would "allow people to gain access to the entire repertoire of Western music" for only \$60 Canadian per year.

That, he adds, "amounts to \$0.16 [\$0.159] per day. [Which] seems like a pretty good deal." Schwartz adds that it is unlikely users with both a wireless phone and Internet account would have to pay twice for access.

The Canadian Wireless Telecommunications Assn. estimates Canada had 18.5 million wireless phone users and 7 million residential Internet users at the end of 2006. In 2006, according to the IFPI, the trade value of recorded music fell 9.1% to \$598.7 million Canadian (\$529.8 million); CDs accounted for 85% of that total.

CRIA president Graham Henderson says he has discussed the plan with Schwartz, but his organization is reluctant to become involved. "We don't want to pursue what amounts to a pipe dream that is presented as a quick fix," he says. "We'll lose focus on the real issues that will help us resolve the industry's problems."

Schwartz says he has received positive feedback from consumer groups. However, he notes that it would require clearance from the Copyright Board of Canada, and the SAC has not yet taken the concept to the regulatory body.

The SAC has also yet to present its proposal to Canadian Internet service providers, although some are dismissive of the plan.

"It appears [the SAC] would ask wireless

carriers and ISPs to collect this surcharge on their behalf," says a spokesman for Bell Canada, one of the country's largest telecommunications companies and the majority owner of Puretracks. "[That] would not go over well with our client base, especially with the large number already signed up for our [legal] mobile and online music services."

The Supreme Court of Canada ruled in 2004 that ISPs are not responsible for the actions of clients using their Internet services. One sen-

ior source at a Canadian ISP says, "ISPs are not required to—nor would they—police this kind of usage. Nor would they charge, collect and remit what is in essence a tax."

However, the proposal has received support from the Canadian Music Creators Coalition, a group of 187 acts, including the Barenaked Ladies and Avril Lavigne.

Artist Andrew Cash described the SAC suggestion in a statement on behalf of the CMCC as "the first progressive proposal we've seen in Canada to address file-sharing."



BARENAKED LADIES and EDDIE SCHWARTZ (inset) are backing a controversial plan aimed to stem the tide of digital piracy.

SMOKING PROTEST: JOHANNES SIMON/GETTY IMAGES; BARENAKED LADIES: CHRIS WOODS

dances were down because of the smoking ban," says Bob Angus, director of British promoter Metropolis Music.

Club trade falls into a slightly different area, says Steve Forster, London-based managing director of Venue and Live Music Solutions, which operates the 18 venues within MAMA Group's stable. The window in which a clubgoer stays on the premises is generally longer, he explains, and "there tends to be more social interaction."

"We will also look to establish new possibilities for smoking," says Rene Rohde, managing director of the Eishaus dance club in Lübeck, Germany. "Initially, we will have fewer visitors, but it will slowly find its level."

During the longer term, the introduction of "smoking terraces" and a watertight system for re-entry passes are projects the U.K. live business is looking into. "But that leads to a whole myriad of complaints from residents and people nearby about noise escaping," says Academy Music Group's Northcote, whose company will test a re-entry pass system in early 2008.

A recent British survey suggests a smoking ban could actually encourage gig-goers. Conducted for mobile phone operator Vodafone and published in September, it found that 20% of respondents believed the smoking ban had produced "positive" results for concerts. That

figure doubled to 39.5% for the 16-24 age group. The nationwide online survey carried out by Tickbox.net represented a sample of more than 1,400 participants.

According to a separate study published in December by market research firm Synovate, in which more than 8,500 were interviewed across a range of international markets, 14% of respondents said they believed smoking bans made dining out and entertainment options more enjoyable.

Leading German promoters suggest the overall attitude toward the ban is positive.

"We do not see any connection between the smoking prohibition and ticket sales," says promoter Marek Lieber-

berg, managing director of Marek Lieberberg Konzertagentur in Frankfurt. "But we are strongly convinced that the quality of the atmosphere in the halls will be improved."

"You just have to accept it, plan for it and embrace it," Forster says. "You can try to oppose it as much as you like. If you're sensible and practical, you sell the positives to the customer and you factor in the desires for the 5% or so who still want to smoke—and you keep everyone happy."

Additional reporting by Wolfgang Spahr in Hamburg.



GLOBAL NEWSLINE

>>>QUEEN HONORS MINOGUE, PARKINSON

Australian pop singer Kylie Minogue and veteran British broadcaster Michael Parkinson were among the music industry names on Queen Elizabeth II's new year's Honours list. The list, based on recommendations from the U.K. government, was published Dec. 29. Minogue, who recovered from breast cancer to relaunch her career in 2007 with her 10th album, "X" (Parlophone), became an Officer of the Order of the British Empire in the annual list, for "services to music." Parkinson was named a Knight Bachelor for services to broadcasting. His TV chat show "Parkinson," launched by the BBC in 1971, became a national institution; in its later incarnations for the BBC and commercial rival ITV, it developed into a key show for breaking middle-of-the-road/AC acts in the United Kingdom. Other honorees included Beggars Group/Impala chairman Martin Mills, named a Member of the Order of the British Empire for services to the music industry, and concert promoter Graham Pullen, director of special projects at Live Nation in the United Kingdom, who was given the Member of the Royal Victorian Order medal for his work producing and staging charity concerts.

—Tom Ferguson

>>>FRENCH VIRGIN STORES SOLD

French media conglomerate Lagardère has agreed to sell a majority stake in Groupe Virgin—which operates Virgin retail stores in France—

for an undisclosed sum to investment fund Butler Capital Partners. The sale covers the group's seven retail stores in France, plus online entertainment retailer VirginMega. Unconfirmed reports suggest the value of the transaction is slightly less than €100 million (\$147 million). Virgin employs 1,900 people with annual sales approaching €400 million (\$588 million), according to a statement issued by Lagardère. Billboard understands that Butler Capital will own 80% of Virgin, with Lagardère keeping the remaining 20%.

—Aymeric Pichevin

>>>SPAIN ADOPTS DIGITAL TAX

The Spanish parliament has approved the introduction of a tax on digital equipment capable of recording music, film, photocopies or any other form of intellectual property. The move expands existing legislation to cover digital music players, mobile phones with recording capacity and USB memory cards. The tax is expected to be applied starting Jan. 15. The Spanish government estimates that €100 million-€115 million (\$144 million-\$166 million) will be collected per year, with some €32 million (\$46 million) to go to the music industry to compensate authors and artists for loss of income caused by private copying. Revenue collected will be administered by Spanish authors' and publishers' society SGAE.

—Howell Llewellyn

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GLOBAL BY STEVE McCLURE

SURROUND SOUND

Japan's 360-Degree Model Draws Admiring Glances

TOKYO—What goes around, comes around.

Universal's August 2007 acquisition of Sanctuary Group brought the former indie's much vaunted "360-degree model"—adding management, concert booking and merchandising to label/publishing activities—back into the spotlight.

In Japan, however, pop acts have been benefiting from 360-degree vision since the 1960s.

"The future is already here in Japan," Universal Music Group International Asia Pacific region president Max Hole says. He notes that the Japanese 360-degree approach is rooted in the working culture of the country's artist-management companies. "They have been sharing in all related revenue streams for decades," he says. "The services they provide are much wider than those of Western companies."

Daniel DiCicco is president of Tokyo-based BMG Japan, which operates management company BMG Artists. He says

Japanese 360-degree deals often involve working with media and outside partners which make financial investments in artists' careers in exchange for sharing certain rights.

"The Japanese domestic music market is highly evolved, with a complex and varied landscape of creative players," DiCicco says. "One doesn't just waltz in to applause with a 360-degree contract



DICICCO

in hand."

Tokyo-based production company Johnny's Jimusho, established in 1963, is widely acknowledged as pioneering Japan's 360-degree model. The company originates the concept for an act, hires suitable performers and develops them into a marketable, branded pop package, while maintaining control over many rights.

Leading domestic record companies such as Sony Music Entertainment (Japan) (SMEJ) and Avex Group also offer a wide range of music services; Tokyo-based Sony's 44 companies cover labels, distribution, artist management, music publishing, magazine publishing, cable TV and music venues. Similarly, Avex's operations include labels, management, publishing, physical and digital distribution, concert promotion as well as a school for aspiring artists.

"Avex has been a 360-type company from the very beginning," says a representative for the leading independent, which launched in 1988. About 30 of Avex's 210 acts have 360-type deals, he says.

Other majors have adopted the practice. In 2006, Universal Music Japan entered artist management by launching Universal Music Artists, while in 2007 Warner Music Japan bought 70% of Tokyo-based management company Taisuke. More recently, EMI Music Japan launched management company EMI Entertainment Japan in November.

Typical of the acts signed to 360-degree-type deals is female pop duo Puffy, signed as a recording act to SMEJ label Ki/oon Records, with a publishing deal with Sony Music Publishing and management through Sony-owned Hit & Run.

Other acts pick and choose from the range of services on offer. Up-and-coming rock band Base Ball Bear, for example, has a record deal with EMI Music Japan, but is signed for management publishing with Sony group company Music Tabloid.

The 360-degree model "is OK for 'idols,' but not rock bands,"



BASE BALL BEAR

says Yukio Kobayashi, president of Tokyo-based independent management company 3rd Stone From the Sun, which handles local rock acts Theatre Brook, Hige and Bo-Peep. The model most benefits teen-pop acts that need maximum media exposure for the short term, but not rock acts interested in long-term careers, he says.

The Japanese model's potential pitfalls were vividly illustrated in 2001 when female pop singer Ami Suzuki went against Japanese show business' paternalistic grain by suing AG Communication, the Tokyo-based production company where she was signed to a 360-degree deal.

Suzuki's 1999 debut album, "SA," had sold 1.5 million copies domestically, according to SoundScan Japan. But after her legal action, the singer was effectively blacklisted by the local entertainment industry and her career remained in the doldrums until Avex signed her in late 2004 (Billboard, Feb. 19, 2005). To date, however, she has not recaptured the peaks of her earlier career.

THREE LABELS' 360 VIEWS

JOHNNY'S JIMUSHO

Based: Tokyo

Key acts: SMAP (male pop vocal group; recordings licensed to Victor Entertainment), Kat-tun (male pop vocal group), Tokio (male pop vocal group; recordings licensed to Universal Music Japan)

Associated businesses: Johnny's Music Publishing, Joy Storm (record label), Johnny's Family Club (fan club), Johnny's Shop (merchandising) Since its establishment in 1963 by Japanese-American producer/talent scout Johnny Kitagawa, the Johnny's Jimusho production house has become one of the most powerful players in the Japanese entertainment business. It specializes in male "idol" groups, most famously quintet SMAP, whose members are among the best-known entertainers in Japan. "Johnny's is the ultimate '360-degree' company," one Tokyo music-biz insider says.

AVEX GROUP

Based: Tokyo

Key acts: Ayumi Hamasaki (rock/pop female vocalist), Kumi Koda (R&B/pop female vocalist), Exile (R&B/pop male vocal group) Associated businesses: Avex Entertainment (recording/music publishing), Velfarre Entertainment (club/restaurant management), Avex Live Creative (concert production, music publishing), Avex Planning and Development (artist development), Avex Marketing (distribution and merchandising) Having started out in 1988 importing dance music from Europe, Avex grew during the 1990s into one of Japan's biggest labels, discovering and developing a steady stream of dance-pop acts. The company recently branched out into movie and animation production; however, a spokesman insists that "Avex's core competency is undoubtedly artist management."



PUFFY

SONY MUSIC ENTERTAINMENT (JAPAN)

Based: Tokyo

Key acts: Tamio Okuda (rock/pop male vocalist), Puffy (pop female duo), Chemistry (R&B/pop male vocal duo; label and publishing only) Associated businesses: Sony Music Artists (management), Sony Music Publishing, Sony Magazines, JARED (distribution), Hall Network (music venues), Music on TV (cable-TV operator), Clip Gate (video-rights clearance) SMEJ traces its origins to 1968, when Japanese electronics company Sony and CBS Records created the 50/50 joint venture CBS/Sony. In the 1970s the company grew into Japan's No. 1 label in terms of market share—a position it has held ever since. —SM



Legal Matters

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MADONNA'S game-changing deal with Live Nation was hammered out in a lightning-quick three months.

Behind The Live Nation/Madonna Deal

A New Model For 360-Degree Deal Contract Forms

One legal complaint frequently voiced by artist lawyers over major labels' 360 deals is that the contract forms based on traditional deals make no sense. The contract between **Madonna** and Live Nation's Artist Nation, though, could mark a new way of drafting agreements that encompass several revenue streams.

The agreement was handled by Greenberg Traurig for Live Nation and Grubman Indursky & Shire for Madonna. Greenberg Traurig's Miami-based partner **Gary Epstein**, chairman of the firm's national corporate and securities practice,

spearheaded the setup and brought in New York-based partner **Andy Tavel** for his music industry expertise.

Sources close to the parties say that the big-picture deal points were hammered out between **Arthur Fogel**, chairman of Live Nation's global music division and CEO of global touring; **Michael Cohl**, chairman/CEO of Artist Nation; **Guy Oseary**, Madonna's co-manager; and **Allen Grubman**, Madonna's attorney. Then it was handed off to the transactional lawyers to draft the agreement.

First, the Greenberg Traurig lawyers essentially built a "Chinese wall," as Tavel calls it, between themselves and every entertainment person in the

firm to maintain confidentiality and avoid any conflict of interest. Then the deal was "fast-tracked" so the parties could close it before any leaks occurred in the press or in the industry. It took slightly more than three months to complete—practically record time for a new business model.

When drafting the contract, the lawyers decided not to begin with a basic recording contract, Tavel says. Instead, they shaped the agreement as a corporate joint venture involving licensed rights. Then they customized it.

The basic structure included spelling out commitments by the financing partners and how it would be spent. While specifics are confidential, it goes without saying that

Madonna doesn't come cheap.

"Live Nation has a vision and a plan," Tavel says. "They have the guts to make the financial commitment while [many record labels] are hemorrhaging, circling the wagons rather than taking risks."

While envisioning the new contract model, Tavel says he kept in mind his view of the future music model where everything is coordinated—and stems from—the artist's Web site, like the center of a wheel coordinating spokes of record sales, tour ticketing, merchandise sales, fan sites and more.

The lawyers then covered entertainment-related issues in the contract. They involve such issues as the different streams of revenue including recording,

touring, merchandise and sponsorships; the different income splits per revenue stream; recording, marketing, video, photo shoot and related cost issues; what activities and costs require preapproval and by whom; what minimum amounts can be spent without preapproval; recoupments; and how to calculate net proceeds from gross revenue.

"This was the most innovative negotiation I ever experienced," Tavel says. "We weren't dealing with any precedent. [Grubman partner] **David Toraya** and I worked side by side, just throwing out ideas."

Throughout the deal, the lawyers kept their focus on how to be cost-conscious, achieve market efficiency and avoid getting bogged down in the details, Tavel says. And to keep accounting streamlined, a source says, all gross revenue flows to Live

Nation, which then accounts and pays Madonna's company.

One of the most significant differences between this deal and traditional record deals was its corporate aspect. Epstein says that he believes his involvement as a corporate securities lawyer demonstrates a recognition that the world of music contracts is changing.

"As these deals get more sophisticated and more inclusive, it's not enough to simply have relationships," he says. "You need expertise in tax, securities and intellectual property—and an international dimension."

Artist Nation is expected to use much of the contract as a form for star artists like Madonna. Considering the high-powered negotiations involved, it seems a pretty good place to start a new contract model.

And as for the 360-type deal, Tavel is all for it with the right company.

"If properly executed," he says, "this model will expand the pie rather than divide existing revenue streams." ♦♦♦

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EXPERIENCE THE BUZZ

CELINE DION TAKING CHANCES

Join Billboard as we profile Celine Dion, one of pop music's most successful artists, as she prepares to embark on her world tour. This STARS special issue will highlight Celine's career from her earliest days in Quebec through her record-breaking five-year residency at Caesar's Palace in Las Vegas as well as the release of her latest CD "Taking Chances". Don't miss this backstage pass to congratulate Celine on all of her accomplishments and wish her luck on her upcoming tour!

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RADIO BY JOHN SCHOENBERGER

Free To You And Me

Big Head Todd & The Monsters Give Away Album To Help Promote Live Shows

At a time when acts from Radiohead to Madonna to the Eagles are pushing the boundaries of the standard record-release model, Big Head Todd & the Monsters are trying a new business model as well—and they're making sure radio is part of the plan.

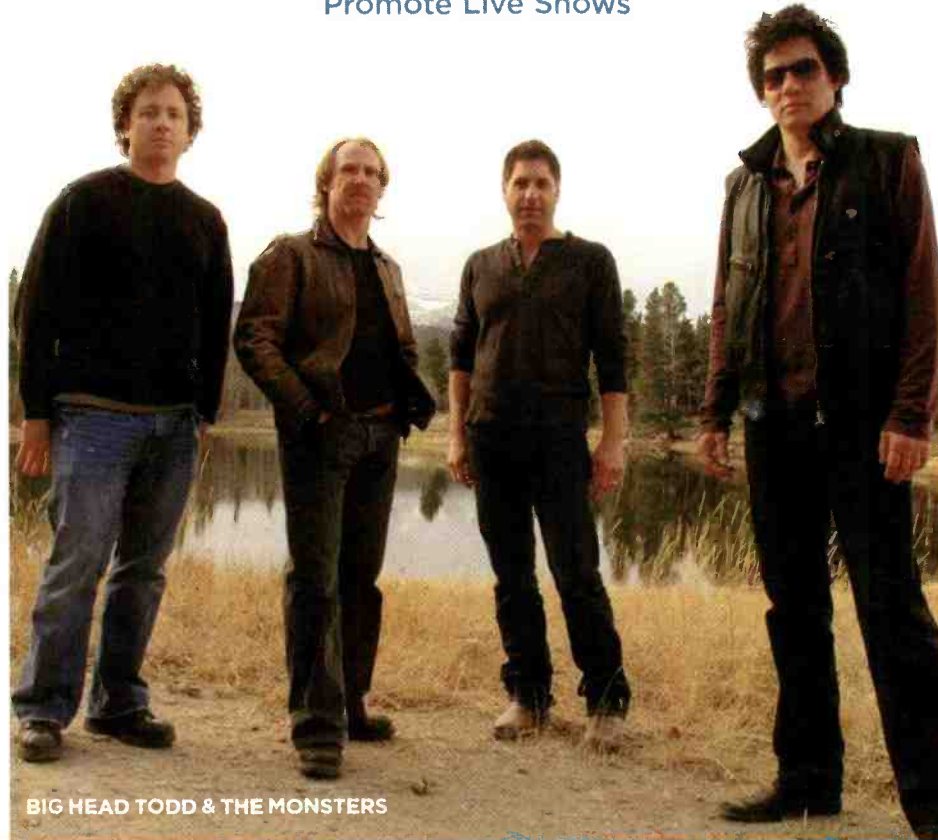
The band is using its new studio recording, "All the Love You Need"—slated for release in early 2008—as a direct-mail promotional tool by giving it away via special campaigns with stations.

The strategy involves customizing CD artwork with a participating station's call letters along with the imprint of a corporate sponsor and distributing it via direct mail using each station's listener database. Thousands of copies will be provided to the stations. Sponsors help defray the cost of producing the customized CDs, and the stations pick up the mailing costs.

According to Big Head Todd manager Bill Rusch, the band—which has sold 48,000 copies of its last traditionally issued studio album, 2004's "Crimes of Passion," and 1.2 million copies of its 1993 album "Sister Sweetly," according to Nielsen SoundScan—wanted to try something innovative. "The real source of income and continued success is our live show," he says. "We felt that in this stage of the band's career, we would try using the recorded music as a marketing and promotional tool to drive that.

"It was also a way for us to get radio onboard as a partner on a deeper level than just asking them for airplay," Rusch continues.

So far four stations have taken the band up on its offer: triple-A outlets KBCO Denver (a Clear Channel station), KPRI San Diego (Compass Media) and KGSR Austin (Emmis) and



BIG HEAD TODD & THE MONSTERS

Central Missouri State University's KTBG Warrensburg, Mo. The mailings in Warrensburg, Denver and Austin were tied in with a holiday gift campaign, while San Diego will participate in late January. In addition to the new studio disc, KPRI plans to mail out a live CD the band will record in San Diego.

Rusch says the band expects to add other markets in first-quarter 2008, expanding the campaign in relation to its touring schedule. Plus, the group extended an invitation to everyone on its fan list. "We basically said that if you give us your address, we will send you a cool Christmas gift, which will be the CD," Rusch says, adding that 25,000-plus fans received the album.

The band has posted similar offers on other Web sites with whom it has a relationship. And tickets for January and February tour dates will include information about how the purchaser can go online and download the entire CD for free.

Since the band writes its own material, it didn't have to ask songwriters or publishers to forgo their normal royalty rates.

The endgame is to distribute the CD to hundreds of thousands of existing and potentially new fans in the hope that many of them will support the live show. "I am not sure yet how it will all really shake out for us; we probably won't really know for a year or so," Rusch says. "It will either have been a brilliant idea or a major blunder. It just seems like a natural next step for us, and we feel we are in a position where this will provide a strategic advantage."

A version of this story originally ran in Radio @ Records.

LEGAL BY SUSAN BUTLER

NAB Blasts Performance Rights Act

Group Hopes To Retain Exemption From Paying For Airplay

The National Assn. of Broadcasters is ratcheting up election-year jargon as it takes on recording artists and labels that support the new performance rights bill.

Using descriptions that often trigger negative voter response—like taxes and profits by foreign-owned companies—the NAB is hoping to maintain terrestrial radio's exemption from paying to broadcast sound recordings. And next month, the group is expected to take note of every artist who wins a Grammy Award and thanks radio for its support.

A bipartisan group of leading senators and representatives on Dec. 18 introduced the Performance Rights Act—despite predictions last year by many industry observers that the powerful lobby of the NAB would prevent any such bill from ever being introduced. The NAB, which first began calling the performance royalty a tax last year, quickly responded with a new twist.

The bills would require "America's hometown broadcasters to compensate the foreign-owned record labels for radio airplay of music," NAB executive VP Dennis Wharton said in a statement issued the day the bills were introduced. "NAB will aggressively

oppose this brazen attempt to force America's hometown radio stations to subsidize companies that have profited enormously through the free promotion provided by radio airplay."

The release went on to quote the artists who won Country Music Assn. Awards last year and thanked radio broadcasters for their support.

The identical Senate and House bills have five basic provisions. They would ensure that federal copyright law no longer limits public performance rights in sound recordings to digital transmissions, but that it includes terrestrial broadcasts under this right. Small commercial or noncommercial stations with annual revenue of less than \$1.25 million would have the option of paying a flat-fee royalty of \$5,000, described by the legislators who introduced the bills as a "nominal" fee. The legislators say that about 77% of all stations would fall under this provision. Public stations would have the option of paying \$1,000 per year.

Broadcasters who offer limited featured performances of recordings would have the option to acquire a per-program license rather than a license based on the station's entire revenue. And the bill states that the public performance rights of songwriters or copyright owners of musical works may not be adversely affected by the bill.

Sources on Capitol Hill tell Billboard that the bills are expected to bring the parties—recording artists, labels and broadcasters—to the bargaining table to begin working toward a mutually acceptable bill that will bring terrestrial broadcasters in parity with digital broadcasters and terrestrial broadcasters in other countries, which already pay to perform recordings.

But none of the sources expect the NAB to be bargaining any time soon. Instead, one source says, the group will likely try to convince the public that small broadcasters would go



Sen. PATRICK LEAHY, D-Vt. (right), seen here with LYLE LOVETT (center) and Sen. ARLEN SPECTER, R-Pa. (left), introduced the Senate version of the Performance Rights Act.

bankrupt if they had to pay a royalty. Then, if forced to negotiate by legislators, the group could be in a better bargaining position. As previously reported, no bill is expected to pass during this election year.

Sen. Patrick Leahy, D-Vt., chairman of the Senate Judiciary Committee, introduced the Senate version of the bill, with Sens. Orrin Hatch, R-Utah; Dianne Feinstein, D-Calif.; and Bob Corker, R-Tenn., co-sponsoring (S. 2500). Rep. Howard Berman, D-Calif., chairman of the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property, introduced the House version, with Reps. Darrell Issa, R-Calif.; John Conyers Jr., D-Mich.; Marsha Blackburn, R-Tenn.; Jane Harman, D-Calif.; and John Shadegg, R-Ariz., co-sponsoring (H.R. 4789).

BEGGARS
GROUP
CHAIRMANROUGH
TRADE
FOUNDER

Martin Mills Geoff Travis

The two indie legends—now working together—talk about the state of the independents.

Geoff Travis and Martin Mills are two of a kind. For more than 30 years, the veteran U.K. executives have blazed their own trails to the top of the independent label community by way of their respective business empires, Rough Trade and Beggars Group. These days, the pair are colleagues, rather than indie rivals, after Beggars acquired Rough Trade from Sanctuary Group in mid-2007 in a deal worth £800,000 (\$1.6 million).

Rough Trade came to Beggars with a rich history dating back to 1976, when Travis established the brand as a record store in Notting Hill, West London. Two years later, the business grew a record label arm. The label had its first major success with Northern Irish punk band Stiff Little Fingers, but in the 1980s took a leading role in the emerging indie music scene, beginning with Travis signing the Smiths. In the late 1990s, the label was acquired by Zomba Group; then, in 2002, it became part of London-based Sanctuary, expanding into artist and producer management while signing a diverse roster including Arcade Fire, Jarvis Cocker, the Libertines and the Strokes.

Mills also began as a music retailer, before establishing the Beggars Banquet label in 1977. Beggars Group now includes such imprints as XL, Matador and Too Pure. He is chairman of European independent labels body Impala and was recently made a Member of the Order of the British Empire for services to the music industry in Queen Elizabeth II's new year's Honours list.

Billboard caught up with the pair at the Beggars Group headquarters in Wandsworth, southwest London.

How does the record business compare now with when you started in 1977-78?

Martin Mills: It's completely different in almost every way. When Beggars started, we were selling to a pretty large niche market. And CDs hadn't been invented and we were selling vinyl.

Geoff Travis: We didn't really have any idea of what we were doing. In a way, being young and having no fear and not knowing there are any rules, you can operate in a different mind-set. The longer you do it, the more you become aware of the potential pitfalls.

Does that mean you become more cynical as time progresses?

Travis: We aren't cynical. The thing Martin and I have in common is that we're driven by our love of music. And that's a differentiating principle that survives in the independents. [Now] I'm going to have the luxury of just thinking more and more about the music and less about the business. I'm not really that interested in the sociology of the music business.

Martin, you, on the other hand, are interested in the sociology of the industry.

Mills: It affects how we can operate and how new labels operate. And

I'm interested in the rungs on the ladder existing for people to follow us up it. We bring business support to Rough Trade and to other labels we're involved in. We're a well-organized business, but we're pretty informal. The way EMI or Universal run their businesses is an alien world to the way we do it.

How have you survived while other U.K. indie labels didn't?

Mills: Employing people that are brilliant with music—and being prudent. Taking risks you can afford to lose on and just being sensible. It's a boring word, but you have to be sensible at the end of the day if you're going to survive.

Travis: The independent philosophy has always been if you're working with 10 projects, all of those must be able to stand on its own merits. You can have an artist who sells 3,000 records and that's a big success, because they're doing something no one else is doing. They're bringing value to culture. For a major, that doesn't really exist, unless it's a jazz label or a classical label or an adjunct.

What was the Sanctuary experience like?

Travis: The last two years were pretty miserable. Sanctuary made a lot of fundamental errors, grow-

ing too quickly and thinking they were experts in certain areas where they weren't. It was a classic family drama played out at a business level, which ended up wasting millions and millions of pounds.

Mills: Sanctuary was building a business with what the city and the money markets thought at the front of everything they did. To us, that's at the back of everything we do.

But is the 360-degree model the way forward for labels?

Mills: Potentially it is for small, new businesses. Arguably it might make sense if you're Universal and you've acquired companies that can deliver an all-round service for the artists that are prepared to be packaged and have all their interests represented in the one place. [But] for labels to grab other rights in return for their investment in the recorded side is shortsighted and misguided and will either end up in creative losses or tears. Or both.

What's the goal for Rough Trade within the Beggars Group of companies?

Travis: We haven't really begun to achieve anything like what we can achieve. The vision has always been pretty consistent, but there's a renewed vigor.



TRAVIS, left, and MILLS

Mills: It's a very natural partnership. I was driving records around to Rough Trade in the [trunk] of my car in 1977. So we've been on a very similar path without actually walking in the same path for the last 30 years. It feels good that we're on the same one.

Technology has empowered artists, so will traditional indie labels actually exist 10 years from now?

Mills: If an artist has the guts and the self-belief to do it themselves, then they should. It's good creative thinking. [But] it clearly doesn't apply to newer artists and those who need investment, and artists who need the kind of skills that labels provide.

Travis: The artists hold the lion's share of power, and it's good. There's lots of different ways to go to the market. And there'll be a place for labels as long as people want to come to us and say, "We need help doing this."

Are the indies better off since the creation of AIM and Impala?

Mills: Definitely. It has been during a period in which the independent market share has declined, but it would have declined a lot more had it not been for the support structures that we have created.

Travis: I've learned a huge amount from AIM and I think it's one of the great innovations in the last few years.

Has the European Commission clearing the Sony-BMG merger damaged the indies' relationship with Brussels?

Mills: I don't think there's any damaged relationship. The nature of every government is they're used to people lobbying them, and they're used to some people getting what they want and others not getting what they want.

What if a major was to make an offer for Beggars?

Mills: They've given up on me, really. Until about seven or eight years ago they all used to check in every year and say, "Selling yet?" I would say, "Don't ask, because I'm not going to." ...

If an artist has the guts and the self-belief to do it themselves, then they should. It's good creative thinking. —Martin Mills



**Ingrid
Michaelson**

**THE WAY
SHE IS**

**The
End**
Of The Old
Music Business?

**OR THE FACE
OF THE
NEW ONE?**

This was Ingrid Michaelson's moment. ¶ It was Thursday, Sept. 20, 2007, and the Old Navy sweater commercial that featured her sweet, simple song, "The Way I Am," was hitting the airwaves. ¶ For a few days, the 30-second ads played everywhere: all of the major networks during most prime-time shows, "The Tonight Show With Jay Leno," "Late Night With Conan O'Brien" and "Late Show With David Letterman," and some of the bigger channels playing syndicated shows. ¶ Then, premiere week began. ¶ "You couldn't get away from it," laughs Danny Buch, senior VP of promotion and artist development at Sony BMG's RED, which at that time had just signed on to distribute Michaelson's "Girls and Boys" album. "It was on every channel!" ¶ On Sept. 27 alone, the commercial aired during the premieres of "The Office," "Ugly Betty," "My Name Is Earl" and "Grey's Anatomy," along with a slew of other placements. By the time its run was over, it had repeatedly played across virtually every network and demographic on 14 of 15 nights through Oct. 4. ¶ In less than three weeks, the spot made more than 65 appearances in prime-time, including 17 season premieres. ¶ Not bad exposure for an unsigned artist.

Michaelson, 28, lives with her parents, an older brother she is not shy about yelling at, a rabbit and a small, yappy dog in the prettiest house on a charming street in Staten Island, N.Y. The place is old and full of wonder, old wooden bookcases lined with vintage record players, sculptures her mother makes, countless books and vinyl and even an art project Michaelson made in the sixth grade.

For those who have heard her songs—quirky pop confections full of infectious harmonies—the home's whimsy seems perfect, as does the fact that she's sitting on her couch wearing an oversized babushka and flannel space-ship pajamas.

Michaelson has a cold. And if she's a bit rundown after her insane run of the previous 14 months, well, that's fitting, too.

Unknown by anyone but her friends and family in early July 2006, Michaelson is now in the top five at triple A radio, and starting to cross over to top 40. In the space of a year, she has gone from playing small cafes and clubs for friends and family, to selling out New York's 500-capacity Bowery Ballroom just before Christmas; tickets for a Feb. 15 gig at the city's 1,400-capacity Webster Hall are moving quickly.

She's a new You Oughta Know artist on VH1, with "The Way I Am" in heavy rotation, and she's beginning to sell a noteworthy amount of music—the week leading up to Christmas was her best sales week to date, moving more than 12,000 units of "Girls and Boys," according to Nielsen SoundScan.

A FRANKENSTEIN LABEL

While it's tempting to focus on her lack of a traditional record label deal—Michaelson holds her own master and publishing rights—thinking of her as the poster child for The End of the Music Business is to miss the point of her story, entirely.

She may not have a regular deal, but she'd be the first to tell you she'd never have made it from the Old Navy commercials to the aforementioned accomplishments without plenty of help from the traditional music business. Or at least parts of the traditional music business that are nimble enough to keep up with the speed at which artists, in the right place and time, can develop in 2008.

"All these things are happening so quickly," Michaelson says, wrapping a blanket around her legs, and her hands around a mug of vanilla tea. "I feel like I'm ready to take this to another level. And I don't even know what that means anymore. It used to mean signing to a label. And I'm still not opposed, but I'm still saying, 'Let's just see.'"

Meanwhile, she has assembled what she calls her "Frankenstein label" around her, and it includes some pretty heavy hitters from the music biz. Her manager, Lynn Grossman, is a former GM of world music label Putumayo. Her lawyer is Peter Lewit, of Davis, Shapiro, Lewit & Hayes, a firm that works with some of the biggest names in the industry.

Her music is promoted to radio by Right Arm Resource, a company run by industry vet Jesse Barnett that works with plenty of indies, but also, in the past year or so, major label artists including Bob Dylan, KT Tunstall and Joss Stone. Paradigm, her booking agency, also handles such clients as Coldplay and Avril Lavigne. Original Signal is listed as the label on her CDs, but it's basically a pressing and distribution deal that has grown to include some marketing.

"Effectively, Ingrid is an unsigned artist," says Lucas Mann, president of Original Signal, a new artist development company that has a distribution deal through RED. "As the music business changed, we felt it was important to provide artists with whatever opportunities they were looking for. Lynn and Ingrid had a very specific idea of what they wanted and we wanted to be able to work with them. We've come upon something that works, and it's important to look at this and the pieces of this that are working and say, 'Hey, there's a lesson here.'"

STEP BY STEP

Michaelson's rise from obscurity began in July 2006, four months after Grossman started the company Secret Road to place music in film and TV. She had been through several music business turns, including a stint working with RPMC, a company that organized sweepstakes and promotions for radio, and her time at Putumayo. Grossman also spent time managing artists, including dance-pop singer (and one-time Madonna singer/cohort) Donna De Lory and singer/songwriter Alexi Murdoch.

In July, while on vacation, Andrea Von Foerster, now a music supervisor and the woman Grossman hired to watch over her business, found Michaelson on MySpace.

At this point, Michaelson, who had self-released "Girls and Boys" in May, was skeptical, but game.

"I had been called into a bunch of meetings with different managers and different record labels—somehow I had gotten on their radar," says Michaelson, who mentions interest from Columbia and Capitol. "They'd call and say, 'Oh, I found you on MySpace.' They were like, 'We'll keep in touch and come see some shows.' And then that would be it. They were

too afraid, because this isn't a world that takes an unknown, works with her and develops her. I got nothing out of these meetings. People called and sniffed me and sent me on my way."

Still, she says, "I was at a point where things were going to happen or they weren't, and I wasn't going to let an opportunity pass me by."

Michaelson agreed to work with Secret Road, and first met Grossman when the latter came to New York in October 2006 for the CMJ Music Marathon.

"She said, 'I really want to get my music on "Grey's Anatomy."'

"When's it going to happen?" Grossman recalls. "And I told her, 'You know what, Ingrid? You really just need to let go. I think your music is really good, but it doesn't happen on our schedule.'"

That day, Grossman says, when she returned to her hotel there was a message that Secret Road had gotten a request from "Grey's Anatomy" to use Michaelson's song "Breakable."

That episode aired in November 2006. "Grey's" used two other songs from "Girls and Boys" before the show's musical director, Alexandra Patsavas, presented Michaelson with her biggest break yet, inviting her to write an original song for the series. The result, "Keep Breathing," aired in the season-three finale in May 2007, playing almost in full during the dramatic climax of the episode, the song's own building tempo and drama matching the scene. (The song was later released on the third "Grey's Anatomy" compilation.)

"I first heard about Ingrid's music through some friends from the [singer/songwriter venue] Hotel Café in Los Angeles," says Patsavas, who runs her own film and TV company, Chop Shop. "I was directed to her MySpace page and just loved her songwriting, vocal style and all-around vibe. It seemed quintessentially 'Grey's' to me and the show's exec producers, Shonda Rhimes and Betsy Beers."

This is when label interest began to heat up again. "Someone at every major label . . . A&R people, presidents, they all wanted to have meetings," Grossman says. "And in general I said, 'I just want to continue doing it this way. We're having success and enjoying doing this project on our own.'"

"At the time," Michaelson says, "we were still basically thinking of our plan as getting to a point where we'd have clout when it eventually came time to sign a label deal."

Meanwhile, Grossman wanted to get some records into stores; Michaelson had been selling her album primarily through iTunes and CD Baby. "I was a little nervous about going to retail too early. My philosophy was always, 'Keep the demand way ahead of the supply.'"





Singer **INGRID MICHAELSON** (right) and backup singer/guitarist **ALLIE MOSS** perform during a recent New York show. Michaelson has been selling out clubs around the United States and was recently added to the upcoming Hotel Café tour.

‘Labels called me and sniffed me and sent me on my way.’ —Ingrid Michaelson

In May, indie distributor Junket Boy agreed to buy 1,000 copies of “Girls and Boys” (one way, with no risk to Michaelson) and distribute to independent stores.

But when the Old Navy commercial was on the way, Grossman knew it was time for something bigger. She agreed to distribute 3,000 copies of “Girls and Boys” through Original Signal/RED.

HER SHIP COMES SAILING IN

Sharall Churchill, CEO of Media Creature Music—the company that worked with Old Navy to place “The Way I Am”—says in this instance, the creative director at Old Navy already knew Michaelson’s music through MySpace and pushed for the song’s use.

“I use Google Trends to track [the buzz from my commercials],” she says. “Naturally, when Old Navy ads come out, there are slight spikes, but when the Ingrid Michaelson came out, it just completely spiked. I think it has something to do with her potential audience watching all of these shows at the same time.”

Perhaps the most important viewer turned out to be Danny Buch, who saw the commercial while watching “Saturday Night Live.” Michaelson had been on his radar even before her signing to Original Signal—he had seen her at that summer’s Triple A NonComm convention, and knew the commercial was on its way.

“I was sitting at home and I hear the commercial and I’m like, ‘I know that song!’” he says. “Twenty minutes later I hear the commercial again. The next morning I’m talking to some guys at RED and we realize that given the size and targeting of the Old Navy buy, they accomplished a year of promotion in 12 days. That week I went into insanity mode.”

Buch started pushing “The Way I Am” aggressively to triple A stations, adding one after another. And he basically forced the song’s video—commissioned by Original Signal on the cheap for about \$15,000—onto VH1, which embraced Michaelson as a You Oughta Know artist and put the clip in heavy rotation, where it remains.

“Originally I told him we had done what we were going to do for 2007 . . . that we were unofficially closed [for new You Oughta Know acts],” says Rick Krim, VH1 executive VP of talent and music programming. But, he says, “rules are made to be broken.” Krim and his team fell in love with the song, the album and the video, and, he notes, when she came in to play an acoustic set in the office, “she was just adorable . . . she won everyone over.”

This new wave of attention brought yet another round of interest from labels, and Grossman says there was a moment in October or November when she and Michaelson wavered.

“There was a point when we were starting to think maybe we should at least entertain to see what was out there. I met with one of my mentor manager friends and they asked me, ‘In what business do you do a great job building something and then give away 50% of it to an industry that isn’t showing that it’s healthy?’” Grossman and Michaelson decided to stay the indie course.

It’s a course that can be less than glamorous. Michaelson and touring partner/backup singer Allie Moss still drive all over the country in Michaelson’s mom’s car. And, Michaelson says, much of the money she’s made—Grossman says Michaelson has

earned a little more from music sales, at this point, than from her synch placements—is still being reinvested into her career. In addition to the video shoot, recent expenses have included price-and-positioning efforts at big-box retailers.

The flip side is that Michaelson keeps a healthier bottom line on her sales. On synch placements, Secret Road takes a standard commission (in the 15% range) and there is no label or publisher to take a cut. Grossman says that Michaelson is keeping somewhere in the area of \$5 per album sold on iTunes, and that she is getting \$11 per album sold through CD Baby, before Secret Road’s cut.

Mann says he’s happy with Original Signal’s cut of Michaelson’s action. He declines to give specifics—“the low-end of a pass-through deal, and we wouldn’t just do a pass-through deal, is five points,” he says—but notes that “as things evolve, our deal with Ingrid evolves. We can be flexible on the services we’re able to add, but we also have to be flexible on terms.”

And while Michaelson hasn’t found a good reason to jump to a label so far, Buch notes that record industry experience and connections have proved quite useful to Michaelson’s career.

“My one part in this story,” Buch says, “is that there was a moment in time of huge audience exposure. With no infrastructure to seize those moments, you lose them. It was just Ingrid and Lynn. So seizing that, getting that song to every hot AC and triple A station . . . there was no PR CD. I made an MP3 and sent it to programmers. I said ‘Guys, there’s no plan, no dollars, no labels, no nothing. There’s just two minutes, 11 seconds of *smash!* Confirmed *smash!* that your audience already knows.”

And, he points out, “Anywhere it gets added, it explodes. When you put a song on the radio and as you’re playing the record, every light on the phone bank goes on? That’s a hit. A hit is a record that isn’t selling any place in America but when you look at the places it’s getting played, you have huge sales. That’s Ingrid right now.”

THE REAL DEAL

Indeed, all of this would just be another marketing story of the moment if Michaelson didn’t have the songwriting and stage chops to deliver on the buzz. Michaelson’s personal music story starts with the adolescent piano lessons and acting troupes her parents encouraged her to enjoy. She went off to college in the late ’90s, studying music theory for a semester (“I was terrible at the theory, but I had a great ear,” she says) before eventually earning a theater degree from SUNY Binghamton in 2001.

She did “the Broadway audition thing” for about a year, eventually landing a role as Ellie Cratchit, Tiny Tim’s mom in “A Christmas Carol.” But while the lack of money and long hours on the road seemed to cure her of the acting bug—“I don’t have the Broadway voice,” Michaelson says—it also regularly took her into theaters with pianos and cast members who would

watch her play and sing, and encouraged her to pursue music.

From 2002 through July 2006, she spent her free time recording and writing, and playing occasional shows in local cafes and small clubs. A friend worked at Irving Studios in lower Manhattan; he was a tech and would record her songs cheaply for the experience. Ultimately, that’s how “Girls and Boys” was made.

Michaelson may already be labeled with the loaded term “Internet phenomenon,” but her music is connecting with fans in ways that marketing stories do not.

On “The Hat,” for example, she weaves three separate vocal parts together for an irresistible, uptempo sing-along at the end of what starts as a fairly quiet song about an old love. “I don’t like performing by myself,” Michaelson says. “To me, a song is not complete unless it has another vocal line in it.”

Michaelson insists her music isn’t contrived to any one audience, and while that may well be true, her songs and her theatrical abilities onstage set her up to be a hero to masses of teenage girls looking for something in style and substance that isn’t oversexed, overproduced or even overwrought. The songs on “Girls and Boys” are almost entirely about love, but it’s an innocent, literate love, with little if anything to do with loins.

“There’s a boy next to me, and he never will be, anything but a boy at the bar,” she sings on “Far Away,” “and I think he’s the tops, he’s where everything stops, how I love to love him from afar.”

At the recent Bowery Ballroom show, she stopped mid-performance during “Breakable,” to chide the audience for singing the “S’s” too loudly during the chorus. “All I hear up here is ‘sssssss,’” she hissed, to adoring laughter. “Please just sing ‘girl’ and ‘boy.’” And the audience did as they were bid, en masse, when she resumed singing.

STILL GROWING

“She’s raised her profile so quickly,” says Paradigm agent Steve Ferguson, who says she has been selling out 200-person venues in key cities, then going back, playing larger venues, and selling those out too. Ferguson recalls seeing her play a small club around the time that “Keep Breathing” had aired on “Grey’s Anatomy,” and watching the audience sing the lyrics back to her. “It wasn’t even released commercially,” he says of the song. “I don’t know if it was even available via BitTorrent or LimeWire. You could find it on her MySpace page and you could find the actual TV footage on YouTube so it was like, ‘Wow, these people have spent enough time with the song to sing it back, and it’s not readily available.’ They had to make an effort to find out how to get it and do that whole discovery process.”

Michaelson will have plenty more time to refine her stage act, as she expects to be on the road from mid-January through May, including dates with a Hotel Café-branded tour. Meanwhile, she says she’s already written another 25-30 songs, though there are no plans for a new album until 2009. This year, her team expects to go deeper into “Girls and Boys,” looking at “Breakable” and “Die Alone” as possible follow-up singles to “The Way I Am.”

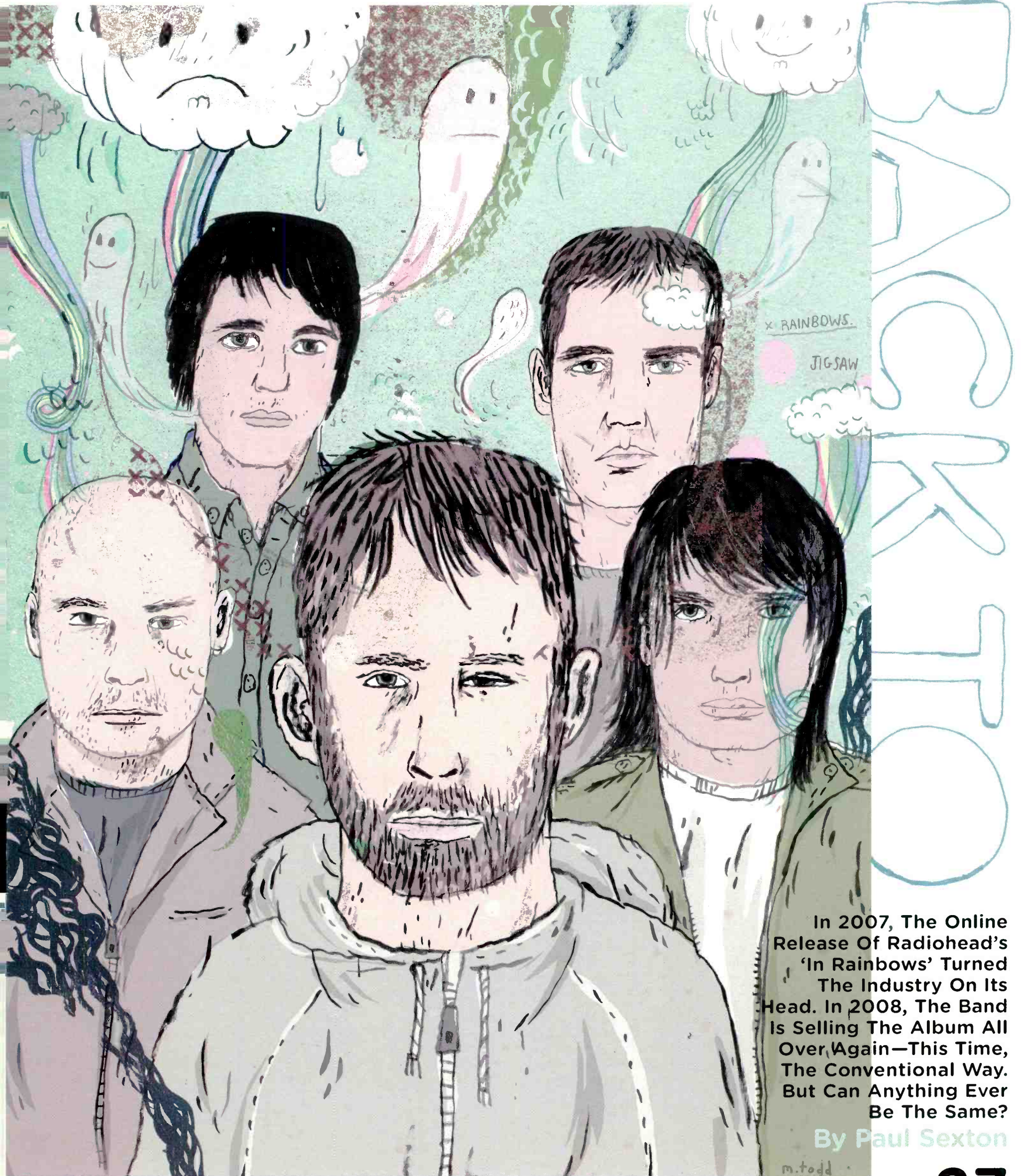
For now, Michaelson and Grossman say they are content to see how far she can go without a label.

Grossman says that “when this project needs anything, we’ll give it to it. And if that’s a label at some point, I have a feeling that will be made clear to us.” In the meantime, Michaelson keeps surpassing sales levels she once assumed would mean it was time to make the jump.

“Initially I figured we’d sell about 50,000 records and we’d need a bigger team to help us get to the next level,” the manager says. “Now we’re at 60,000 [actually at 87,000, as of this week’s issue] and we have a really nice big team already. Right now in my head, the next target is about 250,000.”

But, she’s quick to add, she’d probably have the same perspective then: “We’ve already done 250,000. Why give half away now?”

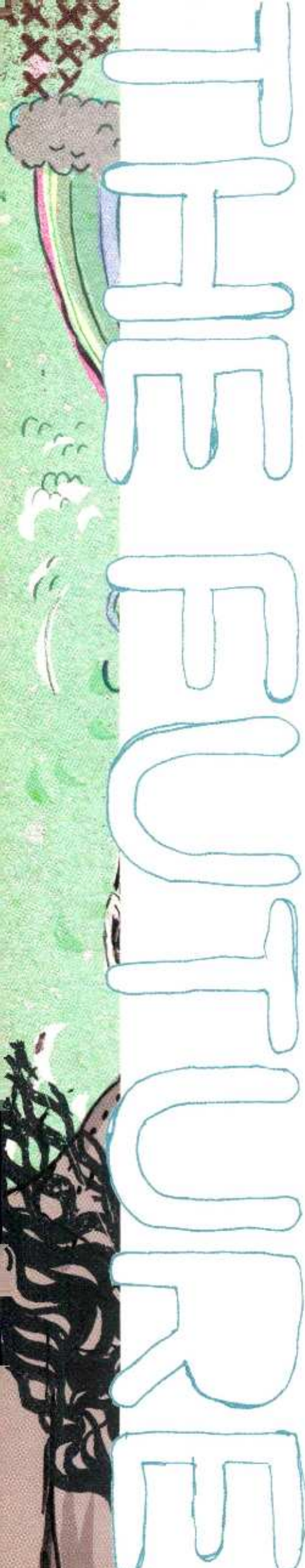
“Peter [Lewit] and Lynn and I talk about it,” Michaelson says. “He’s explained the options that I could get. People say you can get to a certain point without a label, but you can’t get past that point. And maybe that’s true. But maybe it isn’t true.”



In 2007, The Online Release Of Radiohead's 'In Rainbows' Turned The Industry On Its Head. In 2008, The Band Is Selling The Album All Over Again—This Time, The Conventional Way. But Can Anything Ever Be The Same?

By Paul Sexton

m.todd



The project that some media commentators said was threatening the very fabric of recorded music in the fall of 2007 became a beacon of hope at retail in the first week of 2008. ■ Few albums have ever achieved more notoriety ahead of their physical release than Radiohead's "In Rainbows," which hit stores Jan. 1 in North America on ATO's TBD label. In the rest of the world, it was released Dec. 31 by XL Recordings (Billboard, Dec. 15, 2007), except in Japan, where Hostess released it Dec. 26 (billboard.biz, Dec. 5, 2007). ■ So frenzied was the pontificating about the revolutionary "pay what you want" online phase of the album campaign (launched with a simple announcement Oct. 1 on Radiohead's Web site), that ATO Records Group president/CEO Will Botwin says with a laugh, "The band has probably gotten more publicity without saying anything than any band in the history of rock'n'roll." ■ But ahead of the holidays, Radiohead broke its silence for prominent feature stories in Rolling Stone, Mojo, the New York Times and elsewhere, while publications from the Los Angeles Times and Spin to New York magazine and Billboard placed "In Rainbows" in their year-end surveys of 2007's top albums.

Meanwhile, as the physical release became a reality, the nervousness of some American retailers at the album's potential in CD format was superseded by genuine anticipation. Not to mention satisfaction at the rare occurrence of a heavyweight release in the very first hours of the year, and indeed a competitive \$13.98 list price.

"Retailers in the past have all said, 'Why do you guys have to put big records out in September, October and November and then in January and February, it's a dry period?'" TBD co-founder Phil Costello says. "We're delivering a very big record at the beginning of the year. It's a different approach, and I'm betting it's going to work."

That confidence is echoed by an initial U.S. shipment of 400,000, according to ATO. The band's managers, Bryce Edge and Chris Hufford of Oxford, England-based Courtyard

Management, add that Hostess' initial Japanese shipment was 200,000 and that the global total was "between 750,000 and a million, possibly more." (Radiohead's last studio album, 2003's "Hail to the Thief," has sold 996,000 in the United States, according to Nielsen SoundScan.)

Still, some key observers at retail and online were reluctant to go on the record about expectations for "In Rainbows." Virgin Megastore, Yahoo and Target all declined comment.

But Eric Levin at indie retailer Criminal Records in Atlanta says, "The 'pay what you want' phase of the Radiohead release was a fantastic awareness raiser" for the release of "In Rainbows." "This didn't affect our ordering or expectations in the least. If anything, the increased media attention has only served to notify the world that Radiohead have an important new release coming out."



Executives at other U.K. majors have mixed thoughts about the concept of releasing music on a "pay what you want" basis.

"From a record company point of view, it's an awful precedent," one exec says. "The ramifications are not just about Radiohead, because other people will try and emulate it, I'm sure. What it doesn't [acknowledge] is where you [as a label] have spent all these years developing a band, and [have] not been sharing in the live income and the merchandise. They're at such a level that they can do this, but what about the baby bands? It all rolls back to the devaluing of music, and the only positive thing is hearing that ship number."

"It's a great piece of market research and the industry should be very grateful to them," another says. "I think it'll work for them, but they are Radiohead—it'll be a lot harder for new acts, and most other execs I know feel the same."

In a move that initially made some retailers uneasy (Billboard, Nov. 24, 2007), the

Everything In Its Right Place: How The ATO Deal Was Done

Until 2005, Radiohead had spent its entire recording career with EMI, which is now owned by private equity firm Terra Firma.

There was no specific falling out with the major, according to band manager Bryce Edge, and Billboard understands EMI was hopeful Radiohead would renew its deal right up until the band's new plans were revealed.

"We'll always love our people at Parlophone—they are the rock upon which Radiohead's career was founded," Edge says. "Most of those people are still there, and it was a tough decision to move on. However, we fulfilled a six-album deal without renegotiating large advances or increased royalties. Our reward is the ability to choose our destiny and not be herded by the aspirations of others."

Edge says EMI's "trump card" was the rights to Radiohead's catalog, "but they declined to negotiate in any meaningful way. That, combined with the nature of the release, and how it was received, made the decision to leave easier, but not easy."

(In a recent article in the Times, an EMI spokesperson claimed, "Radiohead were de-

manding an extraordinary amount of money and we did not believe that our other artists should have to subsidize their gains." Frontman Thom Yorke retorted, "What we wanted was some control over our work and how it was used in the future by them. That seemed reasonable to us, and we cared about it a great deal. [Terra Firma CEO] Mr. Hands was not interested, so neither were we.")

Quickly capitalizing on a considerable asset, Parlophone/EMI on Dec. 11 released a limited-edition boxed set of Radiohead's six studio albums and a live EP, which was retailing on Amazon just after Christmas for \$71.99.

With EMI out of the running, the Radiohead team turned to some old allies. Phil Costello worked closely with the band at Capitol, where he served as senior VP of promotion and marketing, and after joining Red Light Manage-

ment was in the process of setting up Side One Recordings, a small independent imprint through ATO and RED Distribution.

The label's first release was Underworld's "Oblivion With Bells" album in October.

"I'd been talking to [the band's managers] Chris [Hufford] and Bryce about the possibility of putting out the Radiohead record, but knowing they didn't know what they were going to do and who with," Costello says. "The

talks continued, everybody threw their hat in the ring, and then I got the phone call saying we got it."

Edge says he and Hufford could not tell any labels their online plans until the "pay what you want" plan was up and running. Otherwise, he says, "we'd spend all our time arguing about whether it was a good idea or not. All the energy would have been in defending the idea rather than executing it."

ATO/Red Light president/CEO Will Botwin says, "It's the David and Goliath approach, the indie label [as] a speedboat vs. the ocean liner of the bigger companies. We can move very quickly, so we had credibility with them because of that and our good track record."



Radiohead's prior working relationship with PHIL COSTELLO helped seal the ATO deal.

Fitter? Happier? Will The Radiohead Model Work For Everyone?

Courtyard Management claims no credit for the idea of releasing art in the way Radiohead initially distributed "In Rainbows."

"The idea is not an original one," band manager Bryce Edge says. "Our version came out of a late-night conversation with our friend Millree Hughes, a Welsh New York-based artist, that centered on the notion of 'value' in the digital age."

"Our pure idea was to have the digital bundle and the 'artifact,' i.e., the disc box, only," he continues. "We knew that the organization we were in the process of building would one day be able to distribute those two items on its own. It was just a question of time."

The notion of following the online and disc

box phase with a traditional CD is easily explained, Edge says. "Simple. People still want them. They're great quality products that MP3s can't compete with on a sonic level, and not everyone has \$80 to spare. The downside is you need mass physical distribution and we're not in that game, hence our partnerships with TBD and XL."

The online model used to launch "In Rainbows" is one that Edge says "couldn't work at all" for totally unknown bands. But "it could work for bands that don't necessarily have the 1 or 2 million people that Radio-

head have that are interested in their music, but a smaller number of really focused hardcore fans that are prepared to support you and give you £5 [\$10] or £10 [\$20] for your album over the Internet and buy a special [product]."

"Record companies still have a big role to play in the music business," Edge continues, "but they have to restructure what they do and use

what they're good at. They're a service industry—they provide great services for artists. Contracts have been developed around a culture of mistrust of the record company."

Band manager Chris Hufford adds, "You expect the record company to rip you off. Therefore, you get in there first and rip them off." —PS



Other bands are sure to adopt the 'pay what you want' model utilized for 'In Rainbows' in the coming months.

band's labels and management decided not to publicize any figures about the album's performance as a digital rights management-free download.

"Knowing any numbers is not going to help anybody," Edge says. "The problem with the numbers is, if somebody didn't pay for it, [we don't know] that they weren't just checking it out and are going to buy a CD. And nobody knows that [among] people who bought it, whether they'll go and buy a CD [as well] because they like CDs."

Hufford adds, "The worst thing would [have been] to allow people numbers and for them to start making judgments about something no one knows. Most people [in the industry] work on a fear basis. We've been working in a relatively adventurous way, which is, 'Trust your instincts for a change, rather than some bizarre mathematical thing that isn't true.'"

Two weeks before street date, Costello noted that "there's a little nervousness [at retail] but at the same time, the numbers are quite large on the order. People are very bullish. Only time is going to tell, but there's a lot of retailers saying, 'I want all things Radiohead.'"

A number of independent surveys have attempted to shed light on the online sales figures, and to determine the average price paid per download. An estimate by comScore claimed that 60% of downloaders paid nothing for it, a figure widely blasted in the press and industry blogs.

To be sure, Courtyard maintains that none of the studies give an accurate picture. "We can't endorse any numbers except our own," Edge says, "which are not yet public."

"I've talked to plenty of people who said, 'I downloaded the file but I can't wait to get the CD,'" Costello says. "Sometimes I ask them how much they paid, and the average price I get out of people is between \$8 and \$9."

Eric Garland of peer-to-peer activity tracker BigChampagne says there was no increased commercial risk involved in Radiohead's online model.

"Had [Radiohead] not placed the tip jar there alongside the MP3s, then all prerelease downloading would have been free and illegal and they wouldn't have seen a penny. This is what happens to most major artists—all day, every day."

"If we didn't think there was demand for CDs, we wouldn't be releasing it" in that format,

Edge says. "There is, but in order to get to that market, you have to adapt a whole different set of marketing and promotion plans. That's what we've been doing since we started to negotiate the deal with XL and ATO. We've been developing the idea of how we bring this record into the mainstream, and so far it feels really good."

Upfront marketing elements included a TV ad campaign, posters in the top markets and online banner advertising. A slick Radiohead widget offering news and performance clips was made available online just before the holidays, and the group also offered a complete performance of "In Rainbows" as part of a New Year's Eve cybercast on Current TV and its Web site, current.com.

"It's almost like a pirate radio communication from the band to their fans: DJ'ing some tracks, playing some covers, gearing up," RED executive VP/GM Bob Morelli says.

In the week between Christmas and street date, the label also facilitated contest giveaways of the album with radio stations.

Sony BMG-owned RED is a "very proactive marketing partner" for TBD/ATO on the project, according to Morelli. "They've done the main marketing, we've done the supplemental," he says, adding that third-party labels form 88% of the distributor's business.

"In addition to the co-op advertising, which clearly we're doing, [we've been] going to retailers so they inform their customers that the record is coming, via their e-mail database and with cards in the Radiohead section." Morelli adds that about 25,000 vinyl copies of "In Rainbows" have been pressed.

Costello also enthuses about the symbiotic relationship between TBD/ATO and XL. "We share each other's marketing plans and steal each other's ideas, which is fine. Everybody's in this together, and it's a real pleasure working with XL like this. We end up paying for things together."

TBD/ATO was hopeful that demand for the CD would be further heightened by its green packaging, which features a sleeve that opens out four ways and is not housed in a jewel

case. Botwin suggests buyers may want to recycle an old case from their collection, and use the stickers supplied on the front and the spine.

At radio, two tracks from "In Rainbows" have emerged, partly because of the unusual delivery of the music. "The record was delivered before the label was assigned, so the radio guys were able to pick and choose what they wanted to play," Costello says.

As a result, "Bodysnatchers" has emerged as the favorite of alternative radio and is No. 25 on Billboard's Modern Rock chart this week, while "Jigsaw Falling Into Place" is the pick at triple A and NPR. "We followed their lead and sent them mastered copies of the mix to those different formats," Costello adds.

Well ahead of the holidays, "Jigsaw" was receiving U.K. support at national top 40 outlet BBC Radio 1 and London modern rock station Xfm, and is due for release Jan. 14 as a physical single by XL.

vibe of [Radiohead's 1995 album] 'The Bends' or [1997's] 'OK Computer' to the track. It's far more accessible than anything from 'Hail to the Thief' or 'Kid A.' I think 'Jigsaw' has the potential to be a radio single as well."

Lynn Barstow, PD at modern rock KROX Austin, joins the consensus that "In Rainbows" is Radiohead's most radio-friendly record "in years." But Barstow believes that expectation about the band's new release pre-dates the "honesty box" initiative.

"Even before the hoopla around the online-only release, I generally sensed a renewed buzz about the band," he says, attributing it to frontman Thom Yorke's critically acclaimed 2006 solo album and "some well-chosen festival appearances."

The band's extensive touring plans in 2008 will further extend the album's shelf life, Botwin says. Planned U.S. dates in May and August will bookend an extensive European tour in early summer.

Botwin—a former chairman of Columbia Records Group—jokes that the New Year's Day release "totally obliterated the holiday period for the entire staff" of ATO (14 in New York, plus another four "key players" in Los Angeles).

"But I'm excited to be part of the grand experiment," he says. "People like myself who've come from the major label world are so anxious to try some different things, because it's no secret that the old model is broken."

Whether the Radiohead model replaces it remains to be seen—but Edge maintains there is no going back.

It would seem the band could fire up the "pay what you want" initiative any time it wishes, although Edge says, "We really don't know how things will develop in the future. The market is changing rapidly, and we hope to be smart enough to react to it when we have music to release."

He adds, "What we have found to be a universal truth is that there is no more powerful tool for a band than a direct means of delivering music to their fans."

Additional reporting by Jonathan Cohen.



Radio programmers surveyed by Billboard say their decisions to play the new music in heavy rotation were not affected by the absence of a traditional campaign.

"The process without a label has been a smooth one for me," says Eddie Gutierrez, GM/PD at modern rock KJEE-FM Santa Barbara, Calif. "Of course, this is with a superstar rock band. I'm sure things would be very different for a new band that no one really knows about."

"They don't need the record label push to get a station like us interested," modern rock WFNX Boston PD Keith Dakin says. "We know Radiohead, we have a history with Radiohead. Whether they're on a label or not, it doesn't make too much of a difference."

Rather, the song "is a hit for us because it's a little bit of a return to their rock roots," he says. "There's an obvious guitar lick and a

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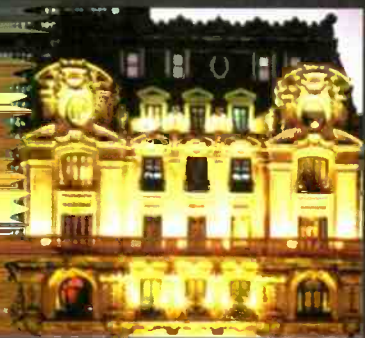
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DIGITAL DRIVE

CES To Focus On Convergence; Billboard Launches New Event

BY ANTONY BRUNO

On Jan. 7, the world's gadget geeks, gearheads, tech fetishists and wired elite will converge on Las Vegas yet again in the annual bacchanal consumer electronics orgy that is the Consumer Electronics Show. The conference runs through Jan. 10.

The CES banner is a deceptively simple tag for an event that has become known as the mecca of all things digital. It sets the stage for the hot products, new initiatives and likely battles that will shape the year that follows.

The biggest product unveilings and announcements are closely guarded secrets that even the bigwigs at the Consumer Electronics Assn. (CEA), the conference's host, aren't privy to.

But a quick scan of who's attending, exhibiting and speaking this year does point to several trends.

The convergence of entertainment and digital technologies is ramping up to ever new levels, highlighted this year by a one-day digital music track exclusively programmed by Billboard (see story, page 32).

While efforts continue to broaden the reach of in-home digital entertainment products, the focus this year is moving more toward the user interface and away from the technological guts of these systems.

There's even an effort to go green, in a nod to the environmental issues that dog the industry today.

Here's a guide on where to go and what to see.

CONVERGENCE UPDATE

The running joke in recent years is that CES can easily stand for "Consumer Entertainment Show" or "Content Electronics Show," given all the focus and high-level opportunities provided to the content and entertainment industry. 2008 is no different.

CEA and NBC Universal have teamed up to put a heavy focus on digital video. NBC is the "official broadcast partner" of the event and in that role will have live broadcast news reports from the show floor featuring well-known personalities from "Today," "Access Hollywood" and "Closing Bell With Maria Bartiromo," among others.

Efforts to extend Internet video throughout the home will be a major trend at this show. According to the CEA, 47% of U.S. consumers say they want to watch digital video from the Internet on their home TVs and another 29% want to access other Internet content the same way.

In addition to NBC, Sony Pictures Television will be on hand to showcase its new products and initiatives. Details are scarce, but the company is enlist- **continued on >>p32**



Compared with 2007, CES this year will be more friendly to the environment.

COURTESY OF CES

from >>p31

ing celebrity muscle to make its point, with appearances and live performances from Jerry Seinfeld, Tony Bennett, Drew Carey, Alex Trebek and Vanna White.

Expect to see a lot of news about home media servers, wireless adapters and more. Other products to look for include Sirius Satellite Radio's new Stiletto 2 wireless satellite radio receiver with time-shifting capabilities.

Also look for increased effort to bring MP3 music into the one place where people listen to music the most: their cars. Representatives from BMW, Panasonic, Microsoft and others have joined together for a special in-car "infotainment" seminar on the last day of the show.

Meanwhile, Monster Cable will pull out another big-name artist to headline its retailer of the year award ceremony. On deck—Mary J. Blige.

INTERFACE ACTION

In what is perhaps a sign that the market is maturing, there are also rumblings that this year's CES will focus much more on the user interface of all these devices.

The movement to date has been to get digital media devices from different manufacturers to work with one another. It wasn't so long ago that devices from Panasonic wouldn't work with peripherals from Sony.

Thankfully, those interoperability issues have been resolved, but users still find it frustrating to use many of these advanced digital entertainment products because they're just too confusing.

At a CES preview event last November, vendors showcased a number of products designed to streamline the digital media management process. Several companies are showing off new remote controls designed to more easily sort through all the content stored on the PC as well as what is available online and on traditional TV networks.

Some of these look like a cross between a traditional remote control and a computer mouse. Others feature a custom onscreen interface that combines a typical digital cable guide with access to other content like photos, music and video available via the PC.

One company to keep an eye on is Digeo, which is introducing the PC version of its Moxi TV platform. The Moxi system is a digital video recorder that took CES by storm several years ago and is offered by various cable operators.

The PC software allows anyone with a Windows XP computer and TV tuner card to record and play TV content from

their PCs, without requiring the Windows Media Center Edition. The software is aimed at a more mainstream user and features the intuitive Moxi Menu, which makes it easy to navigate through reams of content that includes music and photos.

GREEN GADGETS

The tech industry is not known for its environmental bonafides, and neither is the conference business. But CES is trying to dispel that view with its biggest green initiative yet.

Conference organizers have teamed up with Carbonfund.org to offset its carbon footprint with various credits and other eco-friendly practices.

For instance, 75% of the food containers distributed at the show will be fully biodegradable. It will also recycle all the light bulbs, batteries and other electronic gear rather than throw them into landfills. The main hall show floor will feature recycled carpet.

More overt is a CES TechZone display area designed to show how the electronics industry is striving to become more environmentally friendly and showcasing a variety of green gadgets.

CES members are gradually adopting better environmental practices in their products by reducing or eliminating such hazardous chemicals from their products as lead, cadmium and mercury.

All the efforts are part of CEA's MyGreenElectronics.org program.

SOUND QUALITY

For the last few years, the Recording Academy's Producers & Engineers Wing has used CES to highlight the need for better sound quality in digital files.

While MP3s are enormously convenient from a distribution perspective, the compressed files often hide the effort put into creating a richer and fuller sound in the studio.

The organization will again gather a delegation of about 20 engineers who will attend the conference for the purpose of discovering promising new technologies and services.

"It's an important show to attend, not only to identify trends but to make contact with the people who set the trends in the products we'll be seeing throughout the rest of the year," Producers & Engineers Wing executive director Maureen Droney says. "It's such an interesting time: Musical artists, producers and engineers have new tools to push the

envelope of sound quality so that it's better than ever, but in large part consumers aren't getting to experience the results. That's going to change as our digital delivery systems mature."

Additionally, the group will form the basis of a roundtable discussion at Billboard's Digital Music Live! event discussing the very same topic. ●●●

CES will highlight the convergence of TV and Web programming.

DIGITAL MUSIC LIVE!

Billboard, CES Team Up For Exclusive Program



The game 'Rock Band,' played here by fans in New York, taps the music and technology sectors.

More than ever, the Consumer Electronics Show taking place Jan. 7-10 in Las Vegas is hoping to attract the entertainment industry to the conference, as issues of content rights vs. digital capabilities continue to rock the media world.

For the first time, Billboard has teamed with CES to develop the exclusive digital music programming for the conference: Digital Music Live!

This one-day event on Jan. 9 will explore how technology is affecting every aspect of the music industry, offering attendees a truly immersive digital entertainment experience.

Digital Music Live! will feature top-level representatives from the music industry, such as music managers, touring agents, record label executives, publishers and artists discussing what digital means to them, how they're using today's technologies and what they'd like to see more of.

While it's easy for the voice and concerns of the music industry to get lost amid the cacophony of the CES show floor, Digital Music Live! is designed to provide an intimate, focused environment where the music and tech industries can come together to find common ground.

The event's agenda will focus on all areas where music and digital come together, from MP3 players and mobile phones to social networks and videogames.

Highlights of the program include:

■ An exploration of "Managing in the Digital Age," with a one-on-one keynote interview with Aware Records' Greg Latterman, conducted by Billboard group editorial director Tamara Conniff.

■ A presentation by Live Nation Digital president Bryan Perez of the potential for Live Nation to transform itself into a source for recorded music as well as live events, as illustrated by the company's recent success in luring Madonna away from Warner Music Group. Perez will outline how the nation's largest events company is tapping digital technologies to compete on this new playing field.

■ A keynote talk by Don Was, in which the renowned producer/musician will discuss how he's using the Internet as a platform for creating and distributing new music through his involvement in My Damn Channel.

■ An analysis of what the breakout success of the "Guitar Hero" and "Rock Band" franchises mean for the future relationship between the music and videogame industries, featuring presentations from Electronic Arts and Activision Blizzard, the two largest videogame companies. ●●●



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MUSIC

R&B BY GAIL MITCHELL

The 'Love' Revolution

DeVaughn Aims For R&B
Elite On Sophomore Album

Raheem DeVaughn may be a newly minted Grammy Award nominee, but he still considers himself an underdog.

"I enjoy being slept on," he says during a recent soundcheck break in his native Washington, D.C. "It's like being on the verge of a cult movement. But making the underground-to-aboveground transition is cool. The best thing I can do is stay on the road and build a grass-roots following. I'm constantly about building my brand."

That perseverance underscores DeVaughn's Grammy nod for best male R&B vocal performance for "Woman." It's the lead single from his second Jive album, "Love Behind the Melody" (Jan. 15). Peaking at No. 34 on Billboard's Hot R&B/Hip-Hop Songs chart, this laid-back yet potent anthem of respect also signals growing career momentum.

"Woman" is DeVaughn's highest Hot R&B/Hip-Hop Songs showing, besting "Guess Who Loves You More" (No. 38) and "You" (No. 53). Both songs are from his 2005 Jive debut, "The Love Experience." Netting sales of 224,000, according to Nielsen SoundScan, the album reached No. 9 on Top R&B/Hip-Hop Albums and No. 46 on the Billboard 200.

While "Love Behind the Melody" expands on the relationship themes of "Experience," substantive lyrical messages and strong melodies remain DeVaughn's forte. That's evident on "Woman," produced by Chucky Thompson. Additional tracks, like heat-seeking ballad "Mo Better" (produced by newcomer Jack Splash) and the atmospheric "Marathon" featuring Floetry, call to mind another soulful D.C. native, Marvin Gaye.

However, as with Gaye, love ballads aren't the only thing on DeVaughn's mind. Hooking up for the first time with Scott Storch, he shifts into midtempo on "Energy" featuring OutKast's Big Boi.

"This album definitely shows more of my R&B side as well as my growth as an artist, writer and producer," says DeVaughn, who calls himself an "R&B hippie" for fusing a rock, guitar-driven vibe with his old-school leanings.

"I don't just make music for one audience," he continues. "I'm constantly trying to create timeless music that many people can gravitate to."

It was DeVaughn's mellow singing voice on a demo that caught manager Jerry Vines' undivided attention. They met in a studio where Vines was seeking new songs by local songwriter/producers for a project with R&B group Dru Hill.

"I knew Raheem could write," says Vines, of Washington,



DeVAUGHN

D.C.-based 1228 Management. "But I didn't know he could sing until he sang that demo."

After signing with Jive, another challenge remained, however: breaking an R&B artist in a music world dominated by hip-hop.

"Raheem's whole thing is live music," Vines says. "At first the label didn't know what to do with him. But I understood his live aspect, so we grinded it out at coffeehouses and little spots to build a fan base for his live shows."

Jive urban marketing VP Lisa Cambridge-Mitchell says the label now has a keener understanding of DeVaughn the artist and his potential.

"Beyond his talent, his strong draw is his live performance—a lane not many artists can survive in right now," she says. "It's also not about the first week. It's about the next 18 months, getting him in front of as many people as possible. Raheem has the opportunity to be an artist who makes a difference. Our end goal

is to make him iconic."

DeVaughn will face some of his biggest audiences when he opens for Jill Scott on her U.S. winter tour. Looking further down the brand-building road, Vines says he is shopping a DeVaughn-hosted radio show tied to his underground mixtape/live performance roots.

"The show would give DeVaughn the chance to reach back where he started and expose records by artists who are trying to make it to the mainstream like he did," Vines says.

With second single "Customer" in the wings, DeVaughn remains a veritable music machine. He's 14 songs deep into another album, a socially conscious-themed effort he calls "The Love & War Masterpeace." He hopes to release that around election time, followed by a Christmas album for which he's already recorded one song.

"Where music is at right now, you have to work a lot harder," he says. "It is what you make it."

>>>LEAKY PIPES

With his next album, "The Carter III," not due until February via Cash Money/Universal, Lil Wayne snuck out a five-song digital EP on Christmas, dubbed "The Leak." Several weeks ago, Lil Wayne told billboard.com he was pushing "The Carter III" from Dec. 18 to February due to widespread leaks, including "Gossip," which appears on the digital EP. "The Leak" is available from Amazon, iTunes and Rhapsody.

>>>DWELE DIGS IN

Dwele is eyeing a late-March release for his third album, which will be released by Koch. The Detroit R&B vocalist (real name Andwele Gardner) has been working with producers Knox and G-One, with the latter guesting on the track "I'm Cheating." The Detroit rap group Slum Village will appear on the album, and Dwele says he's also reached out to Kanye West after appearing on "Flashing Lights" from West's latest album, "Graduation."

>>>OFF THE ROAD

Big & Rich's upcoming and first Canadian tour will likely be the genre-bending duo's last for a while. The long-lasting effects of a car accident involving a drunk driver a few years ago will sideline the duo's Big Kenny Alphin for at least half of 2008. According to partner John Rich, Alphin is still feeling the effects of the accident, which resulted in a vertebrae being removed from his spinal cord during surgery.

>>>BEHIND THE LENS

Madonna's directorial debut as well as indie films featuring such stars as Ben Kingsley and Moritz Bleibtreu will be among the 50 films in the Berlin International Film Festival's art house sidebar Panorama. Madonna's film, "Filth and Wisdom," stars Stephen Graham, Richard E. Grant and Eugene Hutz, the frontman for gypsy punk band Gogol Bordello.

Reporting by Hillary Crosley, Bonnie J. Gordon, Gary Graff and Ken Tucker.

ROCK BY MICHAEL D. AYERS

Under New MGMT

Columbia's Space Rock Discovery Takes Flight

For Andrew VanWyngarden and Ben Goldwasser, the duo who comprise New York's MGMT, becoming one of the most buzzed-about bands during the 2007 CMJ Music Marathon wasn't quite what they were after.

Up until that point, they had avoided the blog-driven chatter that can turn a band into an overnight sensation during industry showcases like CMJ and South by Southwest.

That's because MGMT actually had a deal fall in its lap 11 months prior, the old-fashioned way: band makes EP, intern passes EP around the Columbia Records office, Columbia contacts band.

"We went into the meeting, and we were jackasses," Goldwasser recalls.

"We had no interest in getting signed, but at some point we got really into being on Columbia."

Navigating the fickle world of backlash was something MGMT has also been conscious of as part of the decision to begin its career with Columbia.

"We wanted to try to make a good major label album," VanWyngarden says. "It's kind of an obstacle we're facing, but we like that. Everybody now is on an indie label, so we're being different by being on a major."

MGMT's debut, "Oracular Spectacular," is also a different animal for Columbia, which releases it physically Jan. 22. (A quiet digital release in October has shifted 1,000 units, according to Nielsen SoundScan.)

A&R manager Maureen Kenny explains her initial pitch around the office: "I presented it as, 'I don't know what this is, I don't know where this belongs, but I can't stop listening to it.'" Indeed, "Oracular" is tough to classify because it combines the band's early days of elec-

tro-pop laptop experimentation in Wesleyan University dorm rooms with more polished psychedelic rock.

The result is 10 songs in the vein of the Flaming Lips, Mercury Rev and early Pink Floyd. VanWyngarden and Goldwasser played a host of instruments on the album, and with the assistance of Lips/Rev producer Dave Fridmann, created a sound that feels like something much larger than just a two-piece band.

Columbia is carefully considering marketing options in hopes of avoiding oversaturation. "Overall, I'd much rather go slow than push too fast," director of marketing Nina Webb says. As such, there are unique promotional items like custom shoelaces, and a 3-D, interactive Web site to attract the eyeballs of curious fans.

But MGMT may not remain a word-of-mouth group much longer. Music has been licensed for TV and such films as Kevin Spacey's upcoming "21," and the act is also gaining a reputation for a stellar live show with an expanded five-piece band.

Those chops will be put to the test on a two-month tour with recent buzz subject Yeasayer, beginning Jan. 16 in Washington, D.C.



GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> HAIL TO THE KING

France may have been a republic since 1792, but as 2007 ended, its King was back on his throne. Veteran rock'n'roller Johnny Hallyday, often described as the French Elvis, finished the year atop the SNEP/IFOP album chart with "Le Coeur d'un Homme," his first studio set for Warner Music France following an acrimonious departure from Universal Music France.

The new album was released Nov. 12 in France, Belgium and Switzerland and sold 108,000 copies domestically in its first week, according to Warner CEO Thierry Chassagne, who predicts French sales will ultimately pass the 800,000 mark.

"Le Coeur" is a blues album, something Hallyday has long spoken about recording. "Johnny never sang before in the way he does on this record," Chassagne says. "He just feels good with this repertoire."

Hallyday did not write any of the album's 13 songs, which are all French-language ex-

cept "I Am the Blues," co-written by Bono and Simon Carmody of defunct Irish band Golden Horde.

In spring 2007, Hallyday completed a 120-date tour of France, Belgium and Switzerland, booked through IMC. However, in December the artist announced his retirement from touring live on French TV.

—Aymeric Pichevin

>>> SUPER SUBSONICA

Legend has it that bands signed to indie labels enjoy greater freedom—artistic and otherwise. Yet the members of Italian electronic rock act Subsonica, whose eighth album "L'Eclissi" (Virgin EMI) hit the FIMI chart at No. 5 one week after its Nov. 23 release, beg to differ. "We used to be with indie label Mescal. It also ran our publishing and touring, and things got a little claustrophobic at times," founding member/guitarist Max Casacci says. "Ironically, we feel more independent now we're with a major."

Casacci adds that Subson-

ica albums usually sell "about 100,000 units," but the band relies heavily on touring. "Our last tour sold 350,000 tickets over 50 dates," he says. "When we started out in 1996, we realized playing live was what we were about." Live bookings are through its own Lo Sai company and Pordenone, Italy, based agency Indipendente.

Virgin/EMI doesn't have any current overseas plans for Subsonica. The band's publishing is through Lo Sai/EMI Music Publishing Italy/S4/BMG Ricordi.

—Mark Worden

>>> CLEAR CONSCIENCE

Slightly more than a year after she began writing and performing, 23-year-old British singer/songwriter Remi Nicole released her debut album, "My Conscience and I" (Island/Universal), Dec. 3 in the United Kingdom. She's the latest in a string of female singer/songwriters to join the Universal fold, following Kate Nash, Amy Macdonald, Duffy and Amy Winehouse—who Nicole is supporting on her recent ill-



fated U.K. tour.

Discussing the record with the same frank honesty that characterizes her lyrics, the EMI Music Publishing signing admits her concern that the United Kingdom is "heavily congested" with female singer/songwriters at present, resulting in a lack of exposure for her own guitar-based pop. "I don't think I'm getting much of a fair chance," she says.

But, while sales stand at 1,700, according to the Official U.K. Charts Co., Nicole's London-based manager Colin

Lester of Wildlife Entertainment (Craig David, Travis) says he's taking the long view and intends to utilize Nicole's strengths as a live act to build on interest already expressed in Europe, Australia and Japan. A heavy touring schedule is planned for 2008, booked through London-based Helter Skelter. U.S. live dates are not currently set, although Lester hopes to organize February shows, booked through the William Morris Agency, ahead of a March album release.

—Richard Smirke



GOLDFRAPP

PO BY MICHAEL D. AYERS

Onward And Upward

Goldfrapp Primed For Mainstream Breakthrough With Fourth Album

Alison Goldfrapp and Will Gregory, the duo who make up U.K. electronica act Goldfrapp, were burnt out.

Their 2005 Mute release, "Supernature," brought the group a wide range of commercial success, a Grammy Award nomination and numerous licensing deals, but it demanded a heavy touring schedule, including a U.K. festival run with Coldplay.

Chic cool has followed Goldfrapp for years now, its music resonating with the fashion industry and within gay communities, as well as drawing fans from both the indie rock and dance music worlds.

Three tracks from "Supernature" hit No. 1 on Billboard's Hot Dance Music/Club Play chart, and the album was nominated for the best electronic/dance album Grammy (it lost to Madonna's "Confessions on a Dance Floor").

But the group needed a new direction, one that would satisfy its desire to change things up. The result is "Seventh Tree," which arrives Feb. 26 via Mute.

"It was really nice sitting around with a couple of instruments and a voice and doing something polar opposite of the prolonged sound of 'Supernature,'" Goldfrapp recalls. "We wanted that space and warmth that we were missing."

Indeed, there's a much mellower, airy vibe on "Seventh Tree," although Goldfrapp's distinctive voice is as lush and shimmering as ever. There are moments that recall the languid strains of Air (opener "Clowns") and Zero 7 ("Cologne Cerrone Houdini"), and others that brim with accessible melodies ("Caravan Girl," first single "A&E").

Initially, the plan was to explore a more psychedelic sound, according to Goldfrapp. "We went out and bought some music labeled 'psychedelia,'" she says. "We took it back to the studio [but when] we listened to it, we thought, 'That's not what we mean at all.' I think we invented our own meaning for ["psychedelic"]:

We wanted it to be joyous and positive."

Gregory says the pair kept bandying "psychedelic" about in order to "goad ourselves on. It conjures up something a little out of focus, a bit dreamy and a little bit, in a way, out of its mind."

Given the right circumstances, "Seventh Tree" has the potential to diversify Goldfrapp's fan base much like Feist did last year with "The Reminder," a notion that Mute sees as a distinct possibility.

"We believe this album can appeal to a slightly older audience and will be tailoring our marketing to that end," the label's director of marketing Nicole Blonder says. "We'll market to the gay community as always; they've been quite supportive in the past. We continue to eye the fashion lifestyle community for opportunities, and we expect visibility on blogs and major portals to be very high."

Mute has also enlisted media and marketing consulting firm Tsunami Entertainment to help secure licensing opportunities, which in the past have included Verizon, Diet Coke and a high-profile campaign with Target.

"We'll be pursuing one or two big [licensing] opportunities instead of lots of small licensing," Tsunami president Bruce Kirkland says. Blonder adds: "The key with Goldfrapp is to keep their aesthetic and credibility intact while expanding to a bigger audience. Partners we choose to work with have all of this in mind."

Beyond that, Kirkland says, "I think the springboard is a lot of visibility from the last record, and very critical vibe that they have in the fashionista world." He adds that the hope is to launch a 20- to 25-market North American tour in conjunction with an appearance at California's Coachella Valley Music & Arts Festival in late April.

Now, Goldfrapp's task at hand is to prepare the new material for the live setting, which will incorporate the act's trademark visuals.

"It becomes part of the whole language; the narrative," Goldfrapp says. "They all work together to build this picture of this world you are creating." ●●●



Q Notes

QUINCY JONES

ThrillerTime

Remembering A Historic Recording, 25 Years Later

Michael Jackson's "Thriller" just celebrated its 25th anniversary. Isn't that a trip?

I've made three complete trips around the world in the last 18 months and at every club I visited, at peak hour, when they finish all the other things, they go and play "Thriller." I'm happy about it, but it startles me. Twenty five years—that's a long time for a record to still be a part of the everyday swinger's set.

Before we started on "Thriller," I was working on Donna Summer's second Geffen album. I thought it would take four months, but it went seven. In the middle of it, we took a break, and Jackson and I went to Tucson, Ariz., to Paul McCartney's house to do "The Girl Is Mine" because that was the only time he was in town. By the time I finished Summer's record, we only had eight weeks to do "Thriller." Sometimes that's better. You don't have time to sit there and get paralysis from analysis. You just go with your best instincts.

So we had three studios going at once and something going on every day and night. In the back room they were singing through cardboard

pipes on "Billie Jean," and we had Eddie Van Halen in the other room, which was amazing.

I was begging Jackson for a black rock'n'roll song and he came up with "Beat It," which was crying out for Van Halen. Vincent Price was perfect casting for the rap on "Thriller." He's the personification of horror, and he did it in two takes because he's a serious pro.

If you listen to God's whispers, the whispers tell you what to do. Of course, none of it would have been possible without my A-Team: Rod Temperton, Bruce Swedien, Jerry Hey, Greg Phillinganes and everyone else that contributed. There's nothing better than creative collaboration. It was exciting because we were very adventure-some then and unafraid. I don't think anything like "Thriller" will ever happen again. Being involved in a record like that is a major, major gift from God. ●●●



Below: QUINCY JONES, left, and MICHAEL JACKSON (out on the town in Los Angeles in April 1983) recorded 'Thriller' in just eight weeks.

Q Notes is a series of columns by Quincy Jones on music, the arts, the digital space and humanitarian outreach.



OUR MUSICAL REVIEW

This week, Billboard introduces a revamped music section, so that we can deliver even smarter, more responsive coverage across all genres and styles of music. For starters, we've expanded from one page to two our Happening Now coverage—featuring the most up-to-the-minute chart and music developments. We've added Quincy Jones' Q Notes, featuring the legendary producer's musings on music and digital entertainment; that feature will rotate weekly with Little Steven's Garage Rock column. Our genre-based coverage will continue with even more reported pieces; to make room for this, we've removed the weekly columns to relaunch online, soon. In the meantime, readers looking for genre-specific news should hit billboard.biz, where we are expanding our commitment to 24/7 coverage.

ROCK BY CHRISTA TITUS

No. 1 With A 'Bullet'?

A Bona Fide U.K. Hit, Bullet For My Valentine Aims For A Piece Of The American Pie

The team behind metal band Bullet for My Valentine has a major resolution for 2008: Break the metal quintet in the United States with its new album, "Scream Aim Fire," due Jan. 29 on 20/20 Entertainment/Jive/Zomba.

"The hope is definitely that this album will take the band to the proverbial next level," Zomba Label Group senior director of marketing Dan Mackta says. "There's a number of potential radio singles. It's being worked and treated like a real priority."

U.S. rock stations immediately picked up the title track—now No. 34 on Billboard's Mainstream Rock chart—when it was released the week of Dec. 18. The album (arriving Jan. 28 internationally; 20/20 Entertainment/Sony BMG Music Entertainment will release it in most countries) is building upon the international foundation the Welsh band laid with its debut, "The Poison," which was released here in 2006. Mackta says the record has sold almost 1 million copies worldwide. According to Nielsen SoundScan, 358,000 of them were sold in the United States.

Bullet for My Valentine is a hero in the United Kingdom, having garnered the support of Kerrang and Q magazines, and sharing festival main stages with Metallica, Guns N' Roses and Iron Maiden. (BMG Label Group senior VP of international John Fleckenstein also cites Germany and Japan as strong markets.) The success followed the band across the pond on the strength of three North American tours and radio/video play for the songs "All These Things I Hate (Revolve Around Me)" and "Tears Don't Fall."

Fleckenstein feels BFMV has found its mark with its contemporary brand of music that harks back to the style of classic English metal and the group's ability to reach a crossover female audience. He says the label doesn't want to overemphasize the group's good looks—although the video for "Scream Aim Fire," has the camera linger on singer/guitarist Matt Tuck.

From a strategic perspective, the label set up a market-by-market plan overseas that plugged into the metal community, then determined when to bring the band in for live dates. "We'd figure a window to actually release the album and [work] the album from there, exposing people to other tracks and developing a local fan base. And from there it was repeat visits to markets that responded positively," Fleckenstein says. The band is managed by Rick Sales of Rick Sales Entertainment.

For BFMV, the chance to break in the United States is sweetened by Tuck's months-long recuperation from a tonsillectomy. He suggested hiring another singer, drummer Michael "Moose" Thomas recalls, saying, "We were like, 'No way.' . . . We just stuck through it, and he wanted to get another singer, but we wouldn't let him."

Overcoming the setback helps explain the vigor permeating "Scream Aim Fire." The band also had to contend with naysayers griping about its success. "I think this is more of a metal record," Thomas says, comparing this album to "The Poison." "We were fed up with people putting us in different categories, because we always thought we were a metal band. So we just wrote this album to shut up a lot of people.

"It's a lot more upbeat," he continues. "The tempos are quicker, the songs are more aggressive. We didn't want to do another album that sounded like 'The Poison,' but then we didn't want to go too far. We just wanted to beat what we've done before."

BFMV reunited with "The Poison" producer Colin Richardson for "Scream Aim Fire." There are guitars in abundance, even during so-called softer moments like arena-ready finale "Forever and Always" and "Hearts Burst Into Fire."

The atmosphere surrounding promotion of "Scream Aim Fire" has shifted in relation to the advance of the band's career. Mackta observes that when BFMV worked "The Poison," "they were push-



ing themselves and taking any break they could get and trying to bust through, get doors to open and walls to come down. This time, there's pull. People want them."

Mackta cites radio, video and online campaigns as the biggest components in working the record in the States, while Fleckenstein pegs the Internet as the linchpin for overseas. Official Web site bulletformyvalentine1.com is being redesigned, and the band shot webisodes and mobisodes to entice fans. Fleckenstein notes that close attention is being paid to MySpace U.K. since BFMV is consistently in the top three bands on the site, and there are plans to put together a streamed event online.

As always for a metal band, touring will be a major factor on both sides of the ocean. BFMV is now touring Europe, and it will co-headline 2008's Taste of Chaos bill with Atreyu and Avenged Sevenfold starting Feb. 29 in Denver. The band expects to stay on the road for the next two years; Scott Sokol of Pinnacle Entertainment handles booking.

NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS by Katie Hasty

>>> BANG CAMARO

Contact: Ralph Jaccodine, manager, rjaccodine@gmail.com

On any given night, there might be 18-25 members of Boston's Bang Camaro onstage during a show, with 15 consistent "lead singers" and a backing band with two lead guitarists, co-founders Alex Necochea and Bryn Bennett. The pair bonded over their love of "really bad music of the '80s," Bennett says, namely pop-centric hair metal like Mötley Crüe and Def Leppard.

Bang Camaro believes in two core values—

catchy guitar riffs and memorable choruses—which is why it generally does away with superfluous elements like verses and bridges. Onstage, the crew is a haywire all-male choir, with minor pyrotechnics, fist pumps and hand claps and the occasional black eye all figuring into the mix.

Bang Camaro's "electric fire" ignited fans at Harmonix, the videogame manufacturer that recently added such tracks as "Push Push Lady Lightning" to the playlist on "Guitar Hero II" and "Rock Band." The Agency Group has also com-

mitted to booking the unsigned act and will launch its national tour starting with a Jan. 31 gig during a New York Titans pro lacrosse game at Madison Square Garden. While Bang Camaro has an album available for purchase, "we don't think it's necessary to be making full records anymore," Necochea says. " 'Guitar Hero' is the whole reason we can make our way out to L.A. and nearly sell out the Troubadour."

>>> LINFINITY

Contact: Dylan Von Wagner, dylan@linfinity-music.com

He might be a self-described "late bloomer," but Dylan Von Wagner, aka Linfinity, has no shortage of ambition. When he wanted to improve his singing, he moved to London to take voice lessons. He self-financed his debut album, "A Manual for Free Living," with producer Kevin McMahon (the Walkmen, the Mooney Suzuki) by asking credit card companies for huge limits. When he was told he'd be taken more seriously by labels if he constructed a full backing band for gigs and touring, he recruited not just three but eight members, including string players.

Armed with a publishing contract with Bug/Windswept, lawyer Lisa Socransky and "crazy expensive" music videos for his first two singles "Compañero" and "Broken Glass," Von Wagner not only dreams big, he acts big.

Last August, the handsome songwriter re-

leased a sampler of tracks from his album "Installation" via Secretly Canadian, but the door is open to whatever label is game to take on the full-length—and maybe then some. Linfinity has plans for 10 albums, each volume taking on a different musical and/or lyrical theme. "I don't want people to just hum the tunes, I want them to read into them," Von Wagner says of his eclectic, addictive tracks. "I'm a huge Pearl Jam fan, and have always admired how they did their 'bootleg' live series. It sounded different every time."

>>> CASSETTES WON'T LISTEN

Contact: Jason Drake, info@cassetteswontlisten.com

Jason Drake is the director of marketing at hip-hop indie Definitive Jux, but in his spare time, he's making electronic pop gems with a lo-fi rock bent under the moniker Cassettes Won't Listen.

Armed with his knowledge of the inner workings of the industry, Drake has self-released three digital-only EPs within the last couple of years—including a fun and quirky covers record of indie rock songs from the '90s—with great success. His name has showed up everywhere from PerezHilton.com to the front page of MySpace, with praise also for his remixes of such artists as El-P, Midlake, Aesop Rock and Dr. Octagon. "What started as small turned into an avalanche of good words," the Glendale, Calif., native says of the development.

A seven-song EP, "Small-Time Machine," due March 11, will be Cassettes Won't Listen's first physical release, distributor pending, and the predecessor to his first full-length set, which he hopes will find the right label home. "I have yet to go on a major national tour. . . . I've learned that I haven't really needed to yet."



THE BILLBOARD REVIEWS

ALBUMS

WORLD

LADYSMITH BLACK MAMBAZO

Ilembé: Honoring Shaka Zulu

Producer: Joseph Shabalala
Heads Up

Release Date: Jan. 15

Ladysmith Black Mambazo embarks on an extensive U.S. tour this month, and it does so with a stirring new album in hand. As the title indicates, Ladysmith guiding light Joseph Shabalala and his seven a cappella comrades have created a group of tunes in tribute to the spirit of South African icon Shaka Zulu, the first king of the Zulu nation. The songs are not about Zulu himself; rather, they offer words of encouragement to their fellow men and women. "Asekhon' Amatshitshi," for instance, praises young women who preserve their virginity, while "Umon' Usuk' Esweni" warns of the pitfall of jealousy. "This Is the Way We Do" is an inspired spiritual number—gospel music Ladysmith style. The magic here, as always, is the glorious vibe of amazing a cappella vocals that are uniquely Ladysmith Black Mambazo.—*PVV*

ROCK

RIVERS CUOMO

Alone: The Home Recordings of Rivers

Cuomo

Producer: Rivers Cuomo
Geffen

Release Date: Dec. 18

★ Weezer is given to long stretches of hiatus, but frontman/Harvard alumnus Rivers Cuomo remains a prolific songwriter and demo-maker. Prefacing a new band album expected this year, Cuomo gathered some of what's said to be hundreds of unreleased recordings into this elaborately annotated compendium, stretching from before Weezer's 1994 debut to 2004's "I Was Made for You," the most fully realized of these 18 tracks. The project is, by nature, an indulgence, but fans of Cuomo and Weezer will gleefully dig into the slower and clunkier (but wholly familiar) demo version of "Buddy Holly," covers of Dion's "Little Diane" (recorded with Sloan), Ice Cube's "The Bomb," a then-unknown Gregg Alexander's "The World We Love So Much" and five tunes slated for "Songs From the Black Hole," the abandoned conceptual follow-up to Weezer's debut album. Like Cuomo himself, "Alone" is quirky, but also an intriguing glimpse into one artist's creative process.—*GG*

KATE NASH

Made of Bricks

Producer: Paul Epworth
Fiction/Geffen

Release Date: Jan. 8

Kate Nash opens her debut album by cooing "I like to play" over gauzy loops and burps. It's an apt introduction to a playful, wickedly clever set of songs that helped "Made of Bricks" debut at No. 1 in the United Kingdom and earn Nash ubiquitous salutations as the next Lily Allen. Her style does resemble Allen's light melodic touch and frank lyricism, albeit with a slightly broader emotional range and a subtly textural musical approach built around piano and incorporating well-deployed touches of guitars, strings and the occasional synthesizer. "Foundations," "Mouthwash" and "Dickhead"—which is as plain-spoken as its title—establish her man-smashing credentials, but "Birds," "Nicest Thing" and "Pumpkin Soup" open a keyhole to the vulnerable romantic beneath them. Toward the end of the 12-song set, she imparts that "I wish I was your favorite girl." And with "Made of Bricks," she may just get what she craves.—*GG*



DAMIEN RICE

Live at Fingerprints—Warts and All

Producer: none listed
Think Indie

Release Date: Oct. 23

★ Irish singer/songwriter Damien Rice is always a captivating performer, so a live offering holds a lot of potential. Sadly, this in-store set, recorded in November 2006 at Fingerprints in Long Beach, Calif., is a short and bitter-sweet album that presents only a cursory glance at what Rice is capable of. That said, there's a sincere, in-the-room feel to "Cannonball," which pairs delicate strumming with Rice's fragile vocals, as well as "Volcano" and the hauntingly beautiful "Grey Room." Others, such as "Coconut Skins," don't quite capture the spirit of the original, and while the stripped-down, keyboard-led "Rootless Tree" lacks the aggression of the album version, it doesn't quite make up for it in intimacy. No doubt, Rice puts on amazing live shows, and the songs on this album are nonetheless superb. One just can't help but wish for more.—*JM*

COUNTRY

RHONDA VINCENT

Good Thing Going

Producers: Darrin Vincent,
Rhonda Vincent
Rounder

Release Date: Jan. 8

★ While seemingly counterproductive to walk away from a burgeoning country career to drive full-tilt into bluegrass, dynamic singer/mandolinist Rhonda Vincent succeeded in not only discovering her true calling (she has been crowned top bluegrass vocalist seven years in a row) but also revitalizing the trad genre. On her seventh picking-bowing-plucking-chopping-harmonizing feast, she leads a crack band of instrumentalists, including fiddle star Stuart Duncan and flat-picking guitar ace Bryan Sutton, in a 12-song collection that runs the gamut from breakdowns to country swing to balladic waltz. She delivers five originals, including two intoxicating kickers and the dobro-spiced "I Give All My Love to You," featuring a Russell Moore duet. Also guesting are mandolinist Jesse Reynolds on a buoyant three-part harmony update of the classic Jim & Jesse tune "Just One of a Kind" and Keith Urban singing harmony on traditional ballad "The Water Is Wide."—*DO*

JAZZ

ELIANE ELIAS

Something for You: Eliane Elias Plays and Sings Bill Evans

Producer: Eliane Elias
Blue Note

Release Date: Jan. 15

★ Brazilian pianist/vocalist Eliane Elias returns to Blue Note after a seven-year hiatus with this wonderful tribute to Bill Evans. Elias cut 16 tunes backed by husband/bassist Marc Johnson and drummer Joey Baron, and the variety of interpretive approaches assayed by Elias and her collaborators is, in itself, a highlight. Some are terrific trio instrumentals, such as "You and the Night and the Music," "Five" and "Blue in Green," while solo efforts "I Love My Wife" and "For Nenetete" highlight Elias' keyboard virtuosity. She delivers several vocal performances, including a lovely rendition of "Here Is Something for You," a wholly simpatico "Minha" (one of the only Brazilian songs Evans performed) and a very cool cover of "Detour Ahead."—*PVV*

CHRISTIAN

MATTHEW WEST

Something to Say

Producers: Brown Bannister,
Ed Cash, Chris Stevens
Sparrow

Release Date: Jan. 15

★ Nashville-based singer/songwriter Matthew West has penned tunes for Rascal Flatts, Natalie Grant,

Mandisa and Billy Ray Cyrus, but he saved the best for himself here. Ironically, he had written these songs and titled the album "Something to Say" before being sidelined with vocal problems. Fully recovered, he's back and sounds more compelling than ever. "You Are Everything" is off to a great start at Christian AC radio, while "The Motions" is a powerful song about living life with purpose and passion. "Save a Place for Me" is a gorgeous ballad that really demonstrates the warmth and personality in West's voice, and "Moment of Truth" explores a life in turmoil, wrestling with a crisis of faith. West does indeed have something to say, and listeners will find themselves moved by his revelations.—*DEP*

POP

VARIOUS ARTISTS

Def Jam Sessions Vol. 1

Producers: various
Def Jam

Release Date: Dec. 18

The concept is intriguing: a collection featuring outtakes or rarities associated with hit albums from such Def Jam stars as Nas, Ne-Yo, Bobby Valentino, Method Man and Rihanna. But beyond Rihanna's "Cry," which is a nice complement to "Unfaithful,"

AMANDA SHAW

Pretty Runs Out

Producer: Scott Billington
Rounder

Release Date: Jan. 8

Teenage New Orleans fiddle prodigy and sometime Disney actress Amanda Shaw shows no interest in stodgy roots purism, and good for her. She covered the Ramones, the Clash and Hank Williams on her super-cute self-released 2004 album "I'm Not a Bubble Gum Pop Princess," and her nationally distributed debut is just as adventurous. She interprets Jack Johnson and Diane Warren, and tries out wobbly bilingual bayou R&B ("Chirmolito"), go-go-beat brass-band playground chants ("Brick Wall"), spiteful power-chord blues ("Woulda Coulda Shoulda"), pub-rocked teenybop new wave (the title cut, about how nobody stays beautiful forever) and borderline goth hard rock (eerie breakup-song closer "Easy on Your Way Out," built on a spaciouly swinging Led Zeppelin rhythm and a Celtic break). Her speciality, though, is more traditionally jiggy barn dances and Cajun two-steps, with a reeling forward motion all their own. And the sweet-16 roughness of her vocal twang could pass for Rachel Sweet in 1979.—*CE*



MARAH

Angels of Destruction

Producer: none listed
Yep Roc

Release Date: Jan. 8

Despite being billed as a post-rehab collection about redemption, there is a thread of glorious, edge-of-the-world chaos running through Marah's sixth album. The Brooklyn-via-Philadelphia band has developed a reputation as a stellar live act, but its records are often hit-and-miss affairs. With this new collection, however, Marah manages to convey the manic energy that makes it such a great performer, and the result is its best album yet. Opener "Coughing Up Blood" sets the mood: The instruments whirl and collide while frontman David Bielanko sings about loss and joy. "Angels on a Passing Train" spins a yarn about being filled with rage while managing to sound upbeat and excited. The rest of the record is full of propulsive, twangy rockers that sound like early Bruce Springsteen or an unbuttoned, pumped-full-of-happy-pills Wilco. Sobering up and getting straight never sounded like so much fun.—*CH*



THE BILLBOARD REVIEWS

SINGLES

there aren't many tracks here that would have appreciably improved their parent albums. In other words, they're satisfactory, but they aren't hits. Ne-Yo's "Spotlight" has a cute, flute-driven melody, while Nas' 2006 one-off "Where Y'All At" has a tasty chopped and looped hook. The more typical "Chirp Back" by Fabolous, featuring Bleu Davinci, samples the patience-testing, chirping Nextel phone sound. Diehard fans will enjoy these "Sessions," but the casual listener will demand the originals.—*HC*

SIA Some People Have Real Problems

Producer: Jimmy Hogarth
Hear Music

Release Date: Jan. 8

▶ The latest album from this Australian art-pop chanteuse (and part-time Zero 7 collaborator) isn't quite the mellow coffee-shop outing its release through Starbucks' Hear Music might suggest. True, it does exchange much of the digital-age detailing of Sia's first two albums for a warm-and-fuzzy granola-jazz vibe that should soothe the spirit of any Norah Jones fan. (Don't be surprised if "Day Too Soon" ends up scoring the end credits of some upcoming Jennifer Garner flick.) But not unlike Feist on "The Reminder" last year, Sia still brings enough weird on "Some People" to satisfy old-school fans. On "Playground," for instance, she makes it clear that weapons aren't welcome at tea time over a thumping goth-soul groove, while "Academia" finds her trading trippy psychedelic-

gospel harmonies with veteran oddball Beck.—*MW*

FOLK

MALCOLM HOLCOMBE

Gamblin' House

Producer: Ray Kennedy
Echo Mountain

Release Date: Jan. 15

★ Few singer/songwriters hurl themselves into their music with the physical abandon that Malcolm Holcombe displays on his latest album. Beyond the gravel voice and high-intensity arrangements featuring his guitar, he moans, grunts, groans and smacks his lips, embellishing the brilliant songs of a mercurial spirit. Half the songs here sound like a train, whistling past your ears as Holcombe sings of slow love songs, flooded gambling emporiums, drunken madmen and, in "Cynthia Margaret," the solace of a long-sought soul mate. "My Old Radio" is a core tune for Americana formats; "You Don't Come to See Me Anymore" could be sung by vocalists from the Nashville he once fled. Rich in idiosyncratic epigrams with echoes ranging from Guy Clark to Bob Dylan, Holcombe (with "Jelly Roll" Johnson's ever-ready harmonica adding emphasis) delivers elusive tales of a life that may not have always been wisely lived, but was always worth writing about.—*WR*

Additional reviews online this week at billboard.com

- Various artists, "Well Deep: Ten Years of Big Dada Records" (Big Dada)
- Sir Richard Bishop, "Polytheistic Fragments" (Drag City)

POP

MILEY CYRUS

See You Again (3:11)

Producers: Destiny Hope
Cyrus, Antonina Armato, Tim James

Writers: D. Cyrus, A. Armato, T. James

Publishers: various
Hollywood

▶ Finally! With the nation's hottest tour and a No. 1 double-album with "Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus," top 40 gets with the program, offering meaningful airplay to the red-hot Disney star. Much like the Jonas Brothers before her, it remains baffling why radio—struggling to maintain relevance amid so many new media options—continues to come from behind, as pop culture phenomena combust in living color before programmers' eyes. "See You Again," from the Cyrus-credited disc, is a sassy, uptempo stinger that adds appealing youthful buzz to the airwaves—and yet Cyrus is as credible a vocalist as Hillary Duff or Avril Lavigne. Fans will revel in the lyric about a teen crush—"I feel I must have known you in another life, cause I felt a deep connection when you looked into my eyes, now I can't wait to see you again"—while Cyrus, who co-produced and co-wrote, at last adds the missing link to TV and movie acclaim. Alas, FM, better late than never.—*CT*

ASHLEE SIMPSON

Outta My Head (Ay Ya Ya) (3:37)

Producers: Timbaland, King Logan, Jerome Harmon

Writers: A. Simpson, T. Mosley, Kenna

Publishers: various
Geffen

Despite Ashlee Simpson's historic appeal to teens, ironically, "Outta My Head (Ay Ya Ya)" is likely to find greatest appeal among—of all demographics—baby boomers, who will find it reminiscent of Toni Basil's 1982 No. 1 "Mickey" or a catalog hit from Missing Persons. Meanwhile, a lot has changed since Simpson scored back-to-back No. 1

albums with 2004's "Autobiography" and 2005's "I Am Me." In a pop world where current leading ladies Rihanna and Amy Winehouse are credible vocal masters, can Simpson measure up? The first single from upcoming "Bittersweet World" is a fun little romp, but may have difficulty returning Simpson to top 40 favor. On the plus side, "Head" demonstrates producer Timbaland's evolution as a helmsman who is increasingly creative and adaptable.—*CT*

DANCE

SYLVIA TOSUN

Head Over Heels (4:22)

Producer: Miklos Malek

Writers: S. Tosun, J. Flanders, M. Malek

Publishers: Tosun, BMI; Jetadore, ASCAP; Malek, SESAC

Remixers: Warren Rigg/Reed McGowan, Ray Roc & Rosillo, Dave Pezza, Mark Ehrhoff
Sea to Sun

▶ New York-based ingénue Sylvia Tosun graced Billboard's Hot Dance Club Play chart in 2006 with top 20 "Sanctuary" and top 10 "Sleepless." The Juilliard-trained singer/songwriter is destined to reach the greatest heights yet with rapturous "Head Over Heels,"

CHRIS BROWN

With You (4:12)

Producer: Stargate

Writers: J. Austin, R. Harmansen, M. Eriksen, E. Lind, A. Bjørklund

Publishers: various
Jive/Zomba

The third single from Chris Brown's second album "Exclusive" returns the 18-year-old to solo turf, following previous No. 1 "Kiss Kiss" featuring T-Pain. "With You" is downright sweet with its lyric of love and devotion: "Ooh, little cutie, when you talk to me, I swear the whole world stops/You're my sweetheart, and I'm so glad that you are mine." Production is appreciably free of distracting bells and whistles, offering a midtempo soulful jangle and appealing harmonic layers and echoes. Brown shows himself as a straight-up R&B singer with a melodic charm that will continue to sound fresh when the summer sun cuts through. Many of Brown's contemporaries could learn a lesson from "With You." This is the kind of song that aligns with the times of listeners' lives—and forges lasting careers.—*CT*



which ignites the dancefloor with darts tossed in every imaginable bull's-eye. The Warren Rigg/Reed McGowan mixes are most effusive, with ecstatic beats, piano tinkles and hooky whooshes. Tosun remains front and center, with an inherent warmth as sumptuous as her vocal sensuality. Add hip, well-placed Middle Eastern frills and "Head Over Heels" has all the trimmings necessary to ascend to the top. For more, go to sylviatosun.com.—*CT*

KATY PERRY

Ur So Gay (3:39)

Producer: Greg Wells

Writers: K. Perry, G. Wells
Publishers: When I'm Rich You'll Be My Bitch, ASCAP; Rocket Carousel/Art in the Fodder, BMI
Capitol

▶ Katy Perry has a conundrum: She's hung up on a guy who's not returning the favor. What better way to kiss-off than with a diss? "You don't eat meat, and drive electrical cars/You're so indie rock it's almost an art, you need SP45 just to stay alive/Ur so gay and you don't even like boys." The Los Angeles singer/songwriter likens herself to Lucille Ball's love child with Freddie Mercury—perhaps Mika's female counterpart? Blender and Teen People are already hip to the 22-year-old Perry (deliciously, the daughter of two pastors) and with major label support, including production credits on upcoming full-length from Glen Ballard, Dave Stewart and Butch Walker, "Ur So Gay" has all the potential to amuse the masses. A dance remix is ripe and ready for clubs—where gays are bound to embrace it—but top 40 programmers actually have an ace to fluff up the airwaves. "Gay" is just too good to play solitaire.—*CT*

TAYLOR SWIFT

Tears on My Guitar (remix) (3:22)

Producer: Nathan Chapman

Writer: T. Swift

Publisher: not listed
Big Machine

Taylor Swift's metamorphosis during the past year from budding indie country artist to crossover sensation is the kind of success story that sounds more like a Lifetime movie than new-millennium reality. But anyone who has met this teen prodigy recognizes that she is not only an old-soul master of writing and singing, but also possesses gobs of the "it" magnetism that defines stardom. With her Grammy Award nod for best new artist, timing couldn't be better to match face with voice, via a pop remix of No. 2 country hit "Teardrops on My Guitar," found on the rerelease of her double-platinum self-titled debut disc. Gently guided by mandolin and acoustic guitars, the Swift-penned "Tears" laments fancying someone who is already spoken for. A beautiful mainstream intro to an artist whose rise is ably exemplified by her last name.—*CT*



LEGENDS & CREDITS

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

CONTRIBUTORS: Hillary Crosley, Chuck Eddy, Deborah Evans Price, Gary Graff, Courtney Harding, Jill Menze, Dan Ouellette, Wayne Robins, Chuck Taylor, Philip Van Vleck, Mikael Wood

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

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

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

HIP-HOP BY MARIEL CONCEPCION

On Her Own

Trina Debuts High With Single Ladies' Anthem

Trina is notorious for her provocative, sex-filled lyrics, but it seems her mainstream fan base likes her best when she's engaging in less dirty talk and more personal chit chat.

Like 2005's relationship-driven, Kelly Rowland-assisted "Here We Go," which peaked at a career-best No. 8 on Billboard's Hot R&B/Hip-Hop Songs chart, her latest single about a troubled breakup is proving an early fan favorite.

"Single Again," from the Miami rapstress' Slip-N-Slide album "Still Da Baddest" (Feb. 12), is the top debut at No. 24 this week on Hot Rap Songs. It is also new at No. 71 on Hot R&B/Hip-Hop Songs.

"This album is uptempo, but it's also a little melodic, emotional and personal," Trina told Billboard last year. "I didn't want to be drowned out or sad, I just wanted to be happy and up-spirited,



so I can show my fans Trina has really grown up."

"The songs selected for the album were tracks ladies needed to hear—about maturing and keeping focus," Slip-N-Slide president Ted Lucas adds.

With the idea that "Single Again" will be the 2008 single ladies' anthem, Slip-N-Slide will run ads on Internet dating sites and sponsor blind-date contests on radio stations across the country. Trina is also launching a radio and retail promo tour Jan. 10.

Continuing with the female empowerment theme, the second single will be "I Got a Thing for You," featuring Keyshia Cole,

about a woman secure enough to declare her feelings to a love interest. Other guests on the set include Missy Elliott, Plies, Trick Daddy, Mya and Rick Ross. Jim Jonsin and J Rock are among the featured producers.

And for those fans who prefer the raunchiness for which Trina is well-known, there's "Look Back at Me" featuring Killer Mike. The street single, which references a sexual position, was released to DJs and radio this week.

"Her fans know she's rough and they like that," Lucas says. "So she's back with a little of that, but she's matured as well. That's why she's still the baddest."

REASON TO 'BELIEVE': 'X-FACTOR' WINNERS RULE U.K. HOLIDAY CHARTS

The United Kingdom's festive charts had an undeniable "X-Factor" this year. The mass-audience ITV talent search series accounted for the best sellers on both the singles and album surveys during the holiday period, with latest winner Leon Jackson joining 2006 victor Leona Lewis among the honors.

Scottish singer Jackson, who turned 19 Dec. 30, won the Dec. 15 final of the fourth season of "The X-Factor" ahead of Welsh tenor Rhydian Roberts and sibling group Same Difference. He then secured the coveted "Christmas No. 1" on the U.K. singles chart with a cover of Mariah Carey & Whitney Houston's 1998 ballad "When You Believe."

The Christmas double for series judge Simon Cowell's Syco Music was completed as labelmate Lewis continued to lead the album chart with her million-selling debut, "Spirit."

But while the show's finale polled a viewing audience of 12 million, there were signs of diminishing public enthusiasm for the resulting single. "When You Believe," released digitally within hours of Jackson's win but not physically until Dec. 19, sold 276,000 copies in its first week, according to the Official U.K. Charts Co.

That compares with Lewis' "A Moment Like This" a year earlier, and 742,000 for 2005 winner Shayne Ward's "That's My Goal."

Paul Quirk, partner at Quirk's Records in Ormskirk, Lancashire, was guardedly enthusiastic about Jackson's sales debut. "We were surprised when Leon won," Quirk says, "but his audience of teenage girls backed their votes up by buying the single. It hasn't sold as fast as Leona did [the previous] year, but singles in general were slower. We've been extremely busy with Leona's album."

—Paul Sexton



JACKSON

ROCK BY CORTNEY HARDING

TWO'S COMPANY

Paramore Snags Successive Spots On Modern Rock Tally

In 2007, many new artists entered the Modern Rock chart, but few managed to establish themselves like Paramore. This week, new single "Crush Crush Crush" climbs one slot to No. 16 on the tally, trading places with an earlier Paramore hit, "Misery Business." That cut is also a burgeoning crossover hit, and is No. 26 on the Billboard Hot 100 this week.

"When the album, "RIOT!," was released in June, we knew it was going to be a long development process," says Fueled by Ramen president John Janick, who released the set in conjunction with Atlantic. "Initially, we used the fact that they had such a strong fan base because of all their touring to sell the first single. The timing worked out so the band was on tour while we were shopping the song to radio, and we were able to invite programmers to sold-out shows and demonstrate that Paramore had a strong following."

"It didn't hurt" that the band was featured on MTV's "Discover and Download" series around the same time, Janick says. "We were able to capitalize on everything and just keep selling and growing the record." To date, "RIOT!" has sold 565,000 units in the United States, according to Nielsen SoundScan, and has shifted at least 12,500 copies per week for the last 27 weeks.

Janick says the plan for "Crush Crush Crush" is similar to the strategy employed for "Misery Business." "We want to get the song into the top 10 at Modern Rock and then use that success to sell it to pop radio," he says. "We have the video running on MTV right now, and the band will be doing quite a bit of touring in 2008."

Looking ahead, Janick hopes to shorten the five-month gap that came between the first two tracks when a third single is chosen. "We haven't reached a decision about what [that] will be, but we do plan on filming a video sometime in February," he says.



PARAMORE

CHRISTIAN BY DEBORAH EVANS PRICE

Loud And Proud

Loss Of Voice Presages A Christian Hit For West

After switching record labels and successfully recovering from vocal chord surgery in 2007, Matthew West kicks off the new year with "Something to Say." Due Jan. 15, the project is West's first outing on Sparrow Records.

First single "You Are Everything" is off to a strong start on Billboard's Hot Christian Songs chart, where it leaps 16-5 this week.

Previously signed to Universal South Records by former label chiefs Tim DuBois and Tony Brown, West was the only Christian artist on the country label. He gained acclaim with two successful albums, "Happy" and "History," which were distributed to the mainstream by Universal and to the Christian market via a deal with EMI Chris-

tian Music Group (CMG).

"It was a bittersweet departure with Universal South because I'll always be grateful for them giving me the opportunity," West says, but adds that it will be less confusing now that he's represented by one label. "People didn't understand what label I was on. So now when anybody wants anything regarding me, they are going to one place."

The EMI CMG team, which distributes Sparrow, is happy to have him onboard. "Now we have him for both markets and full A&R involvement, as well as promotion and marketing," EMI CMG president Peter York says. "This is actually our first opportunity to fully invest our team and our system."

These days, West is just grate-



WEST

ful to be singing again. Shortly after signing with Sparrow last spring, he went to the Vanderbilt Voice Center in Nashville and received devastating news. "All my plans came to a screeching halt," he recalls. "They told me I had to have surgery. I canceled everything [including] my recording sessions and shows."

He spent much of the spring and summer silent, on voice rest and

communicating with a board and dry erase markers. Ironically, he'd already written the songs for his new album and titled it "Something to Say," before the change of events that left him unable to speak.

"Through that experience, I've come to love silence and realize if I'm not spending time alone with God and allowing him to do the talking, instead of me always talking, I'm not going to have anything worth saying through my music," he says.

West chronicled his experiences in a documentary, "Nothing to Say," which is being packaged with the CD for a special edition release that will be available initially only at Family Christian Stores, on West's Web site and at shows. At select cities on an upcoming promo tour, West will screen the documentary, then perform a few songs.

Later in the year, West will hit the road with inspirational music stars TobyMac and Jeremy Camp.

"He sings the song of the common person who is struggling with life and faith and the realities of the world," York says. "Like any other great music, it sells itself and tends to find its audience. We're doing everything we can do to help that, but the biggest opportunity we have is that gift that he has to connect with people." ...

BACKSIDING FEARLESSLY

It's a hit, top to bottom.

After selling more than 120,000 singles in Germany, according to Polydor/Universal, Alex C featuring Y-Ass' "Du Hast den Schönsten Arsch der Welt" is being lined up for local-language versions in other key European markets in the early part of 2008.

The song—which translates as "You Have the Most Beautiful Ass in the World"—is "the first pop-dance song for years that's combined German lyrics with a retro Eurodance sound," says Tom Bohne, managing director of Universal Music Germany's domestic division.

The tongue-in-cheek number featuring female German R&B vocalist Y-Ass was written by Alex C (dance producer/musician Alex Christensen) with lyrics by fellow producer Peter Könemann, best-known for his work with veteran German rock singer Udo Lindenberg. The track is published by EMI Music Publishing.

After topping the charts in Germany and Austria, Universal released the German-language version of the single Nov. 23 in the Netherlands, but is hoping to broaden its appeal with English and French versions. "Translation into local languages gives it a big crossover chance via plays at clubs and parties," Bohne says.

Christensen broke through in 1991 with his U96 project and its hit dance version of the soundtrack to German war movie "Das Boot." In recent years, his production credits have appeared on releases by acts ranging from Tom Jones to 'N Sync and Sarah Brightman.

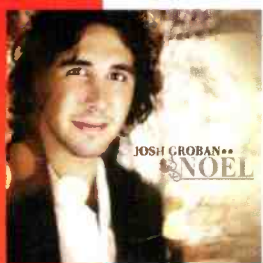
A new Alex C album, "Euphorie," is set for February release in Germany.

—Wolfgang Spahr



ALEX C & Y-ASS

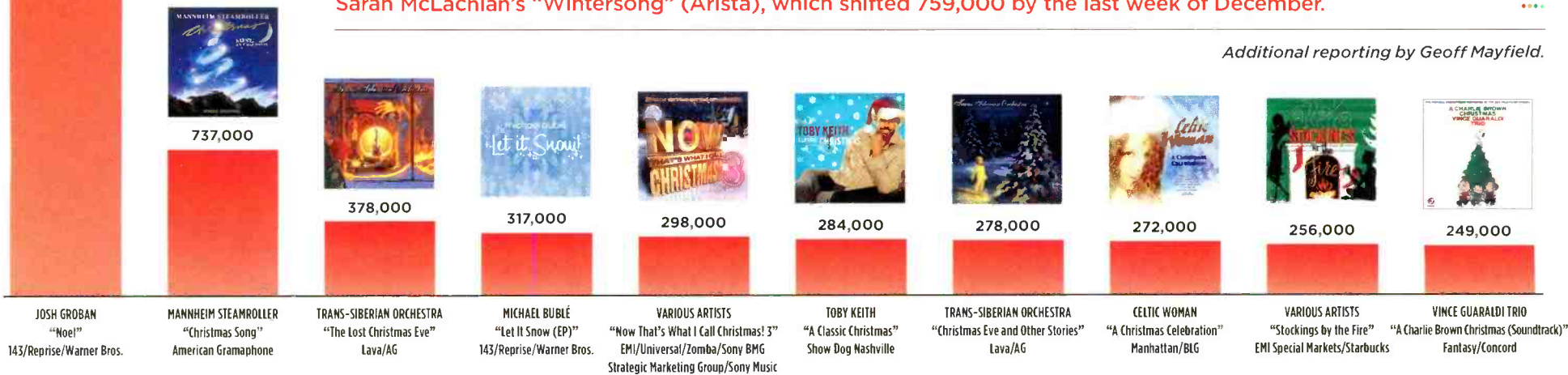
3,699,000



HOLIDAY BY JONATHAN COHEN

GROBAN OBLITERATES SEASONAL ALBUM COMPETITION When it came to holiday albums in 2007, there was Josh Groban, and then there was the rest of the world. Groban's "Noel" (143/Reprise/Warner Bros.) sold an astonishing 3.7 million copies in the United States, according to Nielsen SoundScan, making it the best seller of the year on any chart, much less Billboard's Top Holiday Albums. "Noel" achieved a number of milestones in just 12 weeks of release. Its sales total was higher than any other Christmas album in its first year of release since Nielsen SoundScan launched in 1991. Previously, the largest haul in a seasonal album's first year was 2.9 million for Kenny G's "Miracles—The Holiday Album" in 1994. Meanwhile, Groban's is the first to sell more than 1 million in its first year since Clay Aiken's "Merry Christmas With Love" in 2004 and the first to surpass 2 million since Celine Dion's "These Are Special Times" in 1998 (2.7 million). Mannheim Steamroller's "Christmas Song" (American Gramophone) is the runner-up for best seasonal seller in '07 with 737,000 units. Beyond such perennials as Trans-Siberian Orchestra and the Vince Guaraldi Trio, newcomers to the top 10 include Michael Bublé with the EP "Let It Snow" (released by the same triumvirate of labels responsible for "Noel") and Toby Keith's second holiday album, "A Classic Christmas" (Show Dog Nashville). Last year's best-selling Christmas album was Sarah McLachlan's "Wintersong" (Arista), which shifted 759,000 by the last week of December. ...

Additional reporting by Geoff Mayfield.



The top selling holiday albums of 2007 (Jan. 1 through Dec. 30). Holiday albums are Christmas, Hanukkah and Kwanzaa collections, including new releases and those issued in earlier years.

SOURCE: Nielsen SoundScan

ALEX C & Y-ASS: NIKOLAJ GEORGIEV

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BUBBLE UP

>> Colbie Caillat is the first solo female to hit No. 1 on Adult Contemporary with a debut single since Vanessa Carlton's "A Thousand Miles" led in the Sept. 21, 2002, issue. Caillat's "Bubbly" moves 5-1 in its 22nd chart week, while her album "Coco" zips 17-10 on the Billboard 200.

'SCHOOL' MIX

>> "High School Musical 2: Non-Stop Dance Party" bows at No. 68 on the Billboard 200 and No. 6 on Top Kid Audio. The continuous-mix dance set, helmed by DJ/producer Jason Nevins, also zooms to No. 1 on Top Electronic Albums.

"A CHARLIE BROWN CHRISTMAS"



GOOD GRIEF

>> What 42-year-old set reaches No. 1 on Top Pop Catalog Albums for the first time? Vince Guaraldi Trio's 1965 set "A Charlie Brown Christmas," which, oddly, never led Top Holiday Albums nor Top Jazz Albums.

CHART BEAT

>> It may not be polite to mention a woman's age, but civility goes out the window when it comes to chart feats. So Fred Bronson reveals that Yoko Ono is the oldest artist to ever have a No. 1 hit on the Hot Dance Club Play chart. The 74-year-old Ono is on top with "No, No, No," her third No. 1 hit on this tally.

>> Bronson also cites Carrie Underwood and Taylor Swift for jointly holding down the No. 1 spot on Hot Country Songs for seven weeks, the second-longest string by solo female artists in the 64-year history of this chart. Coincidentally, the record was set exactly 43 years ago this week. Who set it? The answer is in Chart Beat online.

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



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Blige Gets Crown; Downloads Show Way To 'Juno'

The Queen of Hip-Hop Soul adds another jewel to her crown, as **Mary J. Blige** captures her fourth career No. 1 on the Billboard 200.

Blige ends up ruling the chart in the only week of 2007 when album sales beat those of the same week in the prior year.

With Santa Claus finishing his rounds early in the tracking week, momentum finally slows for **Josh Groban's** "Noel," which had a lock on the top slot for five weeks. That shift sets the stage for Blige's "Growing Pains" to take command of the big chart a week after it bowed at No. 1 on Hot R&B/Hip-Hop Albums.

Groban's Christmas set declines by 77%, the first time since its second chart week that "Noel" does not log a gain. That rolls him down to No. 3 (176,000 copies); a smaller erosion of 67% from Blige's opening sales moves her to first place (204,000).

The post-Christmas decline by **Alicia Keys' "As I Am"** is less severe than either Groban's or Blige's, shuffling her back to No. 2 (down 59%, 193,000).

Coming off the busiest shopping week of the year in the week that ended Dec. 23, there is no shame in a post-Christmas slide. Only two titles in the Billboard 200's top 50 manage any kind

of increase: the film-fueled soundtrack to "Sweeney Todd: The Demon Barber of Fleet Street" (56-23, up 5%) and Greatest Gainer winner **Sara Bareilles** (98-45, up 19%).

Including chart bows, there are 15 gainers on the Billboard 200, which is actually more than we have seen the chart produce in some post-Christmas frames of years gone by.

Three of those gains belong to albums new to the list: Disney Channel variant "High School Musical 2: Non-Stop Dance Party" (No. 68, 22,000 copies), the "P.S. I Love You" soundtrack (No. 134, 10,000) and the physical release of **Radiohead's** "In Rainbows," which charts early due to street-date violations (No. 156, 9,000).

Among those 15 gainers are seven albums that re-enter the Billboard 200 (at Nos. 123, 168, 170, 182, 184, 191 and 196), a couple of them with increases of fewer than 100 units.

Meanwhile, with a Tuesday Christmas adding one more last-minute gift-shopping day than we had in the comparable frame of 2006, the last week of 2007 manages to be the only one of the year where album sales show an uptick over the same week of the prior year (see story, page 5, and Market

Watch, this page). Aside from gift shopping, the growth is fed by album downloads gobbled up by consumers who found MP3 players under their Christmas trees.

Under most circumstances, a 2.4% improvement in comp-week sales would seem meager, but in the landscape of 2007, that bump looms as large as Mount Rushmore.

DOWNLOADS UP: Top Digital Albums reveals that digital track volume isn't the only evidence we just experienced another iPod Christmas (see story, page 6). In contrast to most of this issue's album charts, the digital list posts vigorous gains, with the biggest kid in the class

being the soundtrack to indie-film charmer "Juno."

That album more than triples its prior-week sales as it pole vaults 8-1 (up 270%, 26,000) on Top Digital Albums. The soundtrack owns the chart's largest sum since the opening week of **Alicia Keys' "As I Am,"** when that set moved 61,000 downloads.

"Juno" also enters Top Comprehensive Albums at No. 61, the same rank it would own on the Billboard 200 if digital-only albums qualified for that chart. Its current sales would merit the No. 8 spot on Top Soundtracks.

Physical copies of the "Juno" soundtrack hit stores Jan. 8, after which it will be eligible to appear on more Billboard charts.

All but two of the 15 titles on Top Digital Albums show gains, with "High School Musical 2" also tripling prior-week sales (No. 10, 9,000 downloads, up 202%).

More than doubling prior-week downloads are **Paramore's "RIOT!"** (No. 11, up 178%) and the "Hannah Montana 2" soundtrack (No. 15, up 165%), while **Colbie Caillat's "Coco"** and the DVD-infused "Once" soundtrack come within a millimeter of doubling their digital sales (Nos. 12 and 13, respectively).



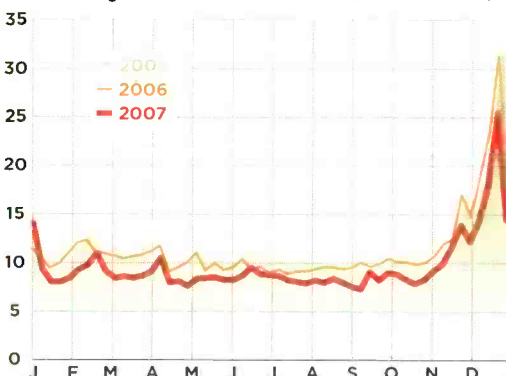
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	14,513,000	1,920,000	42,926,000
Last Week	25,570,000	1,184,000	18,386,000
Change	-43.2%	62.2%	133.5%
This Week Last Year	14,169,000	1,281,000	30,122,000
Change	2.4%	49.9%	42.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	588,153,000	500,544,000	-14.9%
Digital Tracks	581,952,000	844,153,000	45.1%
Store Singles	3,811,000	2,179,000	-42.8%
Total	1,173,916,000	1,346,876,000	14.7%
Albums w/TEA*	646,348,200	584,959,300	-9.5%

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

DIGITAL TRACKS SALES

'06	582.0 million
'07	844.2 million

SALES BY ALBUM FORMAT

CD	553,421,000	449,179,000	-18.8%
Digital	32,590,000	50,011,000	53.5%
Cassette	1,128,000	274,000	-75.7%
Other	1,014,000	1,080,000	6.5%

For week ending Dec. 30, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2006	2007	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	363,926,000	306,397,000	-15.8%
Catalog	224,227,000	194,147,000	-13.4%
Deep Catalog	158,239,000	138,663,000	-12.4%

CURRENT ALBUM SALES

'06	363.9 million
'07	306.4 million

CATALOG ALBUM SALES

'06	224.2 million
'07	194.1 million

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

JAN 12 2008 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	2	2	1	MARY J. BLIGE	Growing Pains	1	1
2	3	2	7	ALICIA KEYS	As I Am	2	1
3	1	1	12	JOSH GROBAN	Noel	4	1
4	6	4	7	VARIOUS ARTISTS	NOW 26	3	3
5	10	12	8	CHRIS BROWN	Exclusive	4	4
6	4	3	9	EAGLES	Long Road Out Of Eden	3	1
7	12	10	8	GARTH BROOKS	The Ultimate Hits	1	1
8	8	8	62	TAYLOR SWIFT	Taylor Swift	2	8
9	5	7	27	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	2	1
10	17	17	24	COLBIE CAILLAT	Coco	1	1
11	7	9	10	CARRIE UNDERWOOD	Carnival Ride	2	1
12	9	6	20	SOUNDTRACK	High School Musical 2	2	1
13	16	14	7	LED ZEPPELIN	Mothership	7	7
14	15	-	2	LUPE FIASCO	Lupe Fiasco's The Cool	14	14
15	13	13	14	RASCAL FLATTS	Still Feels Good	1	1
16	31	36	14	KEYSHIA COLE	Just Like You	2	2
17	11	-	2	JAHEIM	The Makings Of A Man	11	11
18	23	23	10	ROBERT PLANT / ALISON KRAUSS	Raising Sand	2	2
19	19	20	60	SUGARLAND	Enjoy The Ride	2	4
20	18	15	7	CELINE DION	Taking Chances	1	1
21	26	29	13	SOULJA BOY TELLE'EM	souljaboytellem.com	4	4
22	20	16	21	JONAS BROTHERS	Jonas Brothers	5	5
23	56	-	2	SOUNDTRACK	Sweeney Todd: The Demon Barber Of Fleet Street	23	23
24	27	27	67	FERGIE	The Dutchess	3	2
25	45	54	29	PARAMORE	RIOT!	15	15
26	43	40	8	JAY-Z	American Gangster	1	1
27	29	11	3	BOW WOW & OMARION	Face Off	11	11
28	21	28	58	DAUGHTRY	Daughtry	3	1
29	36	47	33	LINKIN PARK	Minutes To Midnight	2	1
30	46	60	16	KANYE WEST	Graduation	2	1
31	49	49	6	ONEREPUBLIC	Dreaming Out Loud	17	17
32	30	33	117	NICKELBACK	All The Right Reasons	7	7
33	48	67	4	SOUNDTRACK	Alvin And The Chipmunks	33	33
34	41	53	9	BRITNEY SPEARS	Blackout	1	1
35	22	24	15	REBA MCENTIRE	Reba Duets	1	1
36	52	18	3	BIRDMAN	5*Stunna	18	18
37	25	19	9	ANDREA BOCELLI	The Best Of Andrea Bocelli: Vivere	9	9
38	24	22	62	SOUNDTRACK	Hannah Montana	3	3
39	33	-	2	KIRK FRANKLIN	The Fight Of My Life	33	33
40	28	26	6	JORDIN SPARKS	Jordin Sparks	10	10
41	14	5	12	MANNHEIM STEAMROLLER	Christmas Song	5	5
42	32	35	6	KEITH URBAN	Greatest Hits	11	11
43	54	56	7	DANE COOK	Rough Around The Edges: Live From Madison Square Garden	11	11
44	37	39	7	JAMES TAYLOR	One Man Band	17	17
45	98	116	13	GREATEST GAINER SARA BAREILLES	Little Voice	45	45
46	51	62	32	MAROON 5	It Won't Be Soon Before Long	1	1
47	62	61	14	FOO FIGHTERS	Echoes, Silence, Patience & Grace	3	3
48	40	48	12	KID ROCK	Rock N Roll Jesus	1	1
49	35	41	16	KENNY CHESNEY	Just Who I Am: Poets & Pirates	3	3
50	38	34	35	MICHAEL BUBLE	Call Me Irresponsible	1	1

Jay-Z benefits from a \$9.99 sale tag at Best Buy as his album rises to No. 26 with a relatively small 22% drop.

With post-holiday sales down for nearly every title on the chart, those with the smallest declines, like Cole (down 32%) and Mario (down 38%) move up.

In the week after Christmas, teen-friendly titles gain chart traction while holiday and family fare decline. Paramore (down a small 16%) and Mannheim Steamroller (No. 41, down 76%) prove both tendencies.

At No. 71, Flyleaf's self-titled set zooms up the chart with a 27% gain after the act was featured in MTV's 52/52 campaign.

Thanks in part to the Dec. 11 reissue of the album with bonus tracks and a DVD, it has now sold 1.2 million—59% more than her last set, 2003's "Try This."

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	53	43	25	SOUNDTRACK	Hairspray	1	2
52	50	58	88	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	3	1
53	70	66	42	AMY WINEHOUSE	Back To Black	1	1
54	72	85	35	FEIST	The Reminder	16	16
55	78	79	39	TIMBALAND	Timbaland Presents Shock Value	1	1
56	64	80	13	J. HOLIDAY	Back Of My Lac'	1	1
57	42	45	13	BRUCE SPRINGSTEEN	Magic	1	1
58	61	46	6	VARIOUS ARTISTS	Stockings By The Fire	34	34
59	57	63	13	MATCHBOX TWENTY	Exile On Mainstream	1	1
60	39	31	103	SOUNDTRACK	High School Musical	4	1
61	97	98	37	BOYS LIKE GIRLS	Boys Like Girls	55	55
62	34	38	7	GEORGE STRAIT	22 More Hits	13	13
63	80	78	30	RIHANNA	Good Girl Gone Bad	1	1
64	94	82	4	WYCLEF JEAN	Carnival Vol. II: Memories Of An Immigrant	28	28
65	55	59	111	CARRIE UNDERWOOD	Some Hearts	6	2
66	104	99	18	50 CENT	Curtis	1	1
67	74	21	3	MARIO	Go	21	21
68	HOT SHOT DEBUT	1	1	VARIOUS ARTISTS	High School Musical 2: Non-Stop Dance Party	68	68
69	88	95	10	SEETHER	Finding Beauty In Negative Spaces	9	9
70	103	108	9	AVENGED SEVENFOLD	Avenged Sevenfold	4	4
71	139	145	93	FLYLEAF	Flyleaf	57	57
72	73	74	37	AVRIL LAVIGNE	The Best Damn Thing	1	1
73	79	30	3	THE-DREAM	Love/Hate	30	30
74	122	-	22	SOUNDTRACK	Once	60	60
75	89	87	7	THE KILLERS	Sawdust	12	12
76	44	32	4	BLAKE LEWIS	Audio Day Dream	10	10
77	82	25	3	WU-TANG CLAN	8 Diagrams	25	25
78	60	52	4	TRACE ADKINS	American Man: Greatest Hits Volume II	22	22
79	66	73	15	PAUL POTTIS	One Chance	23	23
80	47	50	9	JOSH TURNER	Everything Is Fine	1	1
81	83	75	4	GODSMACK	Good Times, Bad Times...Ten Years Of Godsmack	35	35
82	86	89	43	FINGER ELEVEN	Them Vs. You Vs. Me	31	31
83	81	97	7	GOO GOO DOLLS	Greatest Hits Volume One The Singles	1	1
84	92	72	8	SOUNDTRACK	Enchanted	39	39
85	87	93	11	SANTANA	Ultimate Santana	1	1
86	68	-	2	SOUNDTRACK	World Wrestling Entertainment Presents: Raw Greatest Hits: The Music	68	68
87	59	70	28	BRAD PAISLEY	5th Gear	2	2
88	181	146	7	PACE SETTER VARIOUS ARTISTS	Disney's Holiday Celebration 2007	88	88
89	95	104	57	JOSH GROBAN	Awake	2	2
90	77	86	78	PINK	I'm Not Dead	1	1
91	71	69	28	BON JOVI	Lost Highway	1	1
92	58	71	14	CHRIS BOTTI	Italia	27	27
93	114	121	81	THREE DAYS GRACE	One - X	5	5
94	111	123	14	JILL SCOTT	The Real Thing: Words And Sounds Vol. 3	1	1
95	99	100	15	JAMES BLUNT	All The Lost Souls	7	7
96	69	64	18	CASTING CROWNS	The Altar And The Door	2	2
97	108	105	47	FALL OUT BOY	Infinity On High	1	1
98	105	110	66	JOHN MAYER	Continuum	2	2
99	136	141	10	SERJ TANKIAN	Elect The Dead	4	4
100	102	96	12	LEANN RIMES	Family	4	4

THE BILLBOARD 200 ARTIST INDEX

2PAC	141	180	AIRAVIVES	121	THE BEATLES	173
50 CENT	66	ATREYU	164	BEYONCÉ	114	
TRACE ADKINS	78	ROONEY ATKINS	143	BRIAN AUGUSTYN	36	
A-KON	147	AVENTURA	181	MARY J. BLIGE	1	
JASON ALDEAN	153			JAMES BLUNT	95	
GARY ALLAN	117			ANDREA BOCELLI	37	
ALTER BRIDGE	178			BON JOVI	91	
ANGELS AND				CHRIS BOTTI	92	
				BOW WOW & OMARION	27	
				COLBIE CAILLAT	10	
				CASTING CROWNS	96	

BOYS LIKE GIRLS	61	KENNY CHESNEY	49	DAUGHTRY	28
BRITNEY SPEARS	113	CHINGY	106	DETHKLOK	144
BREAKING BENJAMIN	172	ERIC CLAPTON	103	CELINE DION	20
BROOKS & DUNN	163	COHEED AND	179	DJ KHALED	179
GARTH BROOKS	7	CAMBRIA	166	DRAGONFORCE	182
CHRIS BROWN	4	KEYSHIA COLE	16	THE-DREAM	73
MICHAEL BUBLE	5	COMMON	142		
BUCKCHERRY	102	DANE COOK	43		
		BILLY RAY CYRUS	133		
		MILEY CYRUS	9		
		EAGLES	6		

SARA EVANS	140	ARETHA FRANKLIN	195	IRON AND WINE	175
KIRK FRANKLIN	39	FAITH HILL	145		

JIMMY EAT WORLD	167	K-PAZ DE LA SIERRA	122	LINKIN PARK	29
JONAS BROTHERS	22	DIANA KRALL	165	LITTLE BIG TOWN	159
JUANES	154	ALISON KRAUSS	162		

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)
2	2	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
3	3	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
4	4	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
5	10	BUBBL Y	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	6	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
7	5	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
8	8	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
9	7	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)
10	9	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
11	13	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
12	12	PARALYZER	FINGER ELEVEN (WIND-UP)
13	11	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
14	44	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
15	15	TATTOO	JORDIN SPARKS (JIVE ZOMBA)
16	14	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
17	16	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
18	18	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
19	17	FLASHING LIGHTS	KANYE WEST FEAT. DWELLE (ROC-A-FELLA/DEF JAM/IDJMG)
20	20	JUST FINE	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)
21	35	WHO KNEW	PINK (LAFACE/ZOMBA)
22	21	WITH YOU	CHRIS BROWN (JIVE ZOMBA)
23	37	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
24	19	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
25	23	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)

309 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	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	30	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
27	40	STAY	SUGARLAND (MERCURY NASHVILLE)
28	24	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
29	22	GIRLFRIEND	BOW WOW & GIMARON (T.U.G./COLUMBIA)
30	26	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMAN/GEFFEN/INTERSCOPE)
31	32	OVER YOU	DAUGHTRY (RCA/RMG)
32	34	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
33	42	DON'T BLINK	KENNY CHESNEY (BNA)
34	29	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
35	45	WHAT DO YA THINK ABOUT THAT	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
36	27	LOVE LIKE THIS	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
37	47	WINNER AT A LOSING GAME	RASCAL FLATTS (LYRIC STREET)
38	36	INDEPENDENT	WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
39	28	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
40	38	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
41	49	EVERYBODY	KEITH URBAN (CAPITOL NASHVILLE)
42	39	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
43	33	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
44	48	FIRECRACKER	JOSH TURNER (MCA NASHVILLE)
45	58	LETTER TO ME	BRAD PAISLEY (ARISTA NASHVILLE)
46	41	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
47	50	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
48	52	HOW 'BOUT THEM COWGIRLS	GEORGE STRAIT (MCA NASHVILLE)
49	43	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
50	46	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)

ADULT CONTEMPORARY

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

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	#1 BUBBL Y	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	6	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
3	9	HOME	DAUGHTRY (RCA/RMG)
4	10	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
5	12	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY RED)
6	13	WHO KNEW	PINK (LAFACE ZOMBA)
7	16	TAKING CHANCES	CELINE DION (COLUMBIA)
8	17	HOW LONG	EAGLES (ERC)
9	23	BAND OF GOLD	KIMBERLEY LOCKE (CURN/REPRISE)
10	15	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
11	1	I'LL BE HOME FOR CHRISTMAS	JOSH GROBAN (J4J/REPRISE)
12	30	FIRE AND RAIN	KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)
13	24	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)
14	3	DO YOU HEAR WHAT I HEAR	CARRIE UNDERWOOD (BNA/ARISTA NASHVILLE)
15	-	LOST	FAITH HILL (WARNER BROS. (NASHVILLE)/WARNER BROS.)
16	-	OVER YOU	DAUGHTRY (RCA/RMG)
17	-	FIRST TIME	LIFEHOUSE (GEFFEN)
18	-	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WARNER BROS.)
19	-	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
20	-	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
21	2	FROSTY THE SNOWMAN	KIMBERLEY LOCKE (CURN/REPRISE)
22	-	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
23	-	SOMEBODY'S ME	ENRIQUE IGLESIAS (INTERSCOPE)
24	-	NO ONE	ALICIA KEYS (MBK/J/RMG)
25	-	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	3	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
3	7	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
4	11	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
5	4	NO ONE	ALICIA KEYS (MBK/J/RMG)
6	2	LOVE SONG	SARA BAREILLES (EPIC)
7	6	PARALYZER	FINGER ELEVEN (WIND-UP)
8	5	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
9	10	BUBBL Y	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	9	TATTOO	JORDIN SPARKS (JIVE ZOMBA)
11	8	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
12	12	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
13	13	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
14	20	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
15	23	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
16	31	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
17	18	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
18	16	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
19	24	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
20	15	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
21	25	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
22	14	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
23	27	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
24	32	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
25	40	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	21	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
27	33	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
28	34	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
29	57	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
30	22	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
31	26	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
32	37	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
33	46	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
34	49	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
35	35	THE WAY I ARE	TIMBALAND FEAT. KEITH URBAN (MOSLEY/BLACKGROUND/INTERSCOPE)
36	48	OVER YOU	DAUGHTRY (RCA/RMG)
37	47	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
38	42	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
39	41	SEE YOU AGAIN	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
40	43	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
41	45	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
42	50	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY)
43	36	SORRY	BUCKCHERRY (EVELEN SEVEN/ATLANTIC/LAVA)
44	61	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
45	74	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
46	71	HE SAID SHE SAID	ASHLEY TISDALE (WARNER BROS.)
47	75	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
48	54	GIMME MORE	BRITNEY SPEARS (JIVE ZOMBA)
49	-	SOULJA GIRL	SOULJA BOY TELLEM FEAT. T-15 (COLLIPARK/INTERSCOPE)
50	29	JUST FINE	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)

MODERN ROCK

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	56	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
52	58	WITCH DOCTOR (2007)	ALVIN AND THE CHIPMUNKS FEAT. CHRIS CLASSIC (FOX/RAZOR & TIE)
53	30	1234	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)
54	51	STAY	SUGARLAND (MERCURY NASHVILLE)
55	28	THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE) (2007)	ALVIN AND THE CHIPMUNKS (FOX/RAZOR & TIE)
56	66	BAD DAY	ALVIN AND THE CHIPMUNKS (FOX/RAZOR & TIE)
57	68	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
58	-	GIRLFRIEND	LINKIN PARK (WARNER BROS.)
59	44	GET BUCK IN HERE	DJ FELLA FEAT. DOOPY AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)
60	19	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
61	-	NEVER TOO LATE	THREE DAYS GRACE (JIVE ZOMBA)
62	63	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
63	-	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN ISLAND/IDJMG)
64	-	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
65	60	FAKE IT	SEETHER (WIND-UP)
66	-	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
67	-	WALL TO WALL	CHRIS BROWN (JIVE ZOMBA)
68	-	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
69	-	FIRST TIME	LIFEHOUSE (GEFFEN)
70	-	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)
71	55	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)
72	38	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
73	59	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/INTERSCOPE)
74	-	DON'T BLINK	KENNY CHESNEY (BNA)
75	-	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)

MODERN ROCK

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

JAN 12 2008 POP Billboard

POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Lists top 100 pop songs for the week of Jan 12, 2008.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Lists top 100 pop songs for the week of Jan 12, 2008.

POP 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Lists top 100 pop songs for the week of Jan 12, 2008.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Lists top 100 pop songs for the week of Jan 12, 2008.

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

HOT SINGLES SALES

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Lists top 100 hot singles sales for the week of Jan 12, 2008.

HITPREDICTOR

Table with columns: ARTIST/Title/Label/(Score), Chart Rank. Lists top 100 hit predictor scores for the week of Jan 12, 2008.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard R&B/HIP-HOP

JAN
12
2008

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	MARY J. BLIGE Matriarch/Geffen 010313/IGA (13.98) ⊕	Growing Pains		1
2	2	7	ALICIA KEYS MBKJ 11513*/RMG (18.98) ⊕	As I Am	2	2
3	5	8	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		1
4	3	2	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		1
5	6	14	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
6	4	2	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316/AG (18.98)	Lupe Fiasco's The Cool		1
7	10	9	JAY-Z ROC-A-FELLA/DEF JAM 010229*/DJMGM (13.98)	American Gangster	1	1
8	8	3	BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕	Face Off	2	2
9	11	2	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		7
10	13	3	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		1
11	11	13	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		1
12	15	16	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJMGM (13.98)	Graduation	1	1
13	10	7	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	4	4
14	11	13	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		1
15	14	4	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		1
16	16	5	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMGM (13.98)	Love/Hate		1
17	18	14	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		1
18	21	28	CHRISSETTE MICHELE DEF JAM 008774*/DJMGM (10.98)	I Am		5
19	13	4	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		2
20	27	15	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album		3
21	21	3	BEANIE SIGEL ROC-A-FELLA/DEF JAM 009534*/DJMGM (13.98)	The Solution		7
22	24	23	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕	FutureSex/LoveSounds	1	1
23	24	9	WU-TANG CLAN WU/LOUD/SRC/UNIVERSAL MOTOWN 010560/UMRG (13.98)	8 Diagrams		9
24	29	20	RIHANNA SRP/DEF JAM 008968*/DJMGM (13.98)	Good Girl Gone Bad		3
25	26	17	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		1
26	19	7	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		6
27	28	11	GUCCI MANE CZAR/SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse		1
28	30	27	WYCLEF JEAN IN YA FACE/COLUMBIA 039477/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant		1
29	31	39	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		1
30	39	21	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
31	20	6	SOUNDTRACK JIVE 19075/ZOMBA (18.98)	This Christmas		7
32	33	13	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		2
33	34	42	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		5
34	17	2	CHINGY DTP/DEF JAM 010227*/DJMGM (13.98) ⊕	Hate It Or Love It		17
35	40	4	STYLES P PHANTOM/D-BLOCK 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)		7
36	49	18	LEDISI VERVE 008909/VG (10.98)	Lost & Found		10
37	22	22	COMMON G.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever		1
38	38	11	ANGIE STONE STAX 30148/CONCORD (18.98)	The Art Of Love & War		1
39	37	4	GHOSTFACE DEF JAM 009499*/DJMGM (13.98)	The Big Doe Rehab		8
40	36	7	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		10
41	42	29	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		13
42	48	22	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		1
43	35	7	ARETHA FRANKLIN ARISTA 78668/RMG (18.98)	Jewels In The Crown: Duets With The Queen		1
44	43	14	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This		1
45	41	70	BEYONCÉ COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		3
46	46	9	WILL DOWNING PEAK 30221/CONCORD (18.98)	After Tonight		1
47	50	8	CASSIDY FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story		1
48	52	27	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
49	54	6	FREEWAY ROC-A-FELLA/DEF JAM 004853*/DJMGM (13.98)	Free At Last		5
50	47	4	2PAC AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		15
51	56	29	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		1
52	45	14	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203/VG (13.98)	Trav'lin' Light		1
53	56	10	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet		1
54	51	35	NE-YO DEF JAM 008697*/DJMGM (13.98)	Because Of You		1
55	83	5	GREATEST GAINERS ELLIOTT YAMIN NBC 70011 EX/HICKORY (6.98)	Sounds Of The Season: The Elliott Yamin Holiday Collection (EP)		32

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	58	62	T-PAIN KONVICT/NAPPY BODY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
57	59	14	JAGGED EDGE SO SO DEF/ISLAND URBAN 009493/DJMGM (13.98)	Baby Makin' Project		3
58	68	5	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		13
59	66	22	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		1
60	61	59	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted		3
61	85	14	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo		1
62	70	9	BABY BASH ARISTA 05784/RMG (17.98)	Cyclone		11
63	78	9	PLAYAZ CIRCLE DTP/DEF JAM 010083/DJMGM (13.98)	Supply & Demand		1
64	72	65	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		1
65	85	6	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926*/UMRG (13.98)	Frank		26
66	99	15	PACE SETTER TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUSIC WORLD (15.98)	T57		12
67	88	9	PROJECT PAT HYPNOTIZE MINDS 5023/KOCH (17.98)	Walkin' Bank Roll		1
68	71	6	MARY J. BLIGE Matriarch/Geffen 871315 EX/IGA (12.98)	Mary J. Blige & Friends		1
69	73	32	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
70	74	2	VARIOUS ARTISTS CASH MONEY/UNIVERSAL MOTOWN 010502/UMRG (11.98)	Cash Money Records: 10 Years Of Bling Vol. 1		63
71	76	7	BONE THUGS-N-HARMONY RUTHLESS 8808 (13.98)	T.H.U.G.S.		13
72	62	8	SOUNDTRACK DEF JAM 010200/DJMGM (13.98)	American Gangster		1
73	94	4	TOO SHORT SHORT/JIVE 19181/ZOMBA (18.98)	Get Off The Stage		21
74	70	24	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		1
75	74	7	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10767/CAPITOL (18.98)	NOW Party Hits!		39

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

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	3	53	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1	
2	1	8	STEVIE RAY VAUGHAN & FRIENDS LEGACY/EPIC 87321/SONY BMG	Solos, Sessions & Encores	
3	2	1	BETTIE LAVETTE ANTI- 86873*/EPITAPH	The Scene Of The Crime	
4	10	10	JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin	
5	7	1	SOUNDTRACK NEW WEST 6105	Black Snake Moan	
6	6	90	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	
7	4	49	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	
8	15	8	DION THE ORCHARD/VERVE FORECAST 010173/VG	Son Of Skip James	
9	8	4	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	
10	14	8	ANA POPOVIC ELECTRO GROOVE 501/DELTA GROOVE	Still Making History	
11	10	78	KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase	
12	NEW		SOUNDTRACK ATLANTIC 396860/AG	The Great Debaters	
13	13	1	MUDDY WATERS, JOHNNY WINTER, & JAMES COTTON LEGACY/EPIC 07283/SONY BMG	Breakin' It Up, Breakin' It Down	
14	11	19	OMAR KENT DYKES & JIMMIE VAUGHAN RUF 1122	On The Jimmy Reed Highway	
15	12	21	ROBBEN FORD CONCORD 230234	Truth	

BETWEEN THE BULLETS rgeorge@billboard.com

LEDISI TALL IN SOFT SALES WEEK

As is customary following the holidays, most sales charts, including Top R&B/Hip-Hop Albums, yield few highlights for the tracking week that ended Dec. 30.

Mary J. Blige holds at No. 1 despite a 70% downturn, since no debuts enter the fray.

This frame last year, Omarion bowed on top with one of four new albums in the top 50. That same week, the collector's edition of "Dreamgirls" was



LEDISI

the Greatest Gainer, climbing 60-30 (up 29%).

Fast forward to this year, and Grammy Award-nominated Ledisi at No. 36 owns the only sales

increase in the top 50, up 4%.

She bullets, as most others do this issue, because the criteria are lowered for this period. Still, gains by Elliott Yamin (No. 55, up 32%) and Trin-i-tee 5:7 (No. 66, up 18%) would look strong in any week.

—Raphael George

JAN 12 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	10	#1 LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	★
2	2	19	NO ONE ALICIA KEYS (MBK/J/RMG)	★
3	21	1	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	★
4	4	13	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	★
5	5	14	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	★
6	7	41	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	★
7	9	17	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	★
8	17	1	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)	★
9	6	20	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	★
10	8	1	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	★
11	11	1	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	★
12	10	24	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	★
13	14	9	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	★
14	13	21	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)	★
15	15	1	POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	★
16	16	1	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	★
17	17	1	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	★
18	18	1	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	★
19	19	26	SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG)	★
20	21	29	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	★
21	20	1	GIRLFRIEND BOW WOW & OMARION (T.U.G./COLUMBIA)	★
22	22	1	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	★
23	23	1	TEACHME MUSIQ SOULCHILD (ATLANTIC)	★
24	25	12	NEVER JAHHEIM (DIVINE MILL/ATLANTIC)	★
25	24	44	WHEN I SEE U FANTASIA (J/RMG)	★

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	18	#1 NO ONE ALICIA KEYS (MBK/J/RMG)	★
2	4	21	MY LOVE JOE (JIVE/ZOMBA)	★
3	2	18	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	★
4	7	8	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	★
5	3	22	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)	★
6	6	41	TEACHME MUSIQ SOULCHILD (ATLANTIC)	★
7	8	11	NEVER JAHHEIM (DIVINE MILL/ATLANTIC)	★
8	9	12	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	★
9	5	24	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)	★
10	11	13	PUT YOU UP ON GAME ARETHA FRANKLIN WITH FANTASIA (J/RMG)	★
11	14	23	ALRIGHT LEDISI (VERVE FORECAST/VERVE)	★
12	10	27	HATE ON ME JILL SCOTT (HIDDEN BEACH)	★
13	15	1	HEARTBREAKER TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	★
14	16	14	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	★
15	17	1	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	★
16	18	14	AFTER TONIGHT WILL DOWNING (PEAK/CMG)	★
17	19	10	MY LOVE JILL SCOTT (HIDDEN BEACH)	★
18	20	9	DECLARATION (THIS IS IT!) KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	★
19	21	1	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	★
20	22	19	STOP BREAKING MY HEART RAHSAAN PATTERSON (ARTISTRY)	★
21	23	12	DO YOU FEEL ME ANTHONY HAMILTON (DEF JAM/IDJMG)	★
22	24	16	I APOLOGIZE ANN NESBY (IT'S TIME CHILD/SHANACHIE)	★
23	27	1	ONE FOR ALL TIME CHAKA KHAN (BURGUNDY/COLUMBIA)	★
24	26	21	GOT 2 BE DOWN HOBIN THICKE FEAT. FAITH EVANS (STAR TRAK/INTERSCOPE)	★
25	25	6	BE OK CHRISSETTE MICHELE (DEF JAM/IDJMG)	★

HOT R&B/HIP-HOP SINGLES SALES™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	42	#1 INSIDE OUT TERRAR UNDERWOOD (KINGS MOUNTAIN)	★
2	4	13	SHE'S HOT ROGUE SOULJAHZ (STICO & DA BANDIT) (IMAGINATION)	★
3	3	1	SWAGGA EMMANUEL (5TH WORLD)	★
4	2	1	THE MARCH KY-MANI MARLEY (VOX/REALITY/AAD)	★
5	6	1	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)	★
6	7	1	MORE THAN A LOVE SONG PRYSLIEZ FEAT. DWELE (KING APE)	★
7	8	24	GET BUCK IN HERE DJ FELLI FEL (ISLAND URBAN/IDJMG)	★
8	12	1	BIG GIRL (NOW) SILVA JAGUAR (RPM)	★
9	14	1	SHAKE THAT BODY PI FEAT. ELEPHANT MAN (TRACK PUSHA)	★
10	10	26	I GET IT IN CHAOS THA COMMUNITY SERVA (FAM FIRST)	★
11	11	27	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	★
12	13	1	GET UP ON IT EL GRECO FEAT. TERRAR (LEVEL 3)	★
13	16	4	I'M WIT IT FASHO' (JMG)	★
14	15	1	TONIGHT (TONIGHT IS THE NIGHT) SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	★
15	17	1	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	★
16	17	1	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	★
17	18	45	I AM NOT MY HAIR INDIA ARIE (UNIVERSAL MOTOWN)	★
18	19	41	CALL ON ME JANET & NELLY (VIRGIN)	★
19	20	11	I'M GETTIN MONEY SOSA FEAT. JIM JONES (JUNGLE)	★
20	21	1	MY DRINK N' MY 2 STEP CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	★
21	22	1	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	★
22	23	2	SOULJA GIRL SOULJA BOY TEL'EM FEATURING I-15 (COLLIPARK/INTERSCOPE)	★
23	24	18	POP LIFE PRAS MICHEL (IMAGE)	★
24	25	1	GIVE IT TO YOU EVE FEAT. SEAN PAUL (AFTERMATH/FULL SURFACE/RUFF RYDERS/INTERSCOPE/CMG/GEFFEN)	★
25	26	30	LOVERBOY MARIAH CAREY FEAT. DA BRAT & LUDACRIS (VIRGIN)	★

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

HITPREDICTOR	
DATA PROVIDED BY promosquad	
See chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release.	
ARTIST/TITLE (LABLE / SCORE)	Chart Rank
R&B/HIP-HOP AIRPLAY	
J. HOLIDAY Suffocate CAPITOL (76.5)	4
MARY J. BLIGE Just Fine INTERSCOPE (70.0)	5
KEYSHIA COLE I Remember INTERSCOPE (80.9)	13
BIRDMAN FEAT. LIL WAYNE Pop Bottles UNIVERSAL MOTOWN (67.5)	15
MARIO Crying Out For Me RMG (86.3)	16
KANYE WEST FEAT. DWELE Flashing Lights IDJMG (73.5)	17
BOW WOW & OMARION Girlfriend COLUMBIA (75.0)	21
CHRIS BROWN With You ZOMBA (67.3)	22
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8)	26
TYRA B Givin' Me A Rush WARNER BROS. (66.4)	37
TANK Heartbreaker UNIVERSAL MOTOWN (80.2)	44
RHYTHMIC AIRPLAY	
TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (81.9)	5
BOW WOW & OMARION Girlfriend COLUMBIA (75.5)	6
KANYE WEST FEAT. DWELE Flashing Lights IDJMG (65.7)	9
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	10
CHRIS BROWN With You ZOMBA (73.0)	13
FERGIE Clumsy INTERSCOPE (68.2)	14
ALICIA KEYS Like You'll Never See Me Again RMG (77.7)	17
J. HOLIDAY Suffocate CAPITOL (74.5)	20
SEAN KINGSTON Take You There EPIC (69.5)	24
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (86.3)	35
MARY J. BLIGE Just Fine GEFFEN (71.5)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** this data is used to compile Hot R&B/Hip-Hop Songs. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	1	20	#1 OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE			1	31	31	30	15	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA			30
2	2	5	11	STAY B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES)	Sugarland MERCURY			2	32	35	34	12	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (J. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE			32
3	3	4	24	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA			3	33	33	37	6	SANTA BABY B. CHANCEY (J. E. JAVITS, P. SPRINGER, T. SPRINGER)	Kellie Pickler BNA			33
4	5	7	11	WINNER AT A LOSING GAME D. HUFF, R. ASICAL, FLATTS (G. LEVOX, J. DEMARCUS, J. D. ROONEY)	Rascal Flatts LYRIC STREET			4	34	41	50	3	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis PEARL/BIG MACHINE			34
5	6	8	19	EVERYBODY D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE			5	35	39	42	11	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. W. WILLIAMS)	James Otto WARNER BROS. / WRN			35
6	4	2	27	FIRECRACKER F. RODGERS (J. TURNER, R. SAMP, P. MCLAUGHLIN)	Josh Turner MCA NASHVILLE			2	36	36	35	16	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA			35
7	7	6	19	DON'T BLINK B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)	Kenny Chesney BNA			1	37	38	38	13	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPERD)	Ashton Shepherd MCA NASHVILLE			37
8	9	9	12	LETTER TO ME F. RODGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE			1	38	37	36	10	I'M WITH THE BAND W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADS, P. SWEET, J. WESTBROOK)	Little Big Town EQUITY			32
9	10	10	24	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE			9	39	43	44	8	MAYBE SHE'LL GET LONELY J. STOVER, D. LANCIO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)	Jack Ingram BIG MACHINE			39
10	8	3	21	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait MCA NASHVILLE			3	40	47	45	11	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET			40
11	11	13	23	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			11	41	58	-	2	LITTLE DRUMMER BOY T. KEITH, R. SCRUGGS (K. DAVIS, H. DADRATI, H. SIMONE)	Toby Keith SHOW DOG NASHVILLE			41
12	12	14	15	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON, GOODMAN)	Rodney Atkins CURB			12	42	29	40	15	BRING HIM HOME SANTA R. L. FEEK, T. JOHNSON (T. JOHNSON, R. L. FEEK)	The Song Trust GIANTS/SLAYER/CAPITOL NASHVILLE			29
13	15	12	10	MORE THAN A MEMORY A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)	Garth Brooks PEARL/BIG MACHINE			1	43	46	48	12	SANTA BABY N. CHAPMAN (J. E. JAVITS, P. SPRINGER, T. SPRINGER)	Taylor Swift NBC/BIG MACHINE			43
14	17	25	11	SHIFTWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney BNA			14	44	49	53	13	YOU'RE GONNA MISS THIS F. RODGERS (L. T. MILLER, A. GORLEY)	Trace Adkins CAPITOL NASHVILLE			44
15	13	15	10	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TERENCE III)	Chuck Wicks RCA			13	45	45	43	14	FOR THESE TIMES M. MCBRIDE (L. SATCHER)	Martina McBride RCA			40
16	14	16	11	GET MY DRINK ON T. KEITH (T. KEITH, S. EMERICK, D. OILDON)	Toby Keith SHOW DOG NASHVILLE			14	46	59	-	2	I'LL BE HOME FOR CHRISTMAS J. SHANKS, P. LEONARD (K. GANNON, W. KENT, B. RAM)	Sara Evans BNA			46
17	18	18	5	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE			17	47	40	29	15	RED UMBRELLA B. GALLIMORE, F. HILL (A. MAYD, C. LINDSEY, W. WARREN, B. WARREN)	Faith Hill WARNER BROS. / WRN			28
18	16	17	16	INTERNATIONAL HARVESTER C. MORGAN, P. DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW			16	48	51	-	7	NUTTIN' FOR CHRISTMAS J. NETTLES, K. BUSH (B. L. MARKCUM, G. MARKCUM)	Sugarland MERCURY			48
19	19	22	8	SUSPICIONS B. GALLIMORE (D. MALLOY, R. MCCORMICK, E. RABBITT, E. S. EVENS)	Tim McGraw CURB			19	49	54	49	7	IN MY NEXT LIFE G. FUNDIS (T. CLARK, J. COLLINS, T. SHAPIRO)	Terri Clark BNA			48
20	22	28	5	ALL-AMERICAN GIRL M. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE			20	50	42	41	12	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY			38
21	21	20	24	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE			20	51	48	52	3	CHRISTMAS WHEN YOU WERE MINE N. CHAPMAN (T. SWIFT, L. ROSE, N. CHAPMAN)	Taylor Swift NBC/BIG MACHINE			48
22	20	21	10	GOD MUST BE BUSY T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE			20	52	52	47	13	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice ASYLUM-CURB			45
23	23	24	21	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVELACE, A. GORLEY)	Jason Aldean BROKEN BOW			23	53	53	1	1	AWAY IN A MANGER T. JOHNSON (TRADITIONAL)	Blaine Larsen BNA			53
24	25	26	17	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET			24	54	56	51	10	SILENT NIGHT N. CHAPMAN (TRADITIONAL)	Taylor Swift NBC/BIG MACHINE			54
25	24	23	20	HOW LONG EAGLES (J. D. SOUTHER)	Eagles ERC/LOST HIGHWAY/MERCURY			23	55	56	51	10	WE RODE IN TRUCKS J. STEVENS (L. BRYAN, R. MURRAH, J. MCCORMICK)	Luke Bryan CAPITOL NASHVILLE			46
26	27	27	24	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION			26	56	44	46	14	ROCKIN' AROUND THE CHRISTMAS TREE T. KEITH, R. SCRUGGS (J. MARKS)	Toby Keith SHOW DOG NASHVILLE			44
27	34	39	6	GREATEST GAINER DO YOU HEAR WHAT I HEAR M. BRIGHT (G. SHAYNE, N. REGNEY)	Carrie Underwood BNA/ARISTA NASHVILLE			27	57	57	54	11	ALL WRAPPED UP IN CHRISTMAS T. LAWRENCE (J. KIN, G. H. BEARD, F. ANDERSON)	Tracy Lawrence ROCKY COMFORT/COS			57
28	32	32	9	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH			28	58	50	58	3	WINTER WONDERLAND J. NETTLES, K. BUSH (F. BERNARD, D. SMITH)	Sugarland MERCURY NASHVILLE			50
29	28	33	6	LAST CHRISTMAS N. CHAPMAN (G. MICHAEL)	Taylor Swift NBC/BIG MACHINE			29	59	57	54	12	FALLING INTO YOU C. DOWNS, B. BRANDT, WHISKEY FALLS, WE3KINGS (S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)	Whiskey Falls MIDAS/NEW REVOLUTION			53
30	30	31	20	ROLLIN' WITH THE FLOW J. RITCHEY (J. HAYES)	Mark Chesnutt LOFTON CREEK			30	60	60	NEW	1	O LITTLE TOWN OF BETHLEHEM G. FUNDIS (TRADITIONAL)	Terri Clark BNA			60



Second-season "American Idol" finalist returns to top 40 for the first time since "I Keep Coming Back" peaked at No. 28 in March.



Gain of 71,000 impressions for third single from "Poets & Pirates." Track logged seven weeks on chart's lower end from unsolicited album play.



Lead single from next album, "Prayer of a Common Man," gains 134,000 impressions. Set arrives at retail March 11.

HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		CHUCK WICKS Stealing Cinderella RCA (76.0)	15	PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	28
TAYLOR SWIFT Our Song BIG MACHINE (85.1)	1	TOBY KEITH Get My Drink On SHOW DOG NASHVILLE (75.2)	16	MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (88.5)	30
SUGARLAND Stay MERCURY (87.4)	2	ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1)	17	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	31
MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	3	TIM MCGRAW Suspicions CURB (83.6)	19	JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	35
RASCAL FLATTS Winner At A Losing Game LYRIC STREET (83.2)	4	CARRIE UNDERWOOD All-American Girl ARISTA NASHVILLE (92.6)	20	LITTLE BIG TOWN I'm With The Band EQUITY (77.4)	38
KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	5	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	21	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	39
BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.8)	8	BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (93.9)	22	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	40
GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	9	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	23	TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	44
BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	11	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	24	MARTINA MCBRIDE For These Times RCA (82.9)	45
RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	12	EMERSON DRIVE You Still Own Me MIDAS (86.6)	26		

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HOT COUNTRY SONGS: 110 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2008 Nielsen Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

HOLIDAY PLAY LIGHTS UNDERWOOD, LARSEN

Christmas-week play lifts seasonal titles on this issue's Hot Country Songs, led by Carrie Underwood's Greatest Gainer nod with "Do You Hear What I Hear."

Underwood's 34-27 sprint marks the 2007 season's highest-charted Christmas title on the country scorecard. The "American Idol" queen's take on the old Christmas carol gains 1.3 million impressions, with spins detected at 97 of the 109 stations monitored by Nielsen BDS for the chart.



LARSEN

Airplay during the Dec. 24-30 tracking week buoys other traditional holiday fare, including Blaine Larsen's Hot Shot Debut at No. 53 with "Away in a Manger" (1.2 million impressions at 31 monitored signals), Taylor Swift's No. 54 arrival with "Silent Night" and Terri Clark's No. 60 start with "O Little Town of Bethlehem." Tracy Lawrence offers a new holiday plum with "All Wrapped Up in Christmas," which rides in at No. 57.

—Wade Jensen

JAN 12 2008 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
1	1	1	16	#1 ME ENAMORA 16 WEEKS G. SANTAOLALLA, JUANES (JUANES)	Juanes UNIVERSAL LATINO	1
2	2	2	11	SEXY MOVIMIENTO NESTYEL, NASI (J. L. MOREIRA, LUNA, L. VEGUILLA, MALAVE, E. F. PAOILLA, V. MARTINEZ)	Wisín & Yandel MACHETE	2
3	3	3	16	ESTOS CELOS J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3
4	6	4	20	LA TRAVESIA J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISIA	3
5	8	7	14	GREATEST GAINER NO PUEDO OLVIDARLA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solís FONOVISA	5
6	4	6	8	UN BUEN PERDEDOR S. GÓMEZ (F. DE VITA)	K-Paz With Franco De Vita DISA, EDIMONSA	4
7	5	9	10	SOBRE MIS PIES R. CAMACHO (I. CHAVEZ ESPINDZA)	La Arrolladora Banda El Limón DISA, EDIMONSA	5
8	10	12	14	CONTEO REGRESIVO J. M. LUGO (J. J. HERNANDEZ)	Gilberto Santa Rosa SONY BMG NORTE	8
9	11	5	13	ALGUIEN SOY YO J. SHANKS (E. IGLESIAS, J. SHANKS, K. DIOGUARDI)	Enrique Iglesias INTESCOPE / UNIVERSAL LATINO	4
10	7	8	8	TE QUIERO I. DOMINGUEZ (F. DANILÓ GÓMEZ)	Flex EMI TELEVISIA	7
11	9	10	9	INALCANZABLE C. LARA (C. LARA)	RBD EMI TELEVISIA	5
12	15	18	24	PAZ EN ESTE AMOR D. A. R. (D. A. R.)	Fidel Rueda MACHETE	12
13	14	13	7	QUIERO I. TORRES, L. LEVIN, D. WARNER (R. ARJONA, I. TORRES)	Ricardo Arjona SONY BMG NORTE	13
14	12	11	40	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	2
15	13	16	23	CHUY Y MAURICIO J. ONTIVEROS MEZA (J. ONTIVEROS MEZA)	El Potro De Sinaloa MACHETE	9
16	16	17	31	A TI SI PUEDO DECIRTE E. PEREZ (J. SAN ROMÁN)	El Chapo De Sinaloa DISA	4
17	24	28	9	NO SE ME HACE FACIL A. BAQUEIRO (G. MARCO)	Alejandro Fernandez SONY BMG NORTE	17
18	21	27	10	QUE BONITO BANDA EL RECODO (P. PUENTE GONZALEZ)	Banda El Recodo FONOVISA	13
19	19	20	17	QUITARTE TO NOTALOKA, DJ. GIANNI DEXTER, GREENZ (T. CALDERÓN, R. ORTIZ, G. STAR)	Tego Calderón WARNER LATINA	10
20	22	19	11	PERDONAME PREDICADOR (E. MOSQUERA, A. VARGAS)	La Factoría UNIVERSAL LATINO	19
21	18	25	10	AHORA QUE ESTUVISTE LEJOS RIVERA (D. VITE)	Jenni Rivera FONOVISA	18
22	23	23	8	VOLE MUY ALTO LOS HURACANES DEL NORTE (G. GARCÍA)	Los Huracanes Del Norte UNIVISION	4
23	32	31	4	EL PERDEDOR L. SANTOS A SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	23
24	27	37	4	SOY IGUAL QUE TU NEW PRODUCER, NALES (R. ORTIZ, J. MARTINEZ, O. RIVERA)	Alexis & Fido SONY BMG NORTE	24
25	20	24	7	VIVE YA H. GATICA, T. RENIS (C. VALLI, I. BALLESTEROS)	Andrea Bocelli Featuring Laura Pausini SUGAR / SIENTE	20

Crooner starts the new year with another top five hit as song glides ahead on a 24% audience gain.

Act posts chart's biggest jump and largest audience gain at 39% with its fifth and highest-charting Hot Latin Songs entry.

Reggaetón-flavored dance track slowly but surely picking up steam. Re-enters chart on a 26% gain.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
26	34	39	18	POR AMARTE PAGUIAR (L. ARRIBA, J. E. MURGIA)	Pepe Aguilar EMI TELEVISIA	26
27	28	32	8	SOY SOLO UN SECRETO L. CERONI, A. GUZMAN (A. GUZMAN, J. L. PAGAN)	Alejandra Guzman EMI TELEVISIA	27
28	25	21	8	EL TRA TITO EL BAMBINO (TITO EL BAMBINO)	Tito 'El Bambino' EMI TELEVISIA	21
29	26	30	8	NO TE MENTIA G. FLEETH (C. BHANU, J. L. PILOTO)	Ednita Nazario SONY BMG NORTE	26
30	39	45	3	TE QUIERO MUCHO J. A. MEDINA, JR., J. MENDIVIL, QUINTERO)	Patrulla 81 OISA	30
31	33	29	14	BAILA MI CORAZON C. LOPEZ, BELANOVA (D. GUERRERO, R. ARREOLA, E. HUERTA)	Belanova UNIVERSAL LATINO	17
32	38	47	8	VEN Y DIME LOS RIELEROS DEL NORTE (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	32
33	36	41	8	SI TE AGARRAN LAS GANAS EL CHAPO DE SINALOA (M. R. ROSAS)	El Chapo De Sinaloa DISA	33
34	49	-	2	SI YA NO ESTAS NOT LISTED (NOT LISTED)	N'Klabe NU LIFE / MACHETE	34
35	30	33	5	EL VASO DERRAMA EL POTRO DE SINALOA (E. PAZ)	El Potro De Sinaloa MACHETE	30
36	37	40	5	CUANDO TE LAVAS LA CARA S. VEGA (E. PAZ)	Sergio Vega SONY BMG NORTE	36
37	29	22	5	NO ONE A. KEYS, K. BROTHERS DIRTY HARRY (A. KEYS, K. BROTHERS, JR., G. M. HARRY)	Alicia Keys A&R / JIVE / RMG	22
38	42	-	2	YA NUNCA MAS NOT LISTED (NOT LISTED)	Pepe Aguilar EMI TELEVISIA	38
39	45	-	2	HOY QUIERO CONFESARME C. CABAN (J. L. PERALES)	Olga Tanon UNIVISION	39
40	43	-	2	CANCION DE AMOR J. PERDOMO (W. D. LANDRÓN)	Don Omar VI / MACHETE	40
41	40	42	5	COMO OLVIDARTE V. MAIA, R. GONZALEZ MORA (R. GONZALEZ MORA)	Linderos Del Norte A.R.C.	40
42	44	-	2	LAS DE LA INTUICION S. MEBARAK R. (S. MEBARAK R., L. F. OCHOA)	Shakira EPIC / SONY BMG NORTE	31
43	35	38	5	THE ANTHEM A. CASTILLO, R. PANGILINAN (R. R. KÖLSCH, W. A. MARTINEZ, C. OCHDA, A. C. PEREZ)	Pitbull Featuring Lil Jon FAMOUS ARTISTS / JIVE	35
44	41	-	2	ALGO MUSICAL NOT LISTED (NOT LISTED)	Nejo Y Dalmata URBAN / UNIVERSAL LATINO	41
45	RE-ENTRY	-	7	CON LOS OJOS CERRADOS ALIADOS DE LA SIERRA (G. DE LOS TREVINO RUIZ)	Aliados De La Sierra ASL	44
46	RE-ENTRY	7	-	CALABRIA 2008 R. R. KÖLSCH (R. R. KÖLSCH, N. SAAD)	Enur Featuring Natasja ULTRA	35
47	47	49	1	SE FUE NOT LISTED (NOT LISTED)	El Trono De Mexico UNIVERSAL LATINO	47
48	HOT SHOT DEBUT	1	-	SIN PERDON NOT LISTED (NOT LISTED)	Hector Acosta D.A.M.	48
49	46	34	11	NO ESTAMOS SOLOS C. GUIDETTI, S. KRYS, T. TORRES (C. GUIDETTI, E. RAMAZZOTTI, K. ABALLA)	Eros Ramazzotti & Ricky Martin SONY BMG NORTE	21
50	NEW	1	-	AHORA ENTENDE J. CALDERÓN (J. CALDERÓN)	Yuridia SONY BMG NORTE	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)			
1	3	2	6	K-PAZ DE LA SIERRA 2 WEEKS DISA 721130/UG (12.98)	Capaz De Todo Por Ti	1	1
2	2	3	9	WISIN & YANDEL Wisín Vs. Yandel: Los Extraterrestres MACHETE 010293 (16.98)		1	1
3	1	4	10	JUANES La Vida... Es Un Ratón UNIVERSAL LATINO 010159 (17.98) +		1	1
4	7	7	7	AVENTURA Kings Of Bachata: Sold Out At Madison Square Garden DISCOS 605/PREMIUM LATIN 17634/SONY BMG NORTE (16.98) ⊕		3	3
5	5	6	6	RBD Empezar Desde Cero EMI TELEVISIA 11690 (15.98) ⊕		1	1
6	8	10	26	CAMILA Todo Cambio SONY BMG NORTE 78272 (14.98)		1	1
7	9	9	33	MARCO ANTONIO SOLIS La Mejor... Coleccion FONOVISA 353133/UG (15.98)		2	2
8	6	5	8	ANDREA BOCELLI Lo Mejor De Andrea Bocelli: Vivere SUGAR/SIENTE 653534/UNIVERSAL LATINO (18.98)		5	5
9	4	1	3	EDNITA NAZARIO Real SONY BMG NORTE 11621 (14.98)		1	1
10	10	12	15	VICENTE FERNANDEZ Para Siempre SONY BMG NORTE 14602 (15.98)		2	2
11	12	17	29	VICENTE FERNANDEZ Historia De Un Idoló DISCOS 605 07405/SONY BMG NORTE (16.98)		1	1
12	14	13	13	ALEJANDRO FERNANDEZ 15 Años De Exitos DISCOS 605 17948/SONY BMG NORTE (16.98) ⊕		12	12
13	21	16	4	LOS TIGRES DEL NORTE 25 Joyas FONOVISA 353447/UG (13.98) CD/DVD ⊕		13	13
14	13	19	23	MARC ANTHONY El Cantante (Soundtrack) SONY BMG NORTE 11824 (16.98)		1	1
15	19	24	71	MANA Amar Es Combatir WARNER LATINA 63661 (18.98) ⊕		2	1
16	11	20	16	GLORIA ESTEFAN 90 Millas BURGUNDY 09055/SONY BMG NORTE (17.98)		1	1
17	15	14	8	JUAN GABRIEL & ANA GABRIEL Los Gabriel... Simplemente Amigos DISCOS 605 17489/SONY BMG NORTE (14.98)		4	4
18	18	21	41	JUAN LUIS GUERRA Y 440 La Llave De Mi Corazon EMI TELEVISIA 88392 (14.98)		1	1
19	24	30	6	OLGA TANON Exitos En 2 Tiempos LA CALLE 330049/UG (14.98)		10	10
20	16	11	4	PATRULLA 81 A Mi Ley DISA 721139/UG (12.98)		6	6
21	17	8	8	GILBERTO SANTA ROSA Contraste SONY BMG NORTE 12033 (16.98)		12	12
22	22	23	12	VARIOUS ARTISTS NOW Latino 3 SONY BMG STRATEGIC MARKETING GROUP/EMI UNIVERSAL 50237/EMI TELEVISIA (16.98)		2	2
23	23	26	34	AVENTURA K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18.98) CD/DVD ⊕		2	2
24	28	28	3	IVY QUEEN Sentimiento UNIVISION 311140/UG (13.98)		4	4
25	27	32	13	LOS TEMERARIOS Recuerdos Del Alma AFG SIGMA/FONOVISA 352162/UG (12.98)		1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)			
26	25	29	26	VARIOUS ARTISTS Bachata # 1s LA CALLE 330050/UG (12.98)		6	6
27	20	15	7	VICTOR MANUELLE Una Navidad A Mi Estilo KIVAVI 57696/MACHETE (14.98)		7	7
28	29	25	25	GRUPO MONTEZ DE DURANGO Agarrese! DISA 724115/UG (12.98)		1	1
29	31	31	3	SIN BANDERA Hasta Ahora DISCOS 605 19791/SONY BMG NORTE (16.98) ⊕		21	21
30	26	22	4	YURIDIA Entre Mariposas SONY BMG NORTE 17565 (14.98)		13	13
31	30	27	3	NICKY JAM The Black Carpet PINA 010523/UNIVERSAL LATINO (13.98)		27	27
32	34	40	34	DADDY YANKEE El Cartel: The Big Boss EL CARTEL/INTESCOPE 008937/JGA (13.98)		1	1
33	38	36	7	ALEXIS & FIDO Sobrenatural SONY BMG NORTE 06187 (14.98)		11	11
34	36	34	4	LOS TUCANES DE TIJUANA 20 Aniversario UNIVISION 311175/UG (13.98)		29	29
35	35	44	10	RICARDO ARJONA Quien Dijo Ayer SONY BMG NORTE 11335 (15.98)		2	2
36	40	39	16	VARIOUS ARTISTS Top Latino V3 DISCOS 605 14450/SONY BMG NORTE (14.98)		9	9
37	44	51	3	JUAN LUIS GUERRA Archivo Digital 4.4 SIENTE KAREN 653524/UNIVERSAL LATINO (14.98)		29	29
38	51	54	41	PACE SETTER XTREME Haciendo Historia LA CALLE 340011/UG (13.98)		13	13
39	41	37	14	LOS PRIMOS DE DURANGO Voy A Convencerte ASL 730020/MACHETE (10.98)		4	4
40	33	41	70	ANDREA BOCELLI Amor SUGAR/VENEZUELA 006114/UNIVERSAL LATINO (18.98) ⊕		2	2
41	37	47	11	ROCIO DURCAL Canta A Mexico DISCOS 605 16118/SONY BMG NORTE (14.98) ⊕		10	10
42	42	55	25	ALEJANDRO FERNANDEZ Viento A Favor SONY BMG NORTE 10111 (16.98)		2	2
43	45	68	13	MANU CHAO La Radiolina BECAUSE 68496/RACIONAL (16.98)		1	1
44	46	-	2	JOWELL & RANDY Los Mas Suelitos Del Reggaeton WARNER LATINA 374012 (15.98)		44	44
45	43	33	6	EL POTRO DE SINALOA El Primer Tiempo MACHETE 010337 (11.98)		30	30
46	55	59	10	DON OMAR King Of Kings Live VI 010164/MACHETE (18.98)		15	15
47	50	49	34	ALACRANES MUSICAL Ahora Y Siempre UNIVISION 311054/UG (12.98)		1	1
48	32	8	3	JUAN Con Mi Soledad FONOVISA 353359/UG (12.98)		8	8
49	63	-	2	JULIETA VENEGAS Realmente Lo Mejor DISCOS 605 17316/SONY BMG NORTE (14.98)		49	49
50	49	35	8	ALIADOS DE LA SIERRA Con Los Ojos Cerrados AEL 730028/MACHETE (10.98)		5	5

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)			
51	53	43	10	LA ARROLLADORA BANDA EL LIMÓN Y Que Quede Claro DISA 721127/UG (12.98)		9	9
52	RE-ENTRY	-	23	INTOCABLE Crossroads: Cruce De Caminos EMI TELEVISIA 58875 (15.98)		1	1
53	48	45	27	LOS BUKIS 30 Recuerdos Inolvidables FONOVISA 353263/UG (10.98)		12	12
54	47	57	4	RICKY MARTIN Ricky Martin Live: Black And White Tour SONY BMG NORTE 17490 (22.98) ⊕		12	12
55	54	50	10	VALENTIN ELIZALDE Vencedor UNIVERSAL LATINO 090611 (9.98) ⊕		1	1
56	RE-ENTRY	-	3	VARIOUS ARTISTS Bachatahits 2008 J & N 50235/SONY BMG NORTE (12.98)		30	30
57	39	-	7	LA DINASTIA DE TUZANTLA, MICH. Que Chulada! VENEZUELA 653347/UNIVERSAL LATINO (12.98)		39	39
58	65	52	14				

LATIN

Billboard DANCE

JAN
12
2008

LATIN AIRPLAY

POP™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ME ENAMORA	JUANES (UNIVERSAL LATINO)
2	2	INALCANZABLE	RBD (EMI TELEVISIA)
3	3	TODO CAMBIO	CAMILA (SONY BMG NORTE)
4	5	ENQUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
5	4	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
6	7	NO SE ME HACE FACIL	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
7	13	NO PUEDO OLVIDARLA	MARGO ANTONIO SOLIS (FONOVISA)
8	10	QUIERO	RICARDO ARJONA (SONY BMG NORTE)
9	11	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
10	6	VIVE YA	ANDREA BOCELLI FEATURING LAURA PAUSINI (SUGAR/SIENTE)
11	15	POR AMARTE	PEPE AGUILAR (EMI TELEVISIA)
12	12	SOY SOLO UN SECRETO	ALEJANDRA GUZMAN (EMI TELEVISIA)
13	8	NO TE MENTIA	EDNITA NAZARIO (SONY BMG NORTE)
14	14	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
15	9	ME DUELE AMARTE	REIK (SONY BMG NORTE)

RHYTHM™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
2	3	QUITARTE TO	TEGO CALDERON (WARNER LATINA)
3	2	TE QUIERO	FLEX (EMI TELEVISIA)
4	4	PERDONAME	LA FACTORIA (UNIVERSAL LATINO)
5	7	SOY IGUAL QUE TU	ALEXIS & FIDO (SONY BMG NORTE)
6	13	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
7	8	EL TRA	TITO "EL BAMBINO" (EMI TELEVISIA)
8	6	THE ANTHEM	PITBULL FEATURING LIL JON (FAMOUS ARTISTS/TVT)
9	9	ALGO MUSICAL	NEJO Y DALMATA (URBAN/UNIVERSAL LATINO)
10	10	CANCION DE AMOR	DON OMAR (VI/MACHETE)
11	5	AYER LA VI	DON OMAR (VI/MACHETE)
12	11	GAS PELA	NICKY JAM FEATURING RKM (PINA/UNIVERSAL LATINO)
13	12	NO ME DIGAS QUE NO	XTRME FEATURING ADRIENNE (LA CALLE/UNIVISION)
14	16	ME ENAMORA	JUANES (UNIVERSAL LATINO)
15	17	PONMELA	VOLTIO FEAT. JOWELL Y RANDY (WHITE LION/SONY BMG NORTE)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	UN BUEN PERDEDOR	K-PAZ WITH FRANCO DE VITA (DISA/EMI/SONSA)
2	1	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EMI/SONSA)
3	3	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
4	5	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
5	4	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
6	6	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
7	7	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
8	9	QUE BONITO	BANDA EL RECODO (FONOVISA)
9	8	AHORA QUE ESTUVISTE LEJOS	JENNI RIVERA (FONOVISA)
10	10	VOLE MUY ALTO	LOS HURACANES DEL NORTE (UNIVISION)
11	12	TE PIDO QUE TE QUEDES	LOS CHADREZ DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EMI/SONSA)
12	13	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
13	18	NO PUEDO OLVIDARLA	MARGO ANTONIO SOLIS (FONOVISA)
14	17	TE QUIERO MUCHO	PATRUILLA 81 (DISA)
15	16	VEN Y DIME	LOS RIELEROS DEL NORTE (FONOVISA)

LATIN ALBUMS

POP™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	JUANES	LA VIDA... ES UN RITMO (UNIVERSAL LATINO)
2	2	RBD	EMPEZAR DESDE CERD (EMI TELEVISIA)
3	3	CAMILA	TODD CAMBIO (SONY BMG NORTE)
4	6	MARGO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
5	4	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVRE (SUGAR/SIENTE/UNIVERSAL LATINO)
6	2	EDNITA NAZARIO	REAL (SONY BMG NORTE)
7	7	ALEJANDRO FERNANDEZ	15 AÑOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
8	9	MANA	AMAR ES COMBATIR (WARNER LATINA)
9	8	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
10	10	VARIOUS ARTISTS	NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI TELEVISIA)
11	12	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
12	11	YURIDIA	ENTRE MARIPOSAS (SONY BMG NORTE)
13	15	RICARDO ARJONA	QUIEN DIJO AYER (SONY BMG NORTE)
14	17	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
15	14	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)

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	NICKY JAM	THE BLACK CARPET (PINA/UNIVERSAL LATINO)
4	4	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
5	5	ALEXIS & FIDO	SDBNATURAL (SONY BMG NORTE)
6	6	JOWELL & RANDY	LOS MAS SUELTOS DEL REGGAETON (WARNER LATINA)
7	7	DON OMAR	KING OF KINGS LIVE (VI/MACHETE)
8	8	TITO "EL BAMBINO"	IT'S MY TIME (EMI TELEVISIA)
9	10	CALLE 13	RESIDENTE O VISITANTE (SONY BMG NORTE)
10	9	DON OMAR	KING OF KINGS (VI/MACHETE)
11	12	VOLTIO	EN LO CLARO (WHITE LION/SONY BMG NORTE)
12	11	WISIN & YANDEL	TOMANDO CONTROL: LIVE (MACHETE)
13	15	HECTOR "EL FATHER"	THE BAD BOY (VI/MACHETE)
14	14	ZION	THE PERFECT MELODY (BABY/CMG/SRC/UNIVERSAL MOTOWN/UMRG)
15	16	DJ KAZZANOVA	THE REGGAETON MIXES VOL 2 (VI/MACHETE)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	K-PAZ DE LA SIERRA	CA'PAZ DE TODO POR TI (DISA/UG)
2	2	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
3	3	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	5	LOS TIGRES DEL NORTE	25 JOYAS (FONOVISA/UG)
5	4	PATRUILLA 81	A MI LEY (DISA/UG)
6	6	LOS TEMERARIOS	RECUERDOS DEL ALMA (AFB SIGMA/FONOVISA/UG)
7	7	GRUPO MONTEZ DE DURANGO	AGARRASE (DISA/UG)
8	8	LOS TUCANES DE TIJUANA	20 ANIVERSARIO (UNIVISION/UG)
9	10	LOS PRIMOS DE DURANGO	VOY A CONVENCERTE (ASL/MACHETE)
10	11	EL POTRO DE SINALOA	EL PRIMER TIEMPO (MACHETE)
11	14	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
12	13	ALIADOS DE LA SIERRA	CON LOS OJOS CERRADOS (ASL/MACHETE)
13	15	LA ARROLLADORA BANDA EL LIMON Y QUE QUEDE CLARO	(DISA/UG)
14	-	INTOCABLE	CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISIA)
15	12	LOS BUKIS	30 RECUERDOS INDIVIDUALES (FONOVISA/UG)

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 NO, NO, NO	1 WK QMG MIND TRAIN
2	3	11	BAND OF GOLD	KIMBERLEY LOCKE CURB/REPRISE
3	1	9	KINGDOM	DAVE GAHAN MUTE/VIRGIN
4	5	9	STARS	ERIKA JAYNE RM RECORDS
5	4	12	SOMEBODY'S ME	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
6	6	9	BABY	ANGIE STONE FEATURING BETTY WRIGHT STAX/CMG
7	10	7	TAKING CHANCES	CELINE DION COLUMBIA
8	9	10	LIFT YOUR VOICES	GEORGIE PORGIE MUSIC PLANT
9	7	13	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
10	11	9	BABY LOVE	NICOLE SCHERZINGER FEATURING WILL I AM INTERSCOPE
11	11	11	KEEP YOUR BODY WORKING	TONY MORAN FEAT. MARTHA WASH DANCE MUSIC PRODUCTIONS
12	15	8	NOTHIN' BETTER TO DO	LEANN RIMES CURB
13	13	10	LIKE SOMETHING 4 PORNO!	FELIX DA HOUSECAT NETTWERK
14	16	6	BREAKING DISHES	RIHANNA ISLAND/UMG
15	20	5	GIVE IT ALL YOU GOT	ULTRA NATE SILVER LABEL/TOMMY BOY
16	23	4	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT SEAN KINGSTON PHONOGENIC/EPIC
17	12	12	HUSTLER	SIMIAN MOBILE DISCO INTERSCOPE
18	17	10	BUSY CHILD	THE CRYSTAL METHOD GEFEN
19	19	8	SING	ANNIE LENNOX ARISTA/RMG
20	26	6	IT DOESN'T TAKE MUCH	SARAH ATERETH BEGUILÉ
21	29	6	HE SAID SHE SAID	ASHLEY TISDALE WARNER BROS.
22	14	13	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM/UMG
23	30	5	LET GO	PAUL VAN DYK FEATURING REA GARVEY MUTE
24	33	5	WANNABE	SPICE GIRLS VIRGIN
25	25	-	SOUND OF YOUR VOICE	ALTAR FEATURING AMANNA MAMA HOUSE

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	9	2	#1 VARIOUS ARTISTS	1 WK HBS/SOLAR/MUSICAL 2 NON-STOP DANCE PARTY WALT DISNEY CD/DVD	
2	1	19	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
3	2	4	DAFT PUNK	ALIVE 2007 VIRGIN 09841	
4	3	6	NINE INCH NAILS	Y34R23R0R3MIX3D NOTHING/INTERSCOPE 010331*/AGA	
5	5	40	LCD SOUNDSYSTEM	SOUND OF SILVER OFA 85114*/CAPITOL	
6	7	10	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	
7	6	6	GORILLAZ	D-SIDES VIRGIN 10545	
8	13	25	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
9	8	11	TIESTO	IN SEARCH OF SUNRISE 6: 1BIZA BLACK HOLE 30759/NETTWERK	
10	12	15	METRO STATION	METRO STATION RED INK 10521	
11	10	8	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596	
12	4	60	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
13	15	5	ARMIN VAN BUUREN	UNIVERSAL RELIGION 2008 ULTRA 1621	
14	16	41	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	
15	11	59	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 SIRENA/REPRISE 44255/WARNER BROS	
16	17	20	BLAQK AUDIO	CEXCELLS TINY EVIL/INTERSCOPE 009512/IGA	
17	14	37	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
18	20	84	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	
19	24	37	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
20	23	20	PAUL VAN DYK	IN BETWEEN MUTE 9364*	
21	RE-ENTRY	-	CSS	CANSEI DE SER SEXY SUB POP 717	
22	21	28	BJORK	VOLTA ELEKTRA/ATLANTIC 135868*/AGA	
23	25	23	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94158*/ASTRALWERKS	
24	RE-ENTRY	-	LOUIE DEVITO	LOUIE DEVITO PRESENTS: PACHA NEW YORK ULTRA 1609	
25	22	10	DAVE GAHAN	HOUGLASS MUTE 08271*/VIRGIN	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	15	#1 IN MY ARMS	3 WKS PLUMB CURB
2	2	9	CALABRIA 2008	ENUR FEATURING NATASJA ULTRA
3	5	9	LET ME THINK ABOUT IT	IDA CORR LIFTED/KICK/ISCO/WAX
4	1	9	AMAZING	SEAL WARNER BROS.
5	9	8	ANTHEM	FILO & PERI FEATURING ERIC LUMIERE VANDIT
6	7	23	CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
7	8	4	WHAT HURTS THE MOST	CASCADA ROBBINS
8	4	19	I WANT YOUR SOUL	ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA
9	15	6	RISE UP	YVES LAROCK MAP DANCE
10	10	7	LET GO	PAUL VAN DYK FEATURING REA GARVEY MUTE
11	11	25	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/UMG
12	12	21	AGAIN	KIM LEONI ROBBINS
13	6	7	APOLOGIZE	TIMBALAND FEAT. DNEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
14	21	2	TOGETHER	BOB SINCLAIR FEAT STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
15	19	6	STARS	ERIKA JAYNE RM RECORDS
16	16	3	BABY WHEN THE LIGHT	DAVID GUETTA WITH STEVE ANGELLO FEATURING COZI ULTRA
17	24	4	CAN'T GET OVER	SEPTEMBER FAMILY TREE
18	14	17	WHO KNEW	PINK LAFACE/ZOMBA
19	20	19	GET DOWN	TODD TERRY ALLSTARS STRICTLY RHYTHM
20	18	10	WITH EVERY HEARTBEAT	KLEERUP WITH ROBYN KONICHIWA
21	NEW	-	YOU DON'T KNOW	STONEBRIDGE STONEY BOY/ARMADA/ASTRAL
22	RE-ENTRY	-	ROUND & ROUND	MISCHA DANIELS NERVOUS
23	25	12	I WISH YOU WOULD	MARTIN TEN VELDEN ROBBINS
24	22	15	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
25	NEW	-	STRONGER	INEZ SILVER LABEL/TOMMY BOY

HITS OF THE WORLD THE Billboard

JAN 12 2008

JAPAN SINGLES		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) DECEMBER 26, 2007
1	NEW	DANGAN FAITA SMAP VICTOR
2	NEW	CLIMAX JUMP DEN-LINER FROM KAMEN-RAIDA VARIOUS ARTISTS AVEX TRAX
3	NEW	BAKKA (FIRST VERSION/DVD) KAZUYA YOSHII EMI
4	8	WARE MO KOU MASATO SUGIMOTO TEICHIKU
5	NEW	TOGETHER (CD/DVD) TOHOSHINKI AVEX TRAX
6	1	GURORIASU MAINNDO ZARD B-GRAM
7	9	KISS SHITE KOH+ UNIVERSAL
8	18	SEN NO KAZE NI NATTE MASASHI AKIKAWA TEICHIKU
9	6	DARLING (FIRST LTD VERSION) KEISUKE KUWATA VICTOR
10	3	WONDERFUL & BEAUTIFUL REMIOROMEN VICTOR

FRANCE SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JANUARY 2, 2008
1	1	PARLE A MA MAIN FATAL BAZOOKA FT. YELLE ET CHRI UP
2	4	ALIVE MONDOTEK MERCURY
3	2	QUELQUE PART SHERYFA LUNA ULM
4	3	TOURNER MA PAGE JENIFER MERCURY
5	7	NO ONE ALICIA KEYS J
6	9	SUCKER DIM CHRIS EMI
7	5	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
8	6	JE VAIS VITE LORIE COLUMBIA
9	19	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
10	8	JACQUES A DIT CHRISTOPHE WILLEM VOGUE

ITALY SINGLES		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JANUARY 2, 2008
1	2	THE SINGLES COLLECTION TOUR EDITION VASCO ROSSI CAPITOL
2	3	VASCO EXTENDED PLAY VASCO ROSSI CAPITOL
3	1	NON SIAMO SOLI EROS RAMAZOTTI/RICKY MARTIN ARIDOLA
4	4	NO ONE ALICIA KEYS J
5	5	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
6	6	LIVING DARFUR MATTAFIX VIRGIN
7	8	GIMME MORE BRITNEY SPEARS JIVE/ZOMBA
8	10	TOGETHER BOB SINCLAR FT. STEVE EDWARDS YELLOW
9	17	TAKING CHANCES CELINE DION COLUMBIA
10	12	LOVE TODAY MIKA CASABLANCA/ISLAND

NORWAY SINGLES		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) MDNTH XX, 2008
1	1	DAYS GO BY GLENN LYSE RCA
2	2	BEGGIN MADCON BONNIER
3	3	MOVIES MORTEN HAPKET TBA
4	4	DRIVING HOME FOR CHRISTMAS CHRIS REA WARNER
5	5	LOOK AWAY LUCIFER MADRUGA0A VIRGIN

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	SECRET GARDEN INSIDE I'M SINGING UNIVERSAL
2	9	ROBERT PLANT/ALISON KRAUSS RAISING SAND DECCA
3	4	BRUCE SPRINGSTEEN MAGIC COLUMBIA
4	3	MADCON SO DARK THE CON OF MAN BONNIER
5	28	GARTH BROOKS ULTIMATE HITS 2 CD/DVD CAPITOL

UNITED KINGDOM SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) DECEMBER 30, 2007
1	1	WHEN YOU BELIEVE LEON JACKSON SYCO
2	3	BLEEDING LOVE LEONA LEWIS SYCO
3	5	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
4	10	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
5	7	RULE THE WORLD TAKE THAT POLYDOR
6	8	VALERIE MARK RONSON FT. AMY WINEHOUSE COLUMBIA
7	9	CALL THE SHOTS GIRLS ALLOUD POLYDOR
8	11	HEARTBROKEN T2 FT. JODIE AYSHA AATW/MNB
9	4	FAIRYTALE OF NEW YORK THE POGUES FT. KIRSTY MCCOLL WARNER BROS.
10	29	GOODBYE MR A HOOSIERS RCA

AUSTRALIA SINGLES		
THIS WEEK	LAST WEEK	(ARIA) DECEMBER 30, 2007
1	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	UNTOUCHED THE VERONICAS WARNER BROS.
3	3	NO ONE ALICIA KEYS J
4	5	INTO THE NIGHT SANTANA FT. CHAD KROEGER ARIDOLA
5	4	CLUMSY FERGIE A&M/INTERSCOPE
6	8	THE WAY I ARE TIMBERLAND FT. KERI WILSON INTERSCOPE
7	9	BLEEDING LOVE LEONA LEWIS SYCO
8	7	HAPPY ENDING MIKA CASABLANCA/ISLAND
9	13	HOW FAR HAVE WE COME MATCHBOX TWENTY ATLANTIC
10	12	DON'T HOLD BACK THE POTBELLEZ EMI

SPAIN SINGLES		
THIS WEEK	LAST WEEK	(PRDMUSICAE/MEDIA) DECEMBER 26, 2007
1	1	THE SINGLES BOX SET THE WHO UNIVERSAL
2	3	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
3	6	LOS RAPEROS NUNCA NUEREN SHOTTA BOA
4	11	BUCOVINA IAN OLIVER FT. SHANTEL BLANCO Y NEGRO
5	4	Y AHORA VOY A SALIR (RANXEIRA) MANGO DE OZ DRO
6	NEW	INNOVATION POSITION DJ CRICKET & DJ JANDRO MATINEE/DIVUCSA
7	NEW	TRANCESTORY JAVI REINA & HUGO SERRA HOUSE WORKS
8	NEW	HW RE-EDITED EP VII VARIOUS ARTISTS ESP HOUSE WORKS
9	7	2 HEARTS KYLIE MINOGUE PARLOPHONE
10	18	VOCAL TRACKS VOL. 11 VARIOUS ARTISTS ESP BIT

DENMARK SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) JANUARY 2, 2008
1	1	HVAD NU HVIS ALEX FT. NIK & JAY COPENHAGEN
2	2	RAMT I NATTEN LIZZIE ARTPEOPLE
3	3	BLEEDING LOVE LEONA LEWIS SYCO
4	4	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
5	5	HOSPITAL NEPHEW FT. L.O.C. COPENHAGEN

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	KIM LARSEN EN LILLE POSE STDJ EMI
2	7	NATASJA I DANMARK ER JEG FODT PLAYGROUND
3	8	NEPHEW ROSKILDE 07.07.07 COPENHAGEN
4	2	LIS SORENSEN DE ALLERSTORSTE SANGE RECARAT
5	6	ANDREA BOCELLI VIVERE UNIVERSAL

GERMANY SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 2, 2008
1	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	STARK ICH + ICH POLYDOR
3	3	NO ONE ALICIA KEYS J
4	9	LAST CHRISTMAS WHAM! EPIC
5	4	DU HAST DEN SCHOENSTEN ARSCH... ALEX C. FT. YASS POLYDOR
6	5	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
7	7	EY DJ CULCHA CANDELA URBAN
8	8	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. OETZ/NIK P POLYDOR
9	6	WHAT YOU DON'T KNOW MONROSE STARWATCH
10	NEW	HAUNTED ROOM 2012 WARNER

CANADA SINGLES		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) JANUARY 12, 2008
1	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
2	3	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/UNIVERSAL
3	5	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC/UNIVERSAL
4	2	NO ONE ALICIA KEYS MBK/J/SONY BMG
5	13	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE/UNIVERSAL
6	4	CLUMSY FERGIE WILL I AM/A&M/INTERSCOPE/UNIVERSAL
7	10	KISS KISS CHRIS BROWN FT. T-PAIN JIVE/SONY BMG
8	6	FOR THE NIGHTS I CAN'T REMEMBER HEDLEY UNIVERSAL
9	12	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL
10	7	PIECE OF ME BRITNEY SPEARS JIVE/SONY BMG

THE NETHERLANDS SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) DECEMBER 28, 2007
1	1	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
2	11	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA
3	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
4	3	EEN WERELD JEROEN VAN DER BOOM RED BULLET
5	4	NO ONE ALICIA KEYS J

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	PAUL DE LEEUW SYMPHONICA IN ROSSO 2007 UNIVERSAL
2	3	ANDRE HAZES SAMEN MET ORE EMI
3	5	TRIJNTJE OOSTERHUIS WHO'LL SPEAK FOR LOVE EMI
4	4	ANOUK WHO'S YOUR MOMMA DINO
5	6	PAUL POTTS ONE CHANCE SYCO

PORTUGAL SINGLES		
THIS WEEK	LAST WEEK	(RIM) JANUARY 2, 2008
1	1	JUST GIRL JUST GIRL FAROL
2	2	JORGE PALMA VOO NOCTURNO EMI
3	5	VANESSA DA MATTA SIM SONY BMG
4	4	MARIZA CONCERTO EM LISBOA CAPITOL
5	3	IL DIVO THE CHRISTMAS COLLECTION SYCO
6	7	PAULO GONZO PERFIL COLUMBIA
7	8	MICKAEL CARREIRA ENTRE NOS VIDISCO
8	6	MAFALDA VEIGA/JOAO PEDRO PAIS LADO A LADO SOM LIVRE
9	9	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
10	13	ALICIA KEYS AS I AM J

EURO DIGITAL TRACKS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 12, 2008
1	3	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	1	WHEN YOU BELIEVE LEON JACKSON S
3	7	BLEEDING LOVE LEONA LEWIS SYCO
4	6	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
5	9	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
6	RE	WHAT HURTS THE MOST (RADIO MIX) CASCADA ZOOLAND/MUSIC MAIL
7	11	CALL THE SHOTS GIRLS ALLOUD POLYDOR
8	10	NO ONE (RADIO EDIT) ALICIA KEYS MBK/J
9	17	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA
10	14	RULE THE WORLD TAKE THAT POLYDOR
11	2	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA
12	19	ROCKSTAR NICKELBACK EMI
13	NEW	GOODBYE MR. A THE HOOSIERS RCA
14	15	NO ONE ALICIA KEYS MBK/J
15	20	HATE THAT I LOVE YOU RIHANNA FT. NE-YO SRP/DEF JAM
16	4	FAIRYTALE OF NEW YORK THE POGUES WARNER
17	RE	ABOUT YOU NOW SUGABABES ISLAND
18	RE	HEARTBROKEN T2 FT. JODIE AYSHA AATW/MNB
19	RE	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM
20	RE	REHAB AMY WINEHOUSE ISLAND

AUSTRIA SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) DECEMBER 31, 2007
1	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	DU HAST DEN SCHOENSTEN ARSCH... ALEX C. FT. YASS POLYDOR
3	7	KINDER OIE NEUEN OESTERREICHER WARNER
4	8	STARK ICH + ICH POLYDOR
5	3	NO ONE ALICIA KEYS J

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	KIDDY CONTEST KIDS KIDDY CONTEST VOL. 13 SONY BMG
2	2	SOUNDTRACK HIGH SCHOOL MUSICAL 2 DISNEY
3	5	BEFOUR HAND IN HAND (THE WINTER ALBUM) EDEL
4	NEW	ROOM 2012 ELEVATOR WARNER
5	3	DIE AERZTE JAZZ IST ANDERS HOT ACTION

GREECE SINGLES		
THIS WEEK	LAST WEEK	(IFPI GREECE/DELITTE & TOUCHE) DECEMBER 28, 2008
1	3	KANE TIN AGAPI GIORTI VARIOUS ARTISTS MINOS
2	2	FTEME VALANTIS LEGEND/VIRUS
3	5	NIKOS MANIATIS NIKOS MANIATIS LEGEND/IMPACT
4	1	SE THELO ME TRELA KELLY KELEKIOU SONY BMG
5	4	KAPOU ALLOU GIORGOS SAMPANIS SONY BMG

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	KYLIE MINOGUE X PARLOPHONE
2	2	SUNRISE AVENUE ON THE WAY TO WONDERLAND BONNIER
3	4	AMY WINEHOUSE BACK TO BLACK ISLAND
4	5	ANDREA BOCELLI VIVERE UNIVERSAL
5	3	CELINE DION TAKING CHANCES COLUMBIA

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JANUARY 2, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	TI-MBALAND FT. DNEREPUBLIC	MOSLEY/BLACKGROUND/INTERSCOPE
2	2	ALICIA KEYS	J
3	3	RIHANNA	SRP/DEF JAM
4	6	LEONA LEWIS	SYCO
5	5	FATAL BAZOOKA FT. YELLE ET CHRI UP	
6	4	LEON JACKSON	SYCO
14	14	SOULJA BOY	TELL'EM COLLIPARK/INTERSCOPE
8	13	WHAMI	EPIG
15	15	MONOTEX	MERCURY
10	7	SHERYFA LUNA	ULM
11	10	ICH + ICH	POLYDOR
12	8	JENIFER MERCURY	
13	17	TAKE THAT	POLYDOR
14	21	PLAIN WHITE T'S	FEARLESS HOLLYWOOD
15	12	MARIAH CAREY	COLUMBIA

ALBUMS

JANUARY 2, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	3	ANDREA BOCELLI	VIVERE SUGAR
3	2	LED ZEPPELIN	MOTHERSHIP RHINO
4	4	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISÉ
5	5	JAMES BLUNT	ALL THE LOST SOULS CUSTARD/ATLANTIC
6	8	ALICIA KEYS	AS I AM J
7	10	EROS RAMAZZOTTI	E2 ARIOLA
8	7	LEONA LEWIS	SPIRIT SYCO
9	9	DIE ARZTE	JAZZ IST ANDERS HOT ACTION
10	11	WESTLIFE	BACK HOME
11	6	EAGLES	LONG ROAD OUT OF EOEN POLYDOR
12	12	CELINE DION	TAKING CHANCES COLUMBIA
13	15	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
14	14	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
15	18	TI-MBALAND	PRESENTS SHOCK VALUE INTERSCOPE

RADIO AIRPLAY

nielsen
Music Control

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JANUARY 2, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	TI-MBALAND FT. DNEREPUBLIC	MOSLEY/BLACKGROUND/INTERSCOPE
2	2	ALICIA KEYS	J
3	3	RIHANNA	SRP/DEF JAM
4	4	LEONA LEWIS	SYCO
5	5	SUGAR BABES	ISLAND
6	6	RIHANNA	FT. NE-YO SRP/DEF JAM
7	6	JUSTIN TIMBERLAKE	JIVE/ZOMBA
8	7	JAMES BLUNT	CUSTARD/ATLANTIC
10	9	KYLIE MINOGUE	PARLOPHONE
11	19	FERGIE	WILL I AM/A&M/INTERSCOPE
12	11	COLBIE CAILLAT	UNIVERSAL REPUBLIC
14	14	JAMES BLUNT	CUSTARD/ATLANTIC
15	16	CHRISTOPHE MAE	WARNER

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	1	2	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	
2	6	105	GREATEST FLYLEAF	FLYLEAF A&M/OCTONE 650005/IGA	
3	1	8	CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY	
4	4	6	MERCYME	ALL THAT IS WITHIN ME INO/COLUMBIA 12573/PROVIDENT-INTEGRITY	
5	3	13	VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG	
6	20	13	VARIOUS ARTISTS	SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY	
7	5	11	MICHAEL W. SMITH	IT'S A WONDERFUL CHRISTMAS REUNION 10123/PROVIDENT-INTEGRITY	
8	9	96	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG	
9	10	45	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
10	12	10	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG	
15	14	14	DAVID CROWDER BAND	REMEDY SIXSTEPS/SPARROW 2684/EMI CMG	
12	26	65	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
13	7	18	POINT OF GRACE	HOW YOU LIVE WORD-CURB 887090	
14	8	10	RELIENT K	LET IT SNOW BABY...LET IT REINDEER GOTE/CAPITOL 7240/EMI CMG	
15	31	74	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
16	16	11	JARS OF CLAY	CHRISTMAS SONGS GRAY MATTERS/NETTWERK 30725/PROVIDENT-INTEGRITY	
17	11	96	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
18	22	43	RELIENT K	FIVE SCORE AND SEVEN YEARS AGO GOTE/CAPITOL 0592/EMI CMG	
19	13	12	JIM BRICKMAN	HOMECOMING S&G 17706/WORD-CURB	
20	21	65	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
21	24	13	AMY GRANT	GREATEST HITS SPARROW 2797/EMI CMG	
22	48	35	THE ALMOST.	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
23	18	21	THIRD DAY	CHRONOLOGY, VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY	
24	36	89	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
25	25	22	MANDISA	TRUE BEAUTY SPARROW 5720/EMI CMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
26	14	11	RANDY TRAVIS	SONGS OF THE SEASON WORD-CURB 887146	
27	37	8	DEMON HUNTER	STORM THE GATES OF HELL SOLID STATE 5605/EMI CMG	
28	23	23	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	
29	28	15	THOUSAND FOOT KRUTCH	THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG	
30	27	13	VARIOUS ARTISTS	INTEGRITY'S WORSHIP 24:7 INTEGRITY 4263/PROVIDENT-INTEGRITY	
31	RE-ENTRY		EMERY	I'M ONLY A MAN TOOTH & NAIL 6641/EMI CMG	
32	30	35	VARIOUS ARTISTS	BELIEVE: SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 10822/PROVIDENT-INTEGRITY	
33	41	17	HILLSONG	SAVIOR KING HILLSONG/INTEGRITY 4257/PROVIDENT-INTEGRITY	
34	35	5	NEWSBOYS	THE GREATEST HITS SPARROW 6071/EMI CMG	
35	42		UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
36	40	60	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
37	29	8	VARIOUS ARTISTS	JOEL OSTEEN PRESENTS: FREE TO WORSHIP JOEL OSTEEN MINISTRIES 40081 EX	
38	34	34	THIRD DAY	CHRONOLOGY, VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY	
39	RE-ENTRY		TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
40	RE-ENTRY		SARA GROVES	TELL ME WHAT YOU KNOW SPONGE/INO 84302/PROVIDENT-INTEGRITY	
41	RE-ENTRY		RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG	
42	RE-ENTRY		JON MCLAUGHLIN	INDIANA ISLAND 008882/EMI CMG	
43	RE-ENTRY		SHANE & SHANE	PAGES INPOP 1403/EMI CMG	
44	32	10	GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND	TOGETHER GAITHER MUSIC GROUP 2729/EMI CMG	
45	RE-ENTRY		ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG	
46	RE-ENTRY		NEWSBOYS	GD INPOP 1383/EMI CMG	
47	RE-ENTRY		UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658*/EMI CMG	
48	47	63	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	
49	RE-ENTRY		AUGUST BURNS RED	THE MESSENGERS SOLID STATE 9352/EMI CMG	
50	43	85	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	1	3	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA	
2	3	26	MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA	
3	6	17	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC	
4	2	12	VARIOUS ARTISTS	WOW GOSPEL CHRISTMAS VERITY/WORD-CURB/EMI CMG 95781/EMI GOSPEL	
5	9	14	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/BOOKWORLD	
6	4	13	VICKIE WINANS	HAPPY HOLIDAYS FROM VICKIE WINANS DESTINY JOY 8047	
7	5	11	YOLANDA ADAMS	WHAT A WONDERFUL TIME COLUMBIA 09432/SONY MUSIC	
8	8	48	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	
9	11	38	THE CLARK SISTERS	LIVE...ONE LAST TIME EMI GOSPEL 81094	
10	10	12	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 5: INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
11	12	15	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
12	13	34	VARIOUS ARTISTS	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 08744/ZOMBA	
13	16	14	MARVIN WINANS	ALONE BUT NOT ALONE PURESPPRINGS GOSPEL 86278/EMI GOSPEL	
14	7	9	VARIOUS ARTISTS	LOVES HOLIDAY: A GOSPEL CHRISTMAS SONY BMG CUSTOM MARKETING GROUP 19530/TIME LIFE	
15	15	17	LEE WILLIAMS AND THE SPIRITUAL QCS	SO MUCH TO BE THANKFUL FOR MCG 7055	
16	17	14	DONNIE MCCLURKIN	THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG	
17	22	04	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY/COLUMBIA 77526/SONY MUSIC	
18	19	39	J MOSS	V2...PAJAM/GOSPO CENTRIC 87214/ZOMBA	
19	14	8	SHIRLEY CAESAR	AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY SHU-BEL 6930/LIGHT	
20	20	73	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
21	18	34	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG	
22	24	15	BYRON CAGE	LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
23	21	55	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALC	
24	23	29	MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH	
25	25	103	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
26	45	17	GREATEST BEVERLY CRAWFORD	LIVE FROM LOS ANGELES JDI 1271	
27	31	17	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE	NOTHING BUT WORSHIP TYSO/NEW LIFE/VERITY 10028/ZOMBA	
28	28	60	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT	
29	48	8	BISHOP CHALRES E. BLAKE PRESENTS: THE WEST ANGELES COGIC MASS CHOIR	NO LIMIT WEST A 02345/EMI GOSPEL	
30	43	13	RICKY DILLARD & NEW G	THE 2TH EPISODE: LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL	
31	27	86	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
32	38	9	BEBE WINANS	CHERCH KOCH 5035 +	
33	35	14	FRED HAMMOND	THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 15385/SONY BMG	
34	32	60	KIRK FRANKLIN	SONGS FROM THE STORM. VOLUME I FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
35	25	39	NICOLE C. MULLEN	SHARECROPPER'S SEED. VOLUME 1 WORD-CURB 887144/WARNER BROS.	
36	34	9	DETRICK HADDON PRESENTS VOICES OF UNITY	TOGETHER IN WORSHIP TYSO1 9841/80	
37	29	66	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 18941/MARANATHA!	
38	33	46	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA	
39	RE-ENTRY		MYRON BUTLER & LEVI	STRONGER EMI GOSPEL 83642	
40	30	72	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
41	39	25	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029	
42	50	45	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 POODUM 2506	
43	40	29	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! WORSHIP INTEGRITY/GOSPO CENTRIC/ZOMBA COLUMBIA 09266/SONY MUSIC	
44	36	18	THE CANTON SPIRITUALS	DRIVEN VERITY 10029/ZOMBA	
45	46	17	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10199/ZOMBA	
46	37	70	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
47	42	57	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	
48	RE-ENTRY		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
49	HOT SHOT DEBUT		J.R.	LIFE BY STEREO CROSS MOVEMENT 30031	
50	RE-ENTRY		RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA	

CHARTS LEGEND

See below for complete legend information.

JAN
12
2008

ALBUMS

SALES DATA
COMPILED BY
nielsen
SoundScan

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓢ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS
The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS
Ⓢ CD single available. Ⓣ Digital Download available. Ⓣ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR
☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY
Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS
● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓢ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS
● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS
● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS
● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	8	#1 EAGLES 6 WKS	LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	A
2	2	8	GARTH BROOKS	THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕	
3	3	12	MANNHEIM STEAMROLLER	CHRISTMAS SONG AMERICAN GRAMMOPHONÉ 1227 (18.98) ⊕	
4	5	7	DANE COOK	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL DVD1 (16.98 CD/DVD) ⊕	
4	25		SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	●
6	6	8	VARIOUS ARTISTS	STOCKINGS BY THE FIRE EMI SPECIAL MARKETS 103 EX/STARBUCKS (13.98)	
7	7	31	SOUNDTRACK	ONCE CANVASBACK SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98) ⊕	
8	30	6	GREATEST GAINER 2 WKS	ELLIOTT YAMIN SOUNDS OF THE SEASON: THE ELLIOTT YAMIN HOLIDAY COLLECTION (EP) (18.98 CD/DVD) (6.98)	●
9	16	14	INGRID MICHAELSON	GIRLS AND BOYS CABIN 24 03/ORIGINAL SIGNAL (11.98)	
10	20	19	SIXX: A.M.	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
11	23	14	DETHKLOK	THE DETHALBUM (SOUNDTRACK) WILLIAMS STREET 0002/ADULT SWIM (13.98)	
12	9	31	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	●
13			HOT SHOT DEBUT	RADIOHEAD IN RAINBOWS TBD 21622*/ATO (13.98)	●
14	10	8	LITTLE BIG TOWN	A PLACE TO LAND EQUITY 3018 (18.98)	
15	25	25	SPOON	GA GA GA GA GA MERGE 295* (15.98)	
16	26	14	IRON AND WINE	THE SHEPHERD'S DOG SUB POP 710* (15.98)	
16	31	29	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
18	45	9	NICK SWARDSON	PARTY COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	
19	12	6	SOUNDTRACK	HAIRSPRAY: COLLECTOR'S EDITION NEW LINE 39098 (24.98)	
20	15	7	DAVID GRAY	GREATEST HITS ATO 21591 (15.98)	
21	41	36	THE SHINS	WINCING THE NIGHT AWAY SUB POP 705* (15.98)	●
22			RE-ENTRY	SILVERSUN PICKUPS CARNAVAS DANGERBIRD 009* (11.98)	●
23	29	4	STYLES P	SUPER GANGSTER (EXTRAORDINARY GENTLEMAN) PHANTOM/D-BLOCK 5557/KOCH (17.98)	
24	35	5	PITBULL	THE BOATLIFT FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVI (18.98)	
25			RE-ENTRY	JEFF VICTOR/TIM FRANTZICH/DICK FREYMUTH TIS THE SEASON: CELTIC CHRISTMAS COMPASS 39776 EX (9.98)	●
25			RE-ENTRY	VARIOUS ARTISTS JINGLE BELL JUKEBOX SONY BMG MUSIC 39788 EX COMPASS (9.98)	●
27	11	49	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
28	13	8	JIMMY BUFFETT	JIMMY BUFFETT LIVE IN ANGUILLA MAILBOAT 2111 (25.98 CD/OVD) ⊕	
29			NEW	VARIOUS ARTISTS TIS THE SEASON: CLASSICAL CHRISTMAS COMPASS 39780 EX (9.98)	●
30			NEW	THE HORNHEADS TIS THE SEASON: JINGLE BELL JAZZ COMPASS 39785 EX (9.98)	●
31			RE-ENTRY	BULLET FOR MY VALENTINE THE POISON TRISTIKILL 74 (13.98) ⊕	●
32	50	28	ARCADE FIRE	NEON BIBLE MERGE 285* (14.98)	
33	21	9	LEVON HELM	DIRT FARMER DIRT FARMER 79844/VANGUARD (16.98)	
34			RE-ENTRY	AS I LAY DYING AN OCEAN BETWEEN US METAL BLADE 14632 (13.98)	●
35	32	52	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕	
36			RE-ENTRY	CHIODOS BONE PALACE BALLET EQUAL VISION 141 (15.98)	●
37	18	41	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	●
38			NEW	VARIOUS ARTISTS WHAT A SWINGIN' SEASON SONY BMG MUSIC 39772 EX/COMPASS (9.98)	●
39	38	4	VARIOUS ARTISTS	CRUNK HITS VOL. 4 TVT 2514 (18.98)	
40	19	10	DWIGHT YOAKAM	DWIGHT SINGS BUCK VIA 6129*/NEW WEST (16.98)	
41	8	10	ELVIS PRESLEY	HOME FOR THE HOLIDAYS SONY BMG SPECIAL PRODUCTS 52871/MADACY (21.98)	
42			RE-ENTRY	THE NATIONAL BOXER BEGGARS BANQUET 252/BEGGARS GROUP (15.98)	●
43	46	13	DROPKICK MURPHYS	THE MEANEST OF TIMES BORN & BRED 001*/ILG (15.98)	
44	48	9	SHARON JONES & THE DAP-KINGS	100 DAYS, 100 NIGHTS DAPTONE 012 (15.98)	
45			NEW	VARIOUS ARTISTS HOME FOR THE HOLIDAYS: A TRADITIONAL CHRISTMAS VOLUME 1 SONY (BMG CUSTOM MARKETING GROUP) 71751 EX/COMPASS (9.98)	●
46	27	22	BOB MARLEY	FOREVER BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY (13.98)	
47			RE-ENTRY	MOTION CITY SOUNDTRACK EVEN IF IT KILLS ME EPITAPH 68662 (16.98)	●
48			RE-ENTRY	JEFF VICTOR/BRUCE KURNOW/BOBBY SCHNITZER/TIM FRANTZICH/PAUL FRANTZICH TIS THE SEASON: CHRISTMAS PIANO & HARP COMPASS 39778 EX (9.98)	●
49			RE-ENTRY	RED END OF SILENCE ESSENTIAL 10807 (12.98) ⊕	●
50			RE-ENTRY	BAND OF HORSES CEASE TO BEGIN SUB POP 745* (15.98)	●

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See charts legend for rules and explanations. BILLBOARD BIZ CHART: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	2	10	#1 ROBERT PLANT / ALISON KRAUSS 2 WKS	RAISING SAND ROUNDER 619075*	●
2	3	7	ALICIA KEYS	AS I AM MBK/J 11513*/RMG ⊕	●
3			NEW	RADIOHEAD IN RAINBOWS TBD 21622*/ATO	
4	1	2	MARY J. BLIGE	GROWING PAINS MATRIARCH/GEFFEN 010313/IGA ⊕	
4	5	7	LED ZEPPELIN	MOTHERSHIP SWAN SONG 313148/ATLANTIC ⊕	
6	4	6	JOSH GROBAN	NOEL 143/REPRISE 231548/WARNER BROS. ⊕	●
7	6	2	LUPE FIASCO	LUPE FIASCO'S THE COOL 1ST & 15TH/ATLANTIC 368316/AG	
8	7	3	WU-TANG CLAN	8 DIAGRAMS W/ LOUD/SRC/UNIVERSAL MOTOWN 010560/UMRG	
9	8		FEIST	THE REMINDER CHERRYTREE/POLYDOR/INTERSCOPE 008819*/IGA	
10			RE-ENTRY	BIRDMAN 5*STUNNA CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG	●
11	12	6	CHRIS BROWN	EXCLUSIVE JIVE 12049/20MBA ⊕	
12	14	8	JAY-Z	AMERICAN GANGSTER ROC-A-FELLA/DEF JAM 010229/DJMG	
13	9	2	JAHEIM	THE MAKINGS OF A MAN DIVINE MILL/ATLANTIC 377532/AG	
14			RE-ENTRY	IRON AND WINE THE SHEPHERD'S DOG SUB POP 710*	●
15	11	29	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	6	4	#1 JEFF VICTOR/TIM FRANTZICH/DICK FREYMUTH 1 WK	TIS THE SEASON: CELTIC CHRISTMAS COMPASS 39776 EX	●
2	1	48	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	●
3	2	03	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 ⊕	
4	3	61	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
5	7		ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 591 I/MOUNTAIN APPLE	
6	12		SOUNDTRACK	THE DARJEELING LIMITED FOX 9240/ABKCO	
5	10		MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE	CELTIC LADIES: COLLECTOR'S EDITION MADACY 53173	
11	14		MANU CHAO	LA RADIOLINA BECAUSE 68496*/NACIONAL	
4			MICHELLE AMATO/SARAH MOORE/MICHELLE LINDAHL	CELTIC LADIES: CHRISTMAS MADACY SPECIAL PRODUCTS 53227/MADACY	
1	8	44	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
11	13	56	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
12	10	19	LOREENA MCKENITT	NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459/VG ⊕	
13			RE-ENTRY	ANUNA CELTIC ORIGINS ELEVATION 50010 EX	●
14	9	19	VARIOUS ARTISTS	IRISH TENDERS MADACY SPECIAL PRODUCTS 52839/MADACY	
15			RE-ENTRY	CEU CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	●

TOP DIGITAL ALBUMS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	8	3	#1 JUNO 1 WK	SOUNDTRACK (RHINO)
2	5	3	ALVIN AND THE CHIPMUNKS	SOUNDTRACK (OX RAZOR & TIE)
3	6	9	LITTLE VOICE	SARA BAREILLES (EPIC/SONY MUSIC)
7	2		SWEENEY TODD: THE DEMON BARBER OF FLEET STREET	SOUNDTRACK (NONESUCH/WARNER BROS.)
			GROWING PAINS	MARY J. BLIGE (MATRIARCH/GEFFEN/IGA)
10	6		DREAMING OUT LOUD	ONEREPUBLIC (MOSLEY/INTERSCOPE/IGA)
2			LUPE FIASCO'S THE COOL	LUPE FIASCO (1ST & 15TH ATLANTIC/AG)
8	4	2	THE B-SIDE COLLECTION (EP)	MARDON 5 (A&M/OCTONE/IGA)
9	11	7	AS I AM	ALICIA KEYS (MBK/J RMG)
10	23	12	HIGH SCHOOL MUSICAL 2	SOUNDTRACK (WALT DISNEY)
11	21	16	RIOT!	PARAMORE (FUELED BY RAME/WAG)
12	16	24	COCO	COLBIE CAILLAT (UNIVERSAL REPUBLIC/UMRG)
13	17	14	ONCE	SOUNDTRACK (CANVASBACK/SONY MUSIC SOUNDTRAX/COLUMBIA)
14	20	7	MOTHERSHIP	LED ZEPPELIN (SWAN SONG ATLANTIC)
15		9	HANNAH MONTANA 2 (SOUNDTRACK)	MEET MILEY CYRUS (MILEY CYRUS (WALT DISNEY HOLLYWOOD))

MUSIC VIDEO

LAUNCH PAD

JAN
12
2008

TOP MUSIC VIDEOS™		Principal Performers		CERT.
THIS WEEK	LAST WEEK	TITLE		
1	1	#1 THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD)	Garth Brooks	
2	2	ONE MAN BAND STARCDN/HEAR/UNIVERSAL MUSIC & VIDEO DIST. 30516 (23.98 CD/DVD)	James Taylor	
3	5	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	
4	6	CROSSROADS GUITAR FESTIVAL 2007 RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	
5	4	MOTHERSHIP SWAN SONG ATLANTIC/WARNER MUSIC VISION 313148 (19.98 CD/DVD)	Led Zeppelin	
6	7	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (4.98 DVD)	Beyonce	
7	9	GOOD TIMES, BAD TIMES...TEN YEARS OF GODSMACK UNIVERSAL REPUBLIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 010296 (13.98 CD/DVD)	Godsmack	
8	3	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOLUME 3: 1992-2000 VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 115 (36.98 DVD)	Kiss	
9	8	VICARIOUS VOLCANO/SONY BMG VIDEO 87816 (12.98 DVD)	Tool	
10	10	HELP! APPLE/CAPITL/EMM MUSIC VIDEO 10347 (29.98 DVD)	The Beatles	
11		MTV UNPLUGGED IN NEW YORK DGC/UME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 010263 (19.98 DVD)	Nirvana	
12	11	PLUG ME IN COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC	5
13	15	FUTURESEX/LOVESOUNDS: DELUXE EDITION ZOMBA VIDEO/SONY BMG VIDEO 17391 (23.98 CD/DVD)	Justin Timberlake	
14	13	FUTURESEX/LOVESHOW: LIVE AT MADISON SQUARE GARDEN JIVE/ZOMBA VIDEO/SONY BMG VIDEO 19336 EX (19.98 DVD)	Justin Timberlake	
15	16	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
16	26	ORAL FIXATION TOUR EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
17	17	RUNNING DOWN A DREAM: AN AMERICAN ODYSSEY WARNER HOME VIDEO/WARNER MUSIC VISION 121916 (29.98 DVD)	Tom Petty And The Heartbreakers	
18	19	THE ULTIMATE VIDEO COLLECTION ROADRUNNER VIDEO 09269 (9.98 DVD)	Nickelback	
19	27	THE OTHER SIDE OF THE MIRROR: LIVE AT THE NEWPORT FOLK FESTIVAL 1963-1965 COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 714486 (19.98 DVD)	Bob Dylan	
20	31	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
21	23	I'M NOT DEAD LAFACE VIDEO/SONY BMG VIDEO 19294 (23.98 CD/DVD)	Pink	
22	30	REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmour	
23	20	LOST HIGHWAY: THE CONCERT A&E HOME VIDEO 101350 (24.98 DVD)	Bon Jovi	
24	25	THE ADVENTURES OF MIMI STONEWINDER/REDLINE ENTERTAINMENT 01015 EX (19.98 DVD)	Mariah Carey	
25	22	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	

TOP HEATSEEKERS®		Title		CERT.
THIS WEEK	LAST WEEK	ARTIST		
1	2	#1 INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys	
2	4	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98)	Inhuman Rampage	
3	5	GREATEST GAINER NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD)	Party	
4	1	RIVERS CUOMO GEFFEN 010417/IGA (13.98)	Alone: The Home Recordings Of Rivers Cuomo	
5	10	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
6	3	LEVON HELM DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
7	6	SHARON JONES & THE DAP-KINGS DAPTONE 012 (15.98)	100 Days, 100 Nights	
8	11	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
9	39	JOHN C. REILLY SONY MUSIC SOUNDTRAX/COLUMBIA 18248/SONY MUSIC (18.98)	Walk Hard: The Dewey Cox Story (Soundtrack)	
10	27	MAYDAY PARADE FEARLESS 30099 (11.98)	A Lesson In Romanticism	
11	RE-ENTRY	WE THE KINGS S-CURVE 52001 (8.98)	We The Kings	
12	49	JUSTICE EO BANGER/BECAUSE 224892/VICE (13.98)	Cross	
13	25	PETER BJORN AND JOHN ALMOSTGOLD 002 (12.98)	Writer's Block	
14	16	BEIRUT BA DA BING 055* (13.98)	Flying Club Cup	
15	21	FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)	
16	22	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
17	4	METRO STATION RED INK 10521 (12.98)	Metro Station	
18	15	YURIDIA SONY BMG NORTE 17565 (14.98)	Entre Mariposas	
19	32	JIM GAFFIGAN COMEDY CENTRAL 0039 (13.98)	Beyond The Pale	
20	35	THE DILLINGER ESCAPE PLAN RELAPSE 6699 (15.98)	Ire Works	
21	17	NICKY JAM PINA 010523/UNIVERSAL LATINO (13.98)	The Black Carpet	
22	RE-ENTRY	ESCAPE THE FATE EPITAPH 86832 (13.98)	Dying Is Your Latest Fashion	
23	36	PANDA BEAR PAW TRACKS 1.4* (13.98)	Person Pitch	
24	34	STREETLIGHT MANIFESTO VICTORY 329 (13.98)	Somewhere In The Between	
25	1	BAND OF HORSES SUB POP 690* (13.98)	Everything All The Time	
26	44	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
27	19	SARA GROVES SPONGE/INO/COLUMBIA 84302/SONY MUSIC (13.98)	Tell Me What You Know	
28	RE-ENTRY	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
29	50	AYO. POLYDOR/INTERSCOPE 009038/IGA (9.98)	Joyful	
30	48	DEMETRI MARTIN COMEDY CENTRAL 0044 (15.98 CD/DVD)	These Are Jokes	
31	24	SEBASTIAN BACH MRV 10013/CONTRABAND (15.98)	Angel Down	
32	RE-ENTRY	THE SPILL CANVAS ONE ELEVEN/SIRE 162428/WARNER BRDS (13.98)	No Really, I'm Fine	
33	RE-ENTRY	ALL TIME LOW HOPELESS 690 (8.98)	Put Up Or Shut Up	
34	43	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	
35	13	BETTYE LAVETTE ANTI- 86873*/EPITAPH (17.98)	The Scene Of The Crime	
36	RE-ENTRY	THE LAST GOODNIGHT VIRGIN 03896 (12.98)	Poison Kiss	
37	37	JOSE GONZALEZ IMPERIAL 9367*/MUTE (15.98)	In Our Nature	
38	RE-ENTRY	ARMIN VAN BUUREN ULTRA 1621 (16.98)	Universal Religion 2008	
39	RE-ENTRY	GRAHAM COLTON UNIVERSAL REPUBLIC 009810/UMRG (10.98)	Here Right Now	
40	38	GEORGE LOPEZ COMEDY CENTRAL 0057 (13.98)	America's Mexican	
41	RE-ENTRY	WITHIN TEMPTATION ROADRUNNER 618021 (11.98)	The Heart Of Everything	
42	40	JOWELL & RANDY WARNER LATINA 374012 (15.98)	Los Mas Suetos Del Reggaeton	
43	HOT SHOT DEBUT	JEFF DUNHAM LEVITY 3710/IMAGE (11.98)	Arguing With Myself	
44	NEW	ALESANA FEARLESS 30097 (11.98)	On Frail Wings Of Vanity And Wax	
45	RE-ENTRY	SECONDHAND SERENADE GLASSNOTE 63020/EAST WEST (13.98)	Awake	
46	RE-ENTRY	SOILWORK NUCLEAR BLAST 1879 (15.98 CD/DVD)	Sworn To A Great Divide	
47	33	EL POTRO DE SINALOA MACHETE 010337 (11.98)	El Primer Tiempo	
48	RE-ENTRY	STARS ARTS & CRAFTS 028* (15.98 CD/DVD)	In Our Bedroom After The War	
49	18	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
50	26	KEKE PALMER ATLANTIC 289788/AG (18.98)	So Uncool	

HOT VIDEOCLIPS™		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK			
1	HOT SHOT DEBUT	#1 HEY BABY (JUMP OFF)		BOW WOW & OMARION T.U.G./COLUMBIA
2	9	SENSUAL SEDUCTION		SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
3	11	LOW		FLO RIDA FEATURING T-PAIN POE BOY/ATLANTIC
4	RE-ENTRY	STAY		SUGARLAND MERCURY NASHVILLE
5	NEW	EVERYBODY		KEITH URBAN CAPITOL NASHVILLE
6	NEW	DON'T BLINK		KENNY CHESNEY BNA
7	4	LIKE YOU'LL NEVER SEE ME AGAIN		ALICIA KEYS MBK/J/RMG
8	1	JUST FINE		MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
9	NEW	FIRECRACKER		JOSH TURNER MCA NASHVILLE
10	7	ROC BOYS (AND THE WINNER IS)...		JAY-Z ROC-A-FELLA/DEF JAM/DJMG
11	3	FLY LIKE ME		CHINGY FEATURING AMERIE DTP/DEF JAM/DJMG
12	RE-ENTRY	SOULJA GIRL		SDULJA BOY TELL'EM FEATURING I-15 COLLIPARK/INTERSCOPE
13	NEW	MORE THAN A MEMORY		GARTH BROOKS PEARL/BIG MACHINE
14	RE-ENTRY	SO SMALL		CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE
15	NEW	TAKE ME THERE		RASCAL FLATS LYRIC STREET
16	NEW	LETTER TO ME		BRAD PAISLEY ARISTA NASHVILLE
17	NEW	FALL		CLAY WALKER ASYLUM-CURB
18	NEW	OUR SONG		TAYLOR SWIFT BIG MACHINE
19	NEW	SHIFTWORK		KENNY CHESNEY BNA
20	25	SHOULDA LET YOU GO		KEYSHIA COLE INTRODUCING AMINA IMANI/GEFFEN/INTERSCOPE
21	NEW	WATCHING AIRPLANES		GARY ALLAN MCA NASHVILLE
22	22	CRUSHCRUSHCRUSH		PARAMORE FUELED BY RAMEN/ATLANTIC/LAVA
23	NEW	SMALL TOWN SOUTHERN MAN		ALAN JACKSON ARISTA NASHVILLE
24	NEW	I WONDER		KELLIE PICKLER BNA
25	14	SWEETEST GIRL (DOLLAR BILL)		WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA COLUMBIA

VIDEO MONITOR™		ARTIST TITLE	
THIS WEEK	LAST WEEK		
CMT			
1		KEITH URBAN, EVERYBODY	
2		BRAD PAISLEY, LETTER TO ME	
3		SUGARLAND, STAY	
4		JOSH TURNER, FIRECRACKER	
5		KENNY CHESNEY, DON'T BLINK	
6		CARRIE UNDERWOOD, SO SMALL	
7		CLAY WALKER, FALL	
8		KENNY CHESNEY, SHIFTWORK	
9		RASCAL FLATS, TAKE ME THERE	
10		TAYLOR SWIFT, OUR SONG	
MTV			
1		BOYS LIKE GIRLS, HERO/HEROINE	
2		WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA, SWEETEST GIRL (DOLLAR BILL)	
3		KEYSHIA COLE INTRODUCING AMINA, SHOULDA LET YOU GO	
4		SNOOP DOGG, SENSUAL SEDUCTION	
5		GOOD CHARLOTTE, I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	
6		MARY J. BLIGE, JUST FINE	
7		PARAMORE, CRUSHCRUSHCRUSH	
8		JORDIN SPARKS, TATTOO	
9		LINKIN PARK, SHADOW OF THE DAY	
10		FERGIE, CLUMSY	
BET JAZZ			
1		ALICIA KEYS, LIKE YOU'LL NEVER SEE ME AGAIN	
2		ESTELLE, WAIT A MINUTE (JUST A TOUCH)	
3		MARIO, CRYING OUT FOR ME	
4		J. HOLIDAY, SUFFOCATE	
5		BOBBY VALENTINO FEAT. TIMBALAND, ANONYMOUS	
6		RAHEEM DEVAUGHN, WOMAN	
7		BOYZ II MEN, LET IT SNOW	
8		KIRK FRANKLIN, DECLARATION (THIS IS IT!)	
9		JAHEIM, NEVER	
10		MARIAH CAREY, O HOLY NIGHT	

THIS WEEK ON: BREAKING & ENTERING

Graham Colton is experiencing his best days right now as "Best Days (The Rest of Our Lives)" is his first charting single, standing at No. 28 on Adult Top 40. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX



**JAN
12
2008**

Chart Codes: **CS** (Hot Country Songs), **H100** (Hot 100 Songs), **LT** (Hot Latin Songs), **POP** (Pop 100 Songs and **RBH** (Hot R&B/Hip-Hop Songs).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1134 (Runaway Music, SOCAN/BMG Canada, SOCAN) H100 59, POP 52
5000 ONES (Bubba Gee Music, BMJ/Norontime Music, BMJ/Warner-Tamela Publishing, BMJ/Crown Club Publishing, BMJ/Slaying High Music, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/The Prince And His Publishing, ASCAP/Genny Man Publishing, BMJ/Lacie Frost, ASCAP/Universal Music, Z Songs, BMJ/Young Jeezy Music Inc., BMJ/EMI Blackwood/BMG/White Publishing Designee, ASCAP/Cubic Williams Publishing Designee, ASCAP, HL/WB/M, RBH 84

A

AFTER TONIGHT (Uncle Buddies Music, ASCAP/Will Down, ASCAP) RBH 62
AHORA ENTENDI (Manilla Publishing, ASCAP/Westwood Publishing S.A. De C.V./Sony/ATV Discos, ASCAP) H100 59
AHORA QUE ESTUVISTE LEJOS (Ser-Ca, BMJ/Balsa Sourd, BMJ) LT 21
ALGO MÚSICO (Not Listed) LT 44
ALL-AMERICAN GIRL (Carnie-Okie Music, BMJ/Laird Read Music, ASCAP/Universal Music - MGB Songs, ASCAP/Dimitri Have To Be Music, ASCAP/EMI April, ASCAP/Songs Of Contusion Music, ASCAP/Music Of Windswept, ASCAP) HL, CS 20
ALL AROUND ME (Lacey Mosley, BMJ/Camille Culpepper, BMJ/Samer Rhattacharya, BMJ/Jared Hartman, BMJ/Pat Seals, BMJ) H100 93, POP 82
ALL THE ABOVE (Music Of Windswept, ASCAP/Hico Social, ASCAP/Pharos All-Div, ASCAP/Trac-N-Field Entertainment, BMJ/Notting Dale Songs, ASCAP/YRP Music, BMJ/Warner-Tamela Publishing, BMJ/Universal Music - Z Songs, BMJ/R. Kelly, BMJ/Bidopop, BMJ/Songs Of Universal, BMJ/Heath Global Songs, BMJ/Schockle, BMJ/Terror Dome Music Publishing, BMJ) HL/WB/M, RBH 10
AIR WRAPPED UP IN CHRISTMAS (Big Red Tractor, ASCAP) CS 57
ALMOST (Shep'n Shep, ASCAP) RBH 88
ANGEL (Chaka Khan, ASCAP/DJ Branda Music Works, ASCAP/Minneapolis Guys Music, ASCAP/EMI April, ASCAP) HL, RBH 35
THE ANTHEM (EMI Blackwood, BMJ/EMI Denmark, BMJ/Ediciones Musicales, MV/OEM Columbia, ASCAP/Fondo Musical, ASCAP/EMI April, ASCAP/PI bulls Publishing, BMJ/Universal Music - Careers, BMJ) HL, LT 43
APOLGIZE (Virginia Beach, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP) HL, H100 3, POP 2
AWAY IN A MANGER (Public Domain) CS 53
AYO TECHNOLOGY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahanz Musik, SESAC/WB Music, SESAC/Tennman Tunes, ASCAP/Universal Music - Z Tunes, ASCAP), HL/WB/M, POP 36

B

BA (Soul Insurance, BMJ/Universal Music - Careers, BMJ/Camp Co-T Publishing, ASCAP/Mayfield, BMJ/Todd Mayfield Publishing, BMJ) WB/M, RBH 4
BAD BOY (I. Brisco, ASCAP, ASCAP/EMI April, ASCAP/Sonahh Cymone Music, ASCAP/Nappuy Music, BMJ/Universal Music - Z Songs, BMJ/Universal Music Corporation, ASCAP), HL/WB/M, H100 81, POP 76
BAD DAY (Song 6 Music, BMJ/Sony/ATV Songs, BMJ) H100 92, POP 57
BAILA MI CORAZON (Warner-Tamela Publishing, BMJ/Universal Music, LTCA) LT 31
BATERENDER (Universal Music - Z Songs, BMJ/Nappuy Music, BMJ/Famous, ASCAP/Beylali Music, ASCAP), HL/WB/M, POP 80
A BAY BAY (Polo Grounds Songs, BMJ/EMI Blackwood) HL, H100 92
BED (2082 Music Publishing, ASCAP/JUL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP), HL/WB/M, POP 71, RBH 20
BE OK (EMI Foray, SESAC/Chrisette Michae Music Publishing, ASCAP/Four Kings Production Inc., SESAC/Chery River, BMJ/Willam Music, BMJ/Bloke Spoke And Gone Publishing, ASCAP/North Hudson Music, ASCAP/EMI April, ASCAP/Filly-Six Hope Road, ASCAP/Odini, ASCAP), CLM/H, RBH 76
BIG GIRL (NOW) (Real Pretty Music Publishing, BMJ) H100 100
BIG GIRLS DON'T CRY (Headphone Junkie Publishing, ASCAP/Fat Soggy, ASCAP) H100 2
BLEED IT OUT (Universal Music - Z Songs, BMJ/Chesterfield, BMJ/Big Bad Mr. Hahn, BMJ/Nondisclosure Agreement, BMJ/Rob Bourdon, BMJ/Kenji Kobayashi, BMJ/Pancake Cakes, BMJ) WB/M, POP 58
BLOW YA MIND (Paradijs Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL, RBH 54
BLUE MAGIC (Carter Boys Publishing, ASCAP/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ/Two Tuff-Em, BMJ/USIA Music Publishing, ASCAP), HL, RBH 86
BOOTY (Slavery, BMJ/Songs Of Universal, BMJ/DJ Uncle Willie's Music Publishing, ASCAP), HL, RBH 90
BOTTOM POPPIN' (Granny Mar Publishing, BMJ/Maik-Maiki Music, BMJ/Basement Funk, Souta, ASCAP/Alonzo Mathis Publishing Designee, BMJ/Marcus Cole Publishing, BMJ/Warner-Tamela Publishing, BMJ/EMI April, ASCAP/Warner-Tamela Publishing, ASCAP), HL/WB/M, RBH 93
BRING HIM HOME SANTA (The Biggiez They Are, SESAC/State One Copyrights America, SESAC/A Sing And A Prayer, ASCAP/State One Songs America, ASCAP) CS 42
BUBBLI (Cocamide Music, BMJ/Dancing Soureil, ASCAP/INAFI Music, ASCAP, WB/M, H100 7, POP 8

C

CALABRIA 2008 (EMI Denmark, BMJ/EMI Blackwood, BMJ) HL, H100 73, LT 46, POP 47
CANCIÓN DE AMOR (Crown P, BMJ) LT 40
CANT HELP BUT WAIT (Chrysalis Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL, H100 45, POP 99, RBH 33
CAN WE CHILL (Super Seven Publishing, BMJ/Universal Music - Z Songs, BMJ/EMI Hudson Music, BMJ/Warner-Tamela Publishing, BMJ) WB/M, RBH 91
THE CHAMPION SONG (CHRISTMAS DON'T BE LATE) (2007) (Soy Music Publishing, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 66, POP 55
CHRISTMASSES WHEN YOU WERE MINE (Soy/ATV Tree, BMJ/Taylor Swift Music, ASCAP/EMI April, BMJ/Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC) HL, CS 14
CHUY V MAURICIO (Arpa, BMJ) LT 15
CITIZEN SOLDIER (Songs Of Universal, BMJ/Escazapw Songs, BMJ) HL, H100 99, POP 84
CLEANING THIS GUN (COME ON IN BOY) (Soy/ATV Acuff Rose, BMJ/Lavender Zoo Music, BMJ/Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP), HL, CS 12, H100 78
CLUMSY (With an Air Music, BMJ/Cherry River, BMJ/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/EMI Robbins, ASCAP), CL/M/HL/WB/M, H100 6, POP 5
COMO OLVIDARTE (Sag Son, BMJ) LT 41
CON LOS OJOS CERRADOS (Universal Music - MGB Songs, ASCAP) LT 35
CONTEO REGRESIVO (Clave Beat Music, ASCAP) LT 8
COOL UP (Not Listed) RBH 83
CRANK THAT (SOULJA BOY) (Element 9 Recordings, ASCAP/Crosscutting Music, BMJ) H100 5, POP 9, RBH 40
CRUSHCRUSHCRUSH (WB Music, ASCAP/But Father, I Just Want To Sing Music, ASCAP/Josh's Music, ASCAP), WB/M, H100 54, POP 43

CRYING OUT FOR ME (My Diet Starts Tomorrow, BMJ/Songs Of Universal, BMJ/Pretty Gris And Big Love Song), BMJ/EMI Blackwood, BMJ/Evis Lee Music, BMJ) HL, H100 99, RBH 16
CUANDO TE LAVAS LA CARA (Arpa, BMJ) LT 36
CYCLONE (Lainie Valier, BMJ/Songs Of Universal, BMJ/Liz Music Publishing, BMJ/Cookies And Milk, ASCAP/Nappuy Music, BMJ/Universal Music - Z Songs, BMJ/Camore Music, BMJ/Swole Music, BMJ/EMI Blackwood, BMJ), HL/WB/M, H100 11, POP 12, RBH 80

D

DECLARATION (THIS IS IT) (Milk Money, ASCAP/Tau-nigh Tunes, ASCAP) RBH 55
DEY KNOW (D4L X, Music, ASCAP/Gangsta Groovy, SESAC/Evagic, SESAC) RBH 31
DON'T BLINK (Soy/ATV Tree, BMJ/WB Music, ASCAP/Mamas Dream, ASCAP), HL/WB/M, CS 7, H100 52, POP 70
DON'T STOP THE MUSIC (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Frankie Storm, BMJ/Sony/ATV Songs, BMJ/Mia), BMJ/Warner-Tamela Publishing, BMJ) HL/WB/M, H100 33, POP 24
DO YOU (Soy, Savin Publishing, BMJ/Universal Music - Z Songs, BMJ/Lo Beats, ASCAP/The Alien Boy Publishing, ASCAP), WB/M, RBH 34
DO YOU FEEL ME (Realsongs, ASCAP) RBH 67
DO YOU HEAR WHAT I HEAR (Jewel, ASCAP) CS 27
DOUFFLE BAG BOY (Dolla Boy Publishing, ASCAP/Iy Eppu Music, ASCAP/Young Money Publishing, BMJ/Warner-Tamela Publishing, BMJ/Star-Statz Music, WB/M), WB/M, H100 35, POP 48, RBH 12

E

ESTOS CELOS (Junitania Musical, BMJ) LT 3
EVERYBODY (Ch-Bow, ASCAP/Babble On Songs, BMJ/Third Tier Music, BMJ) WB/M, CS 5, H100 91
FAKE IT (Seether Publishing, BMJ/Frye Music, BMJ) WB/M, H100 57, POP 85
FAK'N' UP (ASCAP/Soul Working For The Woman, ASCAP/CG Alliance, ASCAP/Dimensional Songs Of The Knoll, BMJ/E Ticket Music, BMJ/API Country Music, BMJ/Chery River, BMJ/EMI Blackwood, BMJ/Shane Minor Music, BMJ), CLM/HL, H100 96
FALLING IN LOVE AT A COFFEE SHOP (Land On Music, ASCAP/EMI April, ASCAP), HL, H100 95, POP 81
FALLING INTO YOU (One Mad King Publishing, ASCAP/Universal Music, ASCAP) CS 59
FALSETTO (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Pear, ASCAP/March 9th Publishing, ASCAP) WB/M, RBH 43
FEEDBACK (Rodney Jenkins Productions, BMJ/EMI Blackwood, BMJ/Derret Mile 11, BMJ/International Music Publishing, BMJ/Talored 4U Music, BMJ/Lashawn Daniels Productions, ASCAP/EMI April, ASCAP), HL, H100 84, POP 72
FIRECRACKER (International Dog Music, BMJ/Travelin' Akasaver, BMJ/Son Country, BMJ/Josh Turners Publishing, BMJ/EMI April, ASCAP) CS 6, H100 100
FLASHING LIGHTS (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/EMI Hudson Music, BMJ/Warner-Tamela Publishing, BMJ), HL/WB/M, H100 49, POP 56, RBH 17
FLY LIKE ME (EMI April, ASCAP/Ludaris Worldwide Publishing), ASCAP/Do 2 Dot Music, ASCAP/Sony/ATV Tunes, ASCAP/Wirelook Music, ASCAP/Universal Music, BMJ/EMI Blackwood, BMJ/LT Moe Publishing, BMJ), HL, H100 97, RBH 49
FOR THESE TIMES (Soy/ATV Tree, BMJ/Leslie Satcher, BMJ) HL, CS 45
FREAKY GURL (Street Certified Publishing, BMJ/Notting Dale Songs, ASCAP/Genwerks Music, ASCAP/Jebbe Music, ASCAP/One Diamond Music, BMJ/H100 80, POP 97, RBH 46
FUNKYTOWN (Ricks Music, BMJ/Red Sea Songs, BMJ/Rightsong Music, BMJ) H100 86, POP 78

G

GET BUCK IN HERE (Fels' Fresh Music, ASCAP/Notting Dale Songs, ASCAP/Amya Nicole Publishing, BMJ/Janelle Combs Publishing, BMJ/EMI Blackwood, BMJ/Beylali Music, ASCAP/Famous, ASCAP/Ludaris Worldwide Publishing, ASCAP/Songs Of TVT, BMJ) HL/WB/M, H100 56, POP 19, RBH 79
GET IT BIG (HIT 4) (Life Publishing, ASCAP) RBH 57
GET MY DRINK ON (Franklin Reed, BMJ/Florida Room, BMJ/BFI, BMJ/Sony/ATV Tree, BMJ/Unwound, BMJ), HL, CS 16
GIMME MORE (W B M Music, SESAC/Danjahanz Musik, SESAC/Millennium Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Kenokey Music, ASCAP/Marcelita Araica Publishing Designee, ASCAP), HL/WB/M, H100 53, POP 40
GIRLFRIEND (Notting Hill Songs, SESAC/Shogay, BMJ/EMI Grandberry Os Music, SESAC/Foray Music, SESAC/Rags II Richard Music, BMJ/Warner-Tamela Publishing, BMJ/Uncle Willmes Music, ASCAP/Dori Vito Publishing House, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), WB/M, H100 51, POP 64, RBH 21
GIRL YOU KNOW (B. B. Skeet The Champ, ASCAP/Team Stars, BMJ/Arnie Boy Music, BMJ/Warner-Tamela Publishing, BMJ) WB/M, RBH 69
GIVIN ME A RUSH (EMI April, ASCAP/LesSun, ASCAP/John Halls, ASCAP/WB Music, ASCAP/Sony/ATV Tunes, ASCAP/NYLA Publishing, ASCAP), HL/WB/M, RBH 37
GOD MUST BE BUSY (Soy/ATV Acuff Rose, BMJ), HL, CS 14
GO GIRL (Pitbull's Legacy Publishing, BMJ/BMG Music, BMJ/Mikaele Villan Publishing, ASCAP/Young Boss Publishing Designee, ASCAP), HL, H100 83, POP 80
GOOD LIFE (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Toomstone Publishing, BMJ/Nappuy Music, BMJ/Universal Music - Z Songs, BMJ/John Legend Publishing, BMJ/Yellowbrick Road, ASCAP/Cherry Lane, ASCAP/Essman, BMJ/Warner-Tamela Publishing, BMJ), CLM/HL/WB/M, H100 16, POP 25, RBH 47
GOT 2 BE DOWN (I Like Em Thicke, ASCAP/Da Gass Co, ASCAP/Faith Evans Publishing, ASCAP) RBH 60

H

THE HAND CLAP (Building 2 Music, BMJ/Thunxy Dawg, BMJ/Go Live Publishing, ASCAP/PMHI Music, ASCAP/2 Girls & A Boy, ASCAP/An What Music, BMJ/Croostacular Music, BMJ) HL, RBH 78
HAPPY ENDINGS (Mike Curb Music, BMJ/Sweet Hysteria Music, BMJ/Songs Of Mighty Isis Music, BMJ/Monk! Music Publishing, ASCAP/Mista Larga Music, BMJ), WB/M, CS 52
HATE ON ME (Black Productions, ASCAP/Mokie Beats, ASCAP/M, Soulmate Songs, ASCAP/Universal Music Corporation, ASCAP/Jaical, ASCAP/Blue's Baby, ASCAP) WB/M, RBH 18
HATE THAT I LOVE YOU (Super Savin Publishing, BMJ/Universal Music - Z Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WB/M, H100 15, POP 13, RBH 26
HEARTBREAKER (Tank 1176 Music, ASCAP/And Me, ASCAP/Demis Hol Songs, ASCAP/D Duz II, BMJ/Antonio Dixon's Music, ASCAP/Black Foundation Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Underdogs West Songs, ASCAP/Living, BMJ/Anthony Nance Musik, ASCAP/EMI April, ASCAP), HL/WB/M, RBH 44
HERO/HEROINE (Martin Johnson Music, ASCAP/EMI April, ASCAP) H100 43, POP 33
HE SAID SHE SAID (Jonathan Rotem Music, BMJ/Heret's Looking At You Kidd Music, BMJ/Beluga Heights Music,

BMJ/Reach Global Songs, BMJ/Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP) H100 58, POP 41
HEY BABY (AFTER THE CLUB) (Prokotets, ASCAP/Universal Music Corporation, ASCAP/Chanel 7 Publishing Designee, ASCAP/Marcky Music, BMJ/Jance Combs Publishing, BMJ/EMI Blackwood, BMJ/2 Daughters Music, SESAC/Christian Combs Publishing, BMJ/Baera Music, SESAC/Queen Hits Publishing, BMJ/Baera Music, ASCAP), HL, RBH 99
HONEY (Divine Fimp Publishing, ASCAP/Tribes Of Kedari, ASCAP/Universal Music - MGB Songs, ASCAP/Its A Wonderful World Music, BMJ/VIP Fourth World Music, BMJ) HL, RBH 51
HOOD FIGGA (Alanzo Mathis Publishing Designee/Earbrian Publishing, ASCAP/EMI April, ASCAP), HL, RBH 39
HOT (Avril Lavigne, SOCAN/Almo Music, ASCAP/Big Evil Music, ASCAP/Vegas Music, ASCAP/50 Lateteyt Music, ASCAP/De Streetz Music Publishing, ASCAP/Copyright Control) RBH 95
HOW BOUT THEM COWGIRLS (Soy/ATV Tree, BMJ/Lavender Zoo Music, BMJ/Universal Music - Careers, BMJ/Sagrabaux Songs, BMJ/Songs Of Universal, BMJ) CS 10, H100 79
HOW FAR WE'VE COME (ASCAP/EMI April, ASCAP/Lumina Panic Music, BMJ/Grand Line Music, ASCAP/Popkie Stuff, BMJ) H100 24, POP 23
HOW LONG (EMI April, ASCAP/WB Music, ASCAP), HL/WB/M, CS 25
HOW QUIERO CONFESARME (BMG Ariola, SGAE/Tom Music, SGAE/Universal Music - MGB Songs, ASCAP) LT 78
HURT (Crown Club Publishing, BMJ/Warner-Tamela Publishing, BMJ/Danjahanz Musik, SESAC/Strik Squad Assasins, ASCAP/TZah's Music, BMJ/Enk Music, BMJ), HL/WB/M, RBH 99
HYPNOTIZED (First N Gold, BMJ/Warner-Tamela Publishing, BMJ/Beylali Music, ASCAP/Famous, ASCAP), HL/WB/M, H100 22, POP 29, RBH 27

I

I APOLOGIZE (Sweet Still Voice, BMJ/M. Perrys, ASCAP) H100 100
I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (EMI Blackwood, BMJ/The Madmen Brothers Publishing, BMJ/High Speed Chase, ASCAP), HL, H100 25, POP 19
I'D HAD EYES (Bubble Toss, ASCAP/Universal Music Corporation, ASCAP), HL, H100 61, POP 59
I HAVE MY WAY (Rory Music, SESAC/Chrisette Michae Music, SESAC/Four Kings Production Inc., SESAC/Stank Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Black Lion, ASCAP/Underdog East Songs, BMJ/Arnie, BMJ), HL, RBH 48
I'LL BE HOME FOR CHRISTMAS (Gannon & Kent, ASCAP/Team, ASCAP) CS 46
I'M A (Nodicator Music, BMJ) Commission Publishing, BMJ/Music Mox, BMJ) RBH 75
I'M LIKE A LAWYER... (ME & YOU) (Soy/ATV Songs, BMJ/Chicago X, Joltcore, BMJ) HL, POP 100
I'M SO GOOD (DJ, BMJ/Nappuy Music, BMJ/Universal Music - Z Songs, BMJ/First N Gold, BMJ/Warner-Tamela Publishing, BMJ/4 Blunts Lit At Once, BMJ/A Lamar Publishing Designee, ASCAP/Trac-N-Field Entertainment, BMJ/Notting Dale Songs, ASCAP/EMI April, ASCAP/Ludaris Worldwide Publishing, ASCAP/Young Jeezy Music Inc., BMJ/EMI Blackwood, BMJ), HL/WB/M, H100 32, POP 37, RBH 14
I'M WITH THE BAND (Warner-Tamela Publishing, BMJ/Sell The Cow, BMJ/Two One, BMJ/WB Music, BMJ), HL/WB/M, H100 36, POP 38
INALCANZABLE (Not Listed) LT 11
INDEPENDENT (Full Productions, ASCAP/WB Music, ASCAP), WB/M, H100 68, RBH 11
IN MY BEDROOM (In 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Alicia Keys Music, ASCAP), CLM, RBH 56
IN MY NEXT LIFE (Parade Publishing, BMJ/Treze Music, ASCAP/Hip-N Cal, BMJ/Sev' Tractor Music, BMJ/Cat 4 Entertainment, BMJ/EMI Blackwood, BMJ/Piano Four Music, BMJ), HL, CS 49
INTERNATIONAL HARVESTER (EMI Blackwood, BMJ/Shane Minor Music, BMJ/Songs Of Windswept Pacific, BMJ/Ring Circus, BMJ/Jeffrey Steele, BMJ/BPJ, BMJ), HL, CS 18, H100 88
INTO THE NIGHT (Anaesthetic, BMJ/Warner Chappell, SOCAN), WB/M, H100 30, POP 30
I REMEMBER (She Wrote It), ASCAP/Universal Music - MGB Songs, ASCAP/Carryage Music Publishing, ASCAP/Universal Tunes, SESAC/Carryage, SESAC), WB/M, H100 14, POP 13
IT'S GOOD TO BE US (Cal IV Songs, ASCAP/BergBrain, ASCAP/Ring Circus, BMJ/Music Of Windswept, ASCAP) CS 24
I WANT YOU (Songs Of Universal, BMJ/Senseless, BMJ/Willam Music, BMJ/Chery River, BMJ/Skyforest, BMJ), HL, RBH 72
I WON'T LET (Joseph Cartagena, ASCAP/Steady On The Ground, ASCAP/For My Son Publishing, ASCAP/Lanice Combs Publishing, BMJ/EMI Blackwood, BMJ/Young Malcolm Publishing, ASCAP/Marcky Music, BMJ), HL, RBH 42

J

JUST FINE (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Pear, BMJ/March 9th Publishing, ASCAP/Bubba Gee Music, BMJ/WB Music, ASCAP/2082 Music Publishing, ASCAP), HL/WB/M, H100 48, POP 99, RBH 91
JUST GOT STARTED LOVIN' YOU (Eiderotto, BMJ/Faz-songs, ASCAP/Warner-Tamela Publishing, BMJ/Moon Maker, BMJ/Ken'th's Wild Bunch, BMJ), WB/M, CS 35

K

KISS KISS (Songs Of Universal, BMJ/Culture Beyond Ur Experience Publishing, BMJ/Universal Music - Z Songs, BMJ/Nappuy Music, BMJ) HL/WB/M, H100 4, POP 4, RBH 9

L

LAS DE LA INTUICION (Soy/ATV Songs, BMJ/EMI Blackwood, BMJ/Apollinare Music, BMJ) HL, LT 42
LAST CHRISTMAS (WB Music, ASCAP), WB/M, CS 29
LA TRAVESIA (I Conozco, BMJ/Redem, BMJ) LT 4
LAUGHED UNTIL WE CRIED (EMI April, ASCAP/Dorinda Faye, BMJ) H100 28, POP 9
LAZY (ASCAP/Music Of Windswept, ASCAP), HL, CS 23
LEAVE IT ALL TO ME (ICARLY THEME SONG) (Not Listed) H100 100, POP 85
LET IT GO (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Mass Confusion, ASCAP/EMI April, ASCAP/Cantons Land Music Publishing, ASCAP/Natong Co K.I.M., BMJ/2 Daughters Music, SESAC/Chrisette Combs Publishing, SESAC/Foray Music, SESAC/Murme, BMJ), HL/WB/M, RBH 28
LET'S VIBE (Give Me Music Publishing, ASCAP/Blue Star Publishing, BMJ/Sony/ATV Tunes, ASCAP), HL, RBH 83
LETTER TO ME (EMI April, ASCAP/New Sea Zayla, ASCAP), HL, CS 8, H100 63, POP 95
LIKE YOU'LL NEVER SEE ME AGAIN (Leak Of Productions, ASCAP/EMI April, ASCAP/Bell Of Daniel, ASCAP), HL, H100 37, POP 77, RBH 1
LITEN (Lary Haynes Publishing, BMJ/Lilly Mack, BMJ/Big To Music, BMJ/Conjunction Music Publishing, ASCAP/EMI April, ASCAP/Lanar Van-Sover, ASCAP/A Song In Progress, ASCAP/Shavaya Litz, ASCAP/Universal Music Corporation, ASCAP/Booleggers Stop, ASCAP), HL, RBH 97
LITTLE DRUMMER BOY (EMI Music, ASCAP/International Kwin, ASCAP/WB Music, ASCAP), HL/WB/M, CS 41

LIVIN' OUR LOVE SONG (Universal Music - Careers, BMJ/More Than Rhythms Music, BMJ/LLI Ninja Time-Mac, ASCAP/Amerinip, ASCAP/Songs Of Universal, BMJ), HL/WB/M, H100 98
LOST IN LOVE (La Kasa Sole, ASCAP/EMI April, ASCAP/Lan Sundy, BMJ/Stein Songs, ASCAP/Universal Music Corporation, ASCAP/Next Generation, ASCAP/First N Gold, BMJ/Warner-Tamela Publishing, BMJ) RBH 87
LOVE DON'T LIVE HERE (Warner-Tamela Publishing, BMJ/Haywood, BMJ/RADIOJULI, LETS Publishing, BMJ/Hillary Dawn, SESAC/Shaev Ent, SESAC/Multi-songs, SESAC/Universal Music, ASCAP), HL/WB/M, CS 30
LOVE IS A BEAUTIFUL THING (Songs Of Windswept Pacific, BMJ/My Lites Work, BMJ/Universal Music - MGB Songs, ASCAP/Almo Music, ASCAP), HL/WB/M, CS 28
LOVE LIKE THIS (S M Y, ASCAP/Sony/ATV Tunes, ASCAP/Fico Love, ASCAP/EMI April, ASCAP/UR-V Music, ASCAP/Write 2 Live, ASCAP/Breakthrough Creations, ASCAP/Kobalt Music Publishing, ASCAP/Heath Howl Hights Music, BMJ/Evis Above Water, ASCAP/Reluga Reluga Music, BMJ/EMI Blackwood, BMJ/Foray Music, SESAC/Xaver Music Publishing, SESAC/Unter-V, SESAC), HL, H100 20, POP 15
LOVE SONG (Cory Jay Music, ASCAP), H100 9, POP 10
LOVE SONG (Tennman Tunes, ASCAP/Universal Music - Z Tunes, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamela Publishing, BMJ/Danjahanz Musik, SESAC/W.B.M. Music, SESAC/Warner, SESAC), WB/M, POP 66
LOW (E-Class, BMJ/Top Quality, BMJ/Music, BMJ/Universal Music - Z Songs, BMJ), WB/M, H100 1, POP 1, RBH 18

M

THE MARCH (Ky Mani Marley Publishing, BMJ/E X Publishing, ASCAP/Vibe Publishing, ASCAP) RBH 98
MAYBE SHE'LL GET LONELY (Hills And Scratches Music, ASCAP/Universal Music - MGB Songs, ASCAP/Howl Hights Music, BMJ/Ken'th's Wild Bunch, BMJ/Biggest Picture, BMJ), WB/M, CS 39
ME ENAMORA (Songs Of Canaleao, BMJ/Peremusic III, BMJ) H100 96
ME LOVE WB Music, ASCAP), WB/M, H100 90, POP 79
M CORAZONCITO (Premium Latin, ASCAP) LT 14
MISERY BUSINESS (WB Music, ASCAP/But Father, I Just Want To Sing Music, ASCAP/Josh's Music, ASCAP), WB/M, H100 26, POP 18
MORE THAN A LOVE SONG (Alexander King Publishing, BMJ) H100 99
MORE THAN A MEMORY (Mike Curb Music, BMJ/House Of Moraine, BMJ/Sweet Hysteria Music, BMJ/Jacobson Music, ASCAP/Fortune Favors The Bold, ASCAP), WB/M, CS 13
MY DOUGIE (Eimil T. Tabasiri Publishing, ASCAP/Wiben Martin Publishing, ASCAP/M Rudebyov Publishing, ASCAP/Sis Only About Music, ASCAP) RBH 57
MY DRINK N MY Z STEP (Larsny, ASCAP/Monza Ronza, SESAC/Entertaining Music, BMJ), HL, H100 72, POP 96, RBH 30
MY LOVE (Universal Music Corporation, ASCAP/Jacar, BMJ/Universal Music Corporation, ASCAP/Beats Music, ASCAP/Blues Baby, ASCAP), HL/WB/M, RBH 63
MY LOVE (W.B.M. Music, SESAC/Songs In The Key Of B Flat, SESAC/Norontime South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/The Deans List, SESAC/December First Publishing Group, SESAC/Carryage, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL/WB/M, RBH 35

N

NEVER (Daniel Farris Publishing Designee, BMJ/Earlth Music Publishing, BMJ/Warner-Tamela Publishing, BMJ/Universal Music Corporation, ASCAP/Cherry Music, ASCAP/The Podgial Publishing, ASCAP), WB/M, RBH 24
NEVER TOO LATE (EMI April, Canada, SOCAN/3 Days Gate, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, POP 39
NO AIR (I, BMJ/EMI Blackwood, BMJ/Universal Music - MGB Songs, ASCAP/Demis Hol Songs, ASCAP/EMI April, ASCAP/Fantoury Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Erin Griggs, BMJ) H100 99
NO ESTAMOS SOLOS (Viamoda Edizioni Musica), ASCAP/EMI April, ASCAP) LT 40
NO ONE (EMI April, ASCAP) LT 40
NO ONE (EMI April, ASCAP) LT 40
NO ONE (EMI April, ASCAP) LT 40
NUTTIN' FOR CHRISTMAS (Not Listed), CS 28

O

O LITTLE TOWN OF BETHLEHEM (Public Domain) CS
OUR SONG (Soy/ATV Tree, BMJ/Taylor Swift Music, BMJ), HL, CS 1, H100 17, POP 28
OUR TIME NOW (So Happy Publishing, ASCAP/Songs I Write While Cutting My Class, ASCAP/Onto Songs, BMJ), H100 99
OVER YOU (Super Pretty Dead Ugly Music, BMJ/Universal Music - Careers, BMJ/Hipnig Book Publishing, BMJ/EMI Blackwood, BMJ), HL/WB/M, H100 31, POP 27
PARALYZER (Finger Eleven, SOCAN/Rentfield, ASCAP), HL, H100 8, POP 7
PAZ EN ESTE AMOR (Universal Music - MGB Songs, ASCAP) LT 12
EL PERDERON (Premium Latin, ASCAP) LT 23
PERDDNAME (Universal Music Corporation, ASCAP) LT 30
PICTURES OF YOU (Blue Ladder, BMJ/Slay Beautiful Songs, BMJ/Universal Music - Z Songs, BMJ/Encon Entertainment, BMJ/The Last Goodnight, BMJ), WB/M, H100 70, POP 74
PIECE OF ME (Crossdown Songs UK, PRS/Music Of Windswept, ASCAP/Universal Music Publishing Scandilava, BMJ), H100 28, POP 9
PLAYAZ ROCK (Christopher Dooley Publishing, BMJ/Croostacular Music, BMJ/Vanderveer Music, BMJ/Building 2 Music, BMJ/Cookies And Milk, ASCAP/Polo Grounds Songs, BMJ/CoolPark Music, BMJ/EMI Blackwood, BMJ/Block Windz, BMJ/PoloGround, ASCAP/EMI April, ASCAP), HL, RBH 63
POP BOTTLES (Young Money Publishing, BMJ/Warner-Tamela Publishing, BMJ/Soram Sound, BMJ/Mardie James Songs, ASCAP), WB/M, H100 38, POP 42, RBH 95
POR AMARTE (San Angel, ASCAP) LT 26
POURTY OF LOVE (Great 130 Publishing, BMJ/EMI Blackwood, BMJ/Universal Music - MGB Songs, ASCAP/Noting Hill, ASCAP/Michele Bell Music, ASCAP/Universal Music Corporation, ASCAP/Granny Man Publishing, BMJ/Maik Mekehi Music, BMJ/Alonzo Mathis Publishing Designee, BMJ), HL/WB/M, RBH 62
THE PRETENDER (M. J. Twelve, BMJ/Love The Punk Rock Music, BMJ/Songs Of Universal, BMJ/Wine Under A Rock, ASCAP/Flying Earlow, BMJ), HL, POP 61
PUT YOU UP ON GAME (First Avenue Music, PRS/Universal Music - MGB Songs, ASCAP/Demis Hol Songs, ASCAP/EMI April, ASCAP/Strange Motel Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Antonio Doors Music, ASCAP/Anthony Nance

Q

QUE BONITO (EMI April, ASCAP/EMI Musical S.A. de C.V./LT 16
QUIERO (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 13
QUITARTE TO (Maitto, ASCAP/Leon Blanco, BMJ/EMI Blackwood, BMJ/Leon Negro Music, ASCAP/EMI April, ASCAP/Las Leoncitas Music Publishing, ASCAP), HL, LT 19

R

READY, SET, GO! (Sunnagenero, BMJ/Sony/ATV Acuff Rose, BMJ/Lavender Zoo Music, BMJ), HL, CS 11, H100 42, POP 44
REO UMBRELLA (Little Blue Typewriter Music, BMJ/Bucky And Clyde, BMJ/Le, ASCAP/Moonscar Music, BMJ/BPJ Administration, ASCAP/Sylestic, BMJ), WB/M, CS 47
ROC BOYS (AND THE WINNER IS...) (Carter Boys Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/For My Son Publishing, ASCAP/Steady On The Ground, ASCAP/Defend Songs, BMJ/Songs Of Kohali Music Publishing, BMJ) HL, RBH 38
ROCKIN' AROUND THE CHRISTMAS TREE (St. ASCAP) CS 56
ROCKSTAR (Warner-Tamela Publishing, BMJ/Arm Your Hilt, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Ader Music, SOCAN), WB/M, H100 23
ROLLIN' WITH THE FLOW (EMI Arjona, BMJ), HL/WB/M, CS 30

S

SANTA BABY (Tami, ASCAP) CS 43
SANTA BABY (Tami, ASCAP/Tami, ASCAP) CS 33
SCREAM (Virginia Beach, ASCAP/WB Music, ASCAP/Kenokey Musik, ASCAP/W.B.M. Music, ASCAP/Kenokey Musik, ASCAP/Universal Music Corporation, ASCAP), HL/WB/M, POP 98
SCREWED UP (Losing Composure, BMJ/Sill-N-The Water, BMJ

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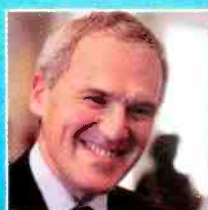
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Producer & Chairman
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BIRTHS

Boy, Baker Thomas, to **Berkley** and **David Schwarz**, Nov. 4 in Washington, D.C. Mother is VP/counsel at the National Music Publishers' Assn.

DEATHS

Andrew Foldi, 81, opera singer/teacher, died Nov. 21 of complications from a stroke.

Foldi sang bass and bass baritone at the Chicago Lyric Opera, the Metropolitan Opera, La Scala and other houses around the world. He was chairman/artistic director for the opera department at the Cleveland Institute of Music.

Born in Hungary, he earned his musicology degree at the University of Chicago, later teaching the school's adult music education program. First working as a music critic for the Chicago Times, he began his operatic career in the '50s at the Lyric Opera, becoming director for the company's Center for American Artists from 1991 to 1995.

Foldi performed in works by Mozart and Rossini. He sang around the world as Schigolch in 17 productions of Alban Berg's "Lulu," including the U.S. debut in Santa Fe, N.M. He also appeared with the Cleveland Orchestra at Severance Hall and New York's Carnegie Hall.

Fred Chichin, 53, founder/guitarist of French pop duo Les Rita Mitsouko, died Nov. 28 from cancer.

Chichin formed the group with Catherine Ringer in 1979, composing songs and playing guitar, bass, drums and keyboard. The pair's 1984 hit "Marrcia Balia," a Latin-rock tribute to an Argentine dancer, sold more than 1 million copies. The act blended rock, funk and Latin music, and received honors from French culture ministers for its contributions to French music. Les Rita Mitsouko's latest album, "Variety," was released in April 2007.

Tom Terrell, 57, music journalist/photographer and DJ/radio programmer, died Nov. 29 from cancer.

Terrell contributed to the New York and Washington, D.C., music scenes for more than two decades. As a DJ, the Howard University graduate created Washington, D.C.'s first reggae show in 1978 and later hosted the programs "Sunday Reggae Splashdown" and "Café C'est What?" on noncommercial WPPW Washington, D.C., and news/talk WHFS Baltimore. Terrell also lent his talent and voice to NPR as a music critic/commentator.

Terrell also held a position as publicity manager for Verve Records and wrote for Global Rhythm, Jazziz, Vibe,

Essence, the Village Voice and the Washington City Paper, among others.

Danny Newman, 88, director of press and publicity for the Chicago Lyric Opera, died Dec. 1 from pulmonary fibrosis at his home in Lincolnwood, Ill.

Newman's concept for subscription-based audience building is illustrated in his book "Subscribe Now!," which was released in 1977. It has since been printed in 10 editions and is used in 31 countries.

Carlos "Patato" Valdés, 81, Cuban percussionist, died Dec. 5 in Cleveland of complications from emphysema.

Born in Havana, Valdés immersed himself in Afro-Cuban music, instruments and dance. In the '40s, he played with Cuban acts before touring the United States, where he eventually moved after visiting New York to team with Afro-Cuban music leaders like Mongo Santamaria. Soon working with such jazz greats as Dizzy Gillespie and Max Roach, he went solo, dabbled in salsa and moved to Paris, and later the West Coast, before returning to New York.

Valdés performed with Tito Puente at the Newport Jazz Festival; was nominated for a Grammy Award for his solo debut, "Ritmo y Candela I and II"; and contributed music to the movies

"The Mambo Kings" and "Calle 54." Valdés continued performing with his band the Conga Kings, recording another album at the age of 73.

Billie Lowery, 84, co-founder of Lowery Music Publishing, died Dec. 8 in Atlanta of complications from cancer and diabetes.

Atlanta-based Lowery Music Group, founded in 1952 with Lowery's husband and renowned Georgia music publisher Bill Lowery, became one of the largest independent music companies in America before being purchased by Sony Music Publishing in 1999. Over 50 years, the couple held more than 7,000 titles, including several million-sellers.

Married in 1942, the pair saw their first major success in 1956 with Gene Vincent's "Be-Bop-a-Lula." Other hits included "(I Never Promised You A) Rose Garden" and Alicia Bridges' disco hit "I Love the Nightlife."

J.D. "Cast" King, 81, country singer/songwriter, died Dec. 13 at his home in Old Sand Mountain, Ala., from cancer.

King taught himself guitar at the age of 10 and in 1955 recorded with his honky-tonk band, the Country Drifters, at Sun Studios in Memphis. But King's debut album, "Saw Mill Man," didn't emerge until Locust

Music released it 50 years later. At the age of 79, his music landed him press coverage, film possibilities and a placement in Gus Van Sant's upcoming movie, "Paranoid Park."

Joel Dorn, 65, Grammy Award-winning producer who worked with Roberta Flack, Bette Midler, the Neville Brothers and Charles Mingus, died Dec. 17 in New York from a heart attack.

After a stint as a Philadelphia DJ, Dorn moved to Atlantic Records, where his productions resulted in 10 gold albums, five platinum albums and seven gold singles. Among his hits were Flack's singles "The First Time Ever I Saw Your Face" and "Killing Me Softly With His Song" and Midler's album "The Divine Miss M."

Dorn later worked as a consultant for Rhino, GRP and Columbia, and started his own label, 32 Records, where he reissued more than 250 titles and produced such series as "Jazz for a Rainy Day."

Evan Farrell, 33, multi-instrumentalist for Rogue Wave, Japonize Elephants and Magnolia Electric Co., died Dec. 23 in Oakland, Calif., from injuries suffered in a fire.

Farrell was a stalwart member of the music scene in Bloomington, Ind., where he played in numerous bands.

Frame A Piece of Billboard History



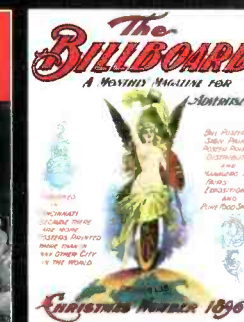
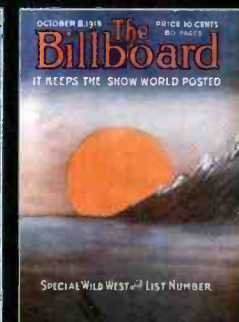
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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Rhino Entertainment names **Richie Gallo** senior VP of its newly established One Catalog Group. He was executive VP of Universal Music Enterprises imprint New Door.

Universal Motown Republic Group ups **Pat Monaco** to executive VP of sales and field marketing. He was senior VP.

PUBLISHING: Sony/ATV Music Publishing promotes **Bill Starke** to chief information officer/VP of information technology. He was VP.

Classical music publisher Boosey & Hawkes appoints **Zizi Mueller** director of composers and repertoire. She was founder/artistic director/flutist for music group Mosaic.

DISTRIBUTION: Universal Music Group Distribution promotes **Kim Beauchamp** to senior VP of e-commerce and mobile operations. She was VP of e-commerce operations at Universal Music Group.

WEA elevates **Richard Jennings** to VP of creative services. He was senior director.



TOURING: SMG Puerto Rico, the company in charge of administering Puerto Rico's José Miguel Agrelot Coliseum, promotes **Wesley Elizabeth Cullen** to GM/director of events and guests services at the coliseum.

Live Nation in Hong Kong appoints **Luke Hede** director of booking for Asia. He was previously responsible for ticketing and logistics liaising at Dainty Consolidated Entertainment in Australia.

Pala Casino Spa and Resort in Pala, Calif., names **David Swift** director of entertainment. He will oversee booking and promoting concerts at the facility's four venues. Swift was director of business development at Los Angeles-based Bill Silva Presents.

DIGITAL: eMusic names **Kip Morgan** chief marketing officer and **Anna Punsal** VP of customer relationship manager. Morgan was VP of direct marketing, access and audience at Earthlink. Punsal was director of customer retention and loyalty at Earthlink.

Warner Bros. Digital Distribution names **Thomas Gewecke** president. He was VP of global digital business development at Sony BMG.

—Edited by Mitchell Peters

BACKBEAT



Recording Academy chairman **Jimmy Jam**, left, and Recording Academy president/CEO **Neil Portnow** pose on the Walk of Fame on Hollywood Boulevard in Los Angeles. The Hollywood Historic Trust presented the Recording Academy with an Award of Excellence star in recognition of the its 50-year contribution to the music industry.



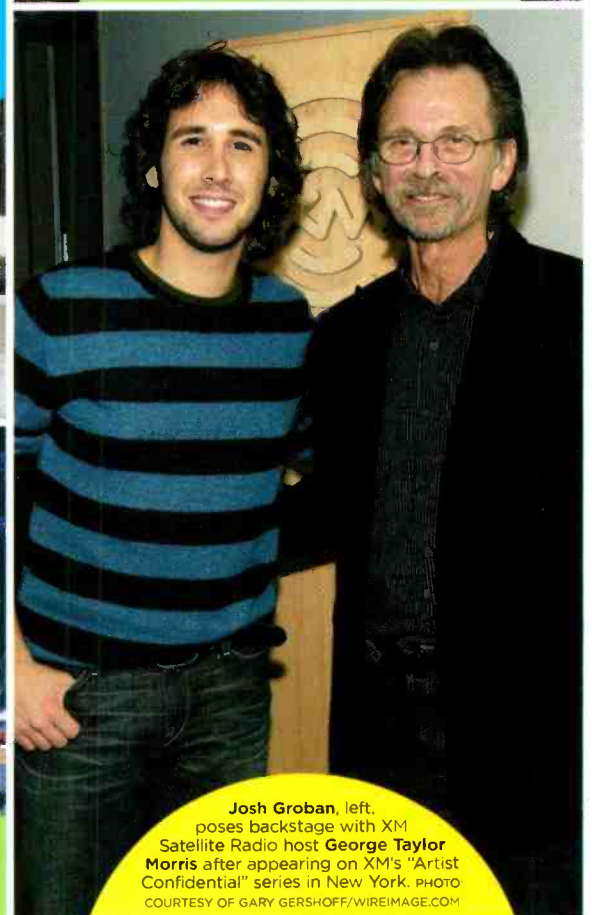
Debbie Harry and actor **Alan Cumming** attend **David Barton's** annual Toy Drive Party at the David Barton Gym in New York. More than 20,000 toys were donated to St. Jude's Children's Research Hospital in New York.



Miami-based DJ/producer **DJ Khaled**, center, celebrates exceeding sales of 500,000 digital singles for "We Takin' Over" with Cash Money co-founders **Ronald "Slim" Williams**, left, and **Bryan "Baby/Birdman" Williams**.



The Society of Singers Chapter East honored music legend **Neil Sedaka**, right, with its Golden Mic Award, created to salute outstanding career achievement. The award was presented to Sedaka at Avery Fisher Hall at Lincoln Center in New York by SOS Chapter East president **Charles Wallert**. PHOTO: COURTESY OF BOBBY BARK



Josh Groban, left, poses backstage with XM Satellite Radio host **George Taylor Morris** after appearing on XM's "Artist Confidential" series in New York. PHOTO: COURTESY OF GARY GERSHOFF/WIREIMAGE.COM

GOODWORKS

SEAL TO HEADLINE MOC BENEFIT

Musicians On Call, which brings recorded and live music to the bedsides of patients in health-care facilities, has announced that British pop/soul singer Seal will headline its fourth annual benefit concert and auction, set for Jan. 29 at the Hard Rock Cafe in New York. The benefit will also feature a performance from Nashville-based country four-piece Jypsi. Leading up to the event, items donated by musicians will be available for bidding at musiciansoncall.org. The items include a guitar autographed by Bruce Springsteen, a harmonica from the Johnny Cash estate, studio time with Maroon 5, a VIP Grammy Awards package, a Carrie Underwood concert package, artwork by John Lennon and a basketball signed by Justin Timberlake. The last three MOC benefit concerts have collectively raised nearly \$1 million for the nonprofit organization.

INSIDE TRACK

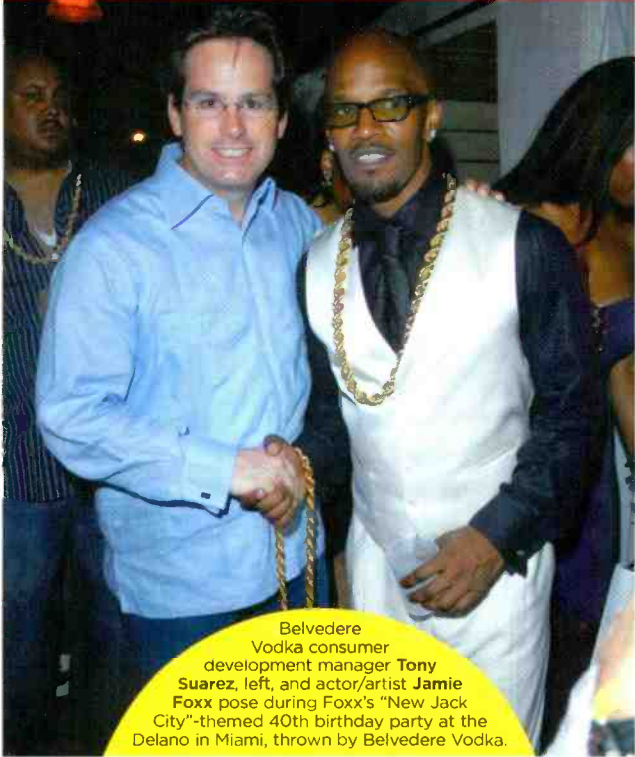
ALMOST READY TO 'GO'

After two-and-a-half years on the road in support of 2005's "Oh No," OK Go has been taking a much-needed break and is beginning to prep its third full-length set. "We don't write very well on the road, which means we haven't written much at all," frontman **Damien Kulash** tells *Track*. Still, the foursome has put itself on schedule to completely finish penning the tunes before entering the studio this summer. "We'll presumably release it through Capitol... if they still exist by then." The group has a "list of suspects" for potential producers, but is open to working again with **Tore Johansson** in Sweden. According to **Kulash**, the arrangements for the album will be undoubtedly influenced by OK Go's recent collaboration with New Orleans funk troupe **Bonerama**. "There's going to be more horns than we've ever had before," he says. The two troupes colided last year, rerecording OK Go songs and a pair of covers for "You're Not Alone," an EP due Feb. 5 to benefit NOLA R&B legend **AI "Carnival Time" Johnson** and Sweet Home New Orleans.

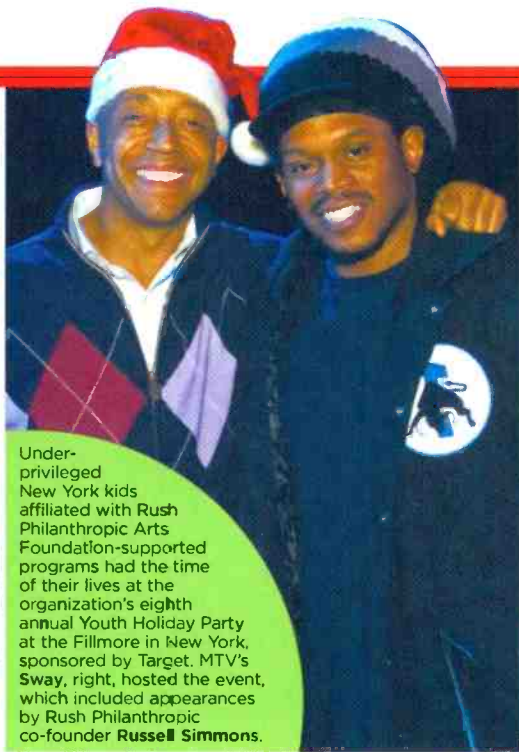


OK GO

OK GO: DUSAN RELJIN



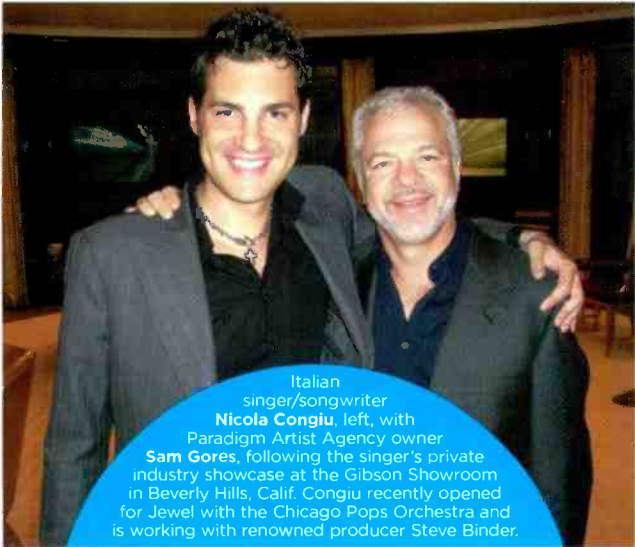
Belvedere Vodka consumer development manager **Tony Suarez**, left, and actor/artist **Jamie Foxx** pose during Foxx's "New Jack City"-themed 40th birthday party at the Delano in Miami, thrown by Belvedere Vodka.



Underprivileged New York kids affiliated with Rush Philanthropic Arts Foundation-supported programs had the time of their lives at the organization's eighth annual Youth Holiday Party at the Fillmore in New York, sponsored by Target. MTV's **Sway**, right, hosted the event, which included appearances by Rush Philanthropic co-founder **Russell Simmons**.



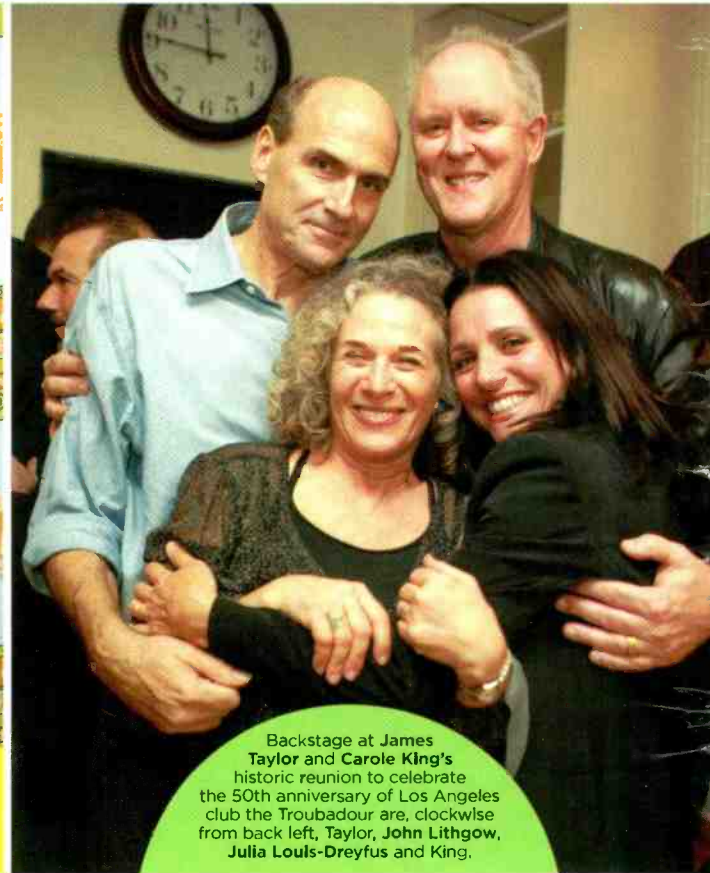
Regional Mexican band **Los Tucanes de Tijuana** attend the fifth Angel Film Awards at the Monaco International Film Festival in Monte Carlo. The group won a special mention along with director **Miguel Ángel Varela Fimbres** for the musical documentary "Los Ilegales." Flanking Fimbres, center, from left are Los Tucanes de Tijuana members **Mario Moreno**, **Clemente Flores**, **Mario Quintero**, **Gustavo "Chito" Labrada**, **Alfredo González** and **David Servin**.



Italian singer/songwriter **Nicola Congiu**, left, with Paradigm Artist Agency owner **Sam Gores**, following the singer's private industry showcase at the Gibson Showroom in Beverly Hills, Calif. Congiu recently opened for Jewel with the Chicago Pops Orchestra and is working with renowned producer Steve Binder.



Headed by hunger organizations Foodbank for New York City and the Lunchbox Fund of South Africa, the second annual Lunchbox Auction was held in December in New York, where more than 100 celebrities in music, fashion and film joined forces to feed the world's starving children. **Michael Stipe** hosted the kick-off event, which included such music icons as **Patti Smith** designing lunch boxes to be auctioned for charity.



Backstage at **James Taylor** and **Carole King's** historic reunion to celebrate the 50th anniversary of Los Angeles club the Troubadour are, clockwise from back left, Taylor, **John Lithgow**, **Julia Louis-Dreyfus** and King.

INSIDE TRACK

SHAKING OFF THE RUST

Rusted Root is getting ready to hit a Pittsburgh studio to record its first album of new material in more than five years. Singer/percussionist Liz Berlin tells

Track that "there's a lot of uptempo stuff. There's this new song that's really rocking called 'Bad Son,' and it's kind of political and just, like, super in-your-face fun." The group, which most recently recorded for Universal, is likely to self-release the new effort. "It doesn't make sense to strive for a record deal as some kind of solution or a way to boost your career," Berlin says. "If [the] right situation or offer came along, we might consider it. But we're happy doing it ourselves."



BERLIN



Enrique Iglesias celebrated backstage at Los Angeles' Nokia Theatre after his sold-out Dec. 7 concert. From left are AEG Live marketing manager **Melissa Rose**, AEG Live director of Latin talent **Rebecca Leon**, Iglesias and Iglesias' manager **Fernando Giaccardi**.

BERLIN: ROBB D. COHEN/RETNA

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